

SNITE
MUSEUM
of
ART



FROM THE DIRECTOR

Legacy—it's something we all consider throughout our lives.

At the Museum, we frequently think about our legacy as we begin the extraordinary transition from the Snite Museum of Art to the Raclin Murphy Museum of Art. Of course, that transition is about the building and the physical space. It also significantly involves our staff as we actively research and plan for a complete reinstallation of the permanent collection and the attendant interpretive and programming materials that will welcome and inform diverse audiences. Underpinning those efforts is the question of what we contribute to the world that enhances, grows, and enriches the communities we occupy.

We are exceedingly grateful to Mrs. Ernestine Raclin and her daughter and son-in-law, Carmi and Chris Murphy, for their landmark leadership gift to bring a long-dreamed-of and much-needed new museum into the world. Active and engaged both at the University of Notre Dame and in the South Bend community, they have established their respective legacies based on a love of people and places that far exceeds brick and mortar. For the Museum, their collective legacy is destined to be transformational as we reintroduce one of the nation's first and finest academic art collections. Although our shared vision is to animate the academic and regional community, we know the Raclin Murphy deserves, and is destined to be, a national attraction.

The Snite family legacy will remain vibrant as well. Foremost and in perpetuity, the Founder's (Board) Room of the new museum will be permanently named for the Snite family, thanks to the foresight and generosity of the donor family's grandchildren and great-grandchildren. By so doing, we acknowledge a significant part of the Museum's storied history. Until Phase Two of the new museum is built, we will continue to utilize the existing Snite building as a research, study, and collections center for those works not on display in Phase One of the Raclin Murphy Museum of Art.

Legacy also connotes a deep connection to collections. With origins that date to 1875, the Museum has benefited from many generous and enlightened donors. Some have been generous with objects, others with financial support; an enlightened and engaged few have provided both. A much-beloved leading donor was Virginia A. Marten. Her name and legacy are synonymous with our exceptional decorative arts collection and eighteenth-century gallery. She and her family have long been deeply committed to realizing a new museum by sponsoring galleries and the *Mary, Queen of Families* chapel in the new museum.

This past spring, Mrs. Marten passed away peacefully at age ninety-six in her Indianapolis home. She remained keenly interested and engaged with the planning and construction of the Raclin Murphy Museum of Art; even in the most isolated moments of the pandemic, she eagerly followed building progress online. Most dear to her was her love of the decorative arts; her passion was made tangible by the works purchased through her acquisition endowment. It is poetic that on the morning of her passing, yet unbeknownst to all on campus, the latest acquisition from her endowment fund was being presented to the Museum's acquisitions committee. Of course, all gifts to the Museum are precious, but this one will remain quite special in our hearts.

Beyond places and objects, legacy is animated by people. At a museum, this happens front and back of house in equal measure. It was gratifying to see students, both collegiate and K-12, fill the galleries once again last year. We owe a special "hats-off" to the education staff, the gallery teachers, the docents, and volunteers whose efforts bring collections and exhibitions to life. Their legacy is living in countless hearts and minds. Quietly but steadfastly, the rest of the staff is deeply engaged in innumerable, frequently labor-intensive efforts to transition to the new building. They will relocate more than 1,000 objects! Of course, there are those who directly engage with the objects themselves, but our move could not come to pass without all those in support operations that keep the museum open and welcoming. Invaluable colleagues, all.



David Alfaro Siqueiros, (Mexican, 1896-1974)
A Mayan Prince, 1949
Oil and duco on masonite
32 × 25 ½ in. (81.28 × 64.77 cm)
Gift of Mr. and Mrs. Robert B. Mayer, 1958.039

This is the magazine's last edition for the Snite Museum of Art and the first for the new Raclin Murphy Museum of Art. The magazine's contents and slightly unorthodox design highlight the autumn 2022 name change and the November 2023 opening of the new Museum. In the coming months, large portions of the current Snite Museum of Art will remain open to the public, as will the verdant and inspiring grounds of the Charles B. Hayes Family Sculpture Park.

On behalf of the Museum staff, students, volunteers, our Advisory Council, Friends Board, and membership, please join me in gratefully celebrating your museum's legacy, past, present, and FUTURE.

— Joseph Antenucci Becherer, PhD
Director and Curator of Sculpture

Virginia A. Marten, 1925–2022



The University of Notre Dame lost a valued member of its community this spring when Virginia A. Marten passed away, leaving a legacy that reflects the nature of the relationship between art and faith deemed fundamental to the Catholic tradition.

Virginia was described as a “true champion of the Catholic faith and Catholic education,”

by Monsignor Joseph Schaedel, pastor of St. Luke’s Parish in Indianapolis where she worshipped for forty-five years. Her charitable foundation has supported Marian University, St. Vincent Health, Brebeuf Jesuit Preparatory School, Bishop Simon Bruté College Seminary, and Our Lady of Fatima Retreat House located in and around Indianapolis in addition to St. Meinrad Seminary northeast of Evansville.

When her son Tim (class of 1984) was admitted to the University of Notre Dame, Virginia and her husband John became close friends with Father “Ted” Hesburgh and Father “Ned” Joyce. In 1983, the couple established The John S. Marten Program in Homiletics and Liturgics in the Department of Theology. After John died in 1985, Father Ted invited Virginia to stay involved with the University. The Snite Museum had opened its doors in 1980, and he no doubt saw a role for Virginia to play in the institution. She joined the Snite Museum Advisory Council in 1986 and remained a vital member until 2016.



FIGURE 1 Veracruz, Gulf Coast, Mexico
Duality Figure, 250–400 CE
Basalt, 12 3/8 inches.
Marten Family and Mr. and Mrs. Al Nathe Funds, 1989.012



FIGURE 2 Meissen Manufactory (German, 1710–present), modeled by Johann Eberlein (German, 1696–1749), *Boar’s Head Tureen*, ca. 1740
Hard paste porcelain, 10 1/4 × 12 3/8 × 9 inches (overall)
Virginia A. Marten Endowment for Decorative Arts, 2006.053

It was a role she embraced with grace and serenity. Former Museum Director Charles Loving reminisced, “Virginia was an ideal benefactor: generous, gracious, engaged, and always supportive of the Museum staff.” He is especially grateful to her for making the first major gift directed toward the construction of the new art museum on campus, now named the Raclin Murphy Museum of Art. “Virginia’s leadership gift provided essential momentum for the Advisory Council’s dream of a museum building within a new fine arts district at the University of Notre Dame,” Loving said.

But the relationship started slowly. Her first acquisition for the Snite Museum came in 1989 when she and Al Nathe jointly funded the acquisition of a *Duality Figure* (fig. 1) upon the recommendation of Douglas Bradley, then the curator of the arts of the Americas, Africa, and Oceania. Her collector’s heart, though, was with eighteenth-century porcelain; and with the guidance of Curator Stephen Spiro and Director Dean Porter, they laid the foundations for an enviable collection of decorative arts at the Museum.

The effort began in earnest in 1995 with the acquisition of a Meissen cup and saucer, a Saint-Cloud cup and saucer, and a Chantilly sugar bowl. Each year, the collection grew. In 2006 when she made the gift for the new museum, she further committed to the endeavor by setting up the Virginia A. Marten Endowment for Decorative Arts, ensuring a substantial legacy at the Museum. That year interest from the endowment was used to acquire the magnificent Boar’s Head Tureen by Meissen—a fan favorite, especially among younger visitors who are drawn to the severed head (fig. 2). By 2014, the collection grew to a critical mass of twenty-one porcelain pieces representing eight different manufactories in Germany, France, and Great Britain, prompting the publication *A Taste for Porcelain: The Virginia A. Marten Collection of Decorative Arts*.



FIGURE 3 Cozzi Porcelain Manufactory (Italian, 1763–1812)
The Triumph of Neptune (a pair), ca. 1780–1785
 Hard paste porcelain, 10 ½ × 7 ¼ × 7 ½ inches each
 Virginia A. Marten Endowment for Decorative Arts, 2015.030

Almost immediately the catalogue was out of date due to the pace of acquisitions. In the years following the publication of *A Taste for Porcelain*, another twelve works from six different European manufactories were added to the holdings. Chief among them are the stunning pair of figures *The Triumph of Neptune* (fig. 3) used as table decorations during the dessert course of elegant dinner parties from the Cozzi Manufactory in Venice and a Sèvres pair of *monteiths* (wine glass coolers) displaying a decorative pattern called *bleu lapis caillouté* (dark blue pebbled gilding) with four unique reserves of fruits and flowers executed with excruciating precision in polychrome enamels (fig. 4). Most recently, the Marten Endowment funded the acquisition of a Sèvres chocolate pot (see New Acquisitions on page 13).

Why eighteenth-century porcelain?

“My mother loved beautiful things,” said Gini Hupfer, the youngest of Virginia’s twelve children and her successor on the Advisory Council. Virginia was quiet, reserved, profoundly devout and well educated, having attended Northwestern University. According to those who visited her in Indianapolis, she created a home that exuded calm and serenity. She appreciated good craftsmanship, innovation, fine detail, skill, and vibrant color. Her standards for acquisitions that would carry her name were very high. The condition had to be excellent with no repairs. Some objects under consideration were rejected because some bit had been reattached or a fracture had been filled.

Although none of the works in the Marten Decorative Arts Collection is overtly religious, they nonetheless function as objects of contemplation and meditation that can generate a spiritual experience. Their highly refined painted decorations, technical achievements, and endless iconographic invention are evidence of the creative spirit inherent in human beings and ultimately their source in the Divine.

A unique feature of the new museum will be a chapel dedicated to *Mary, Queen of Families*. Virginia’s deep devotion to Our Lady inspired her to make an additional gift to the University to realize this aspect of the project. Embedded among the Raclin Murphy Museum galleries that will explore faith, worship, morality, and evangelization, the chapel will combine Old Master religious art with Contemporary commissions, continuing the Catholic artistic tradition.

Virginia may be gone, but the light touch that emanated from her reverence for faith, family and education will be felt for generations at the Raclin Murphy Museum of Art.



FIGURE 4 Sèvres Porcelain Manufactory (French, 1756–present)
Monteiths (a pair), 1761
 Soft paste porcelain, 5 ⅞ × 12, 7 ⅞ inches (each)
 Virginia A. Marten Endowment for Decorative Arts, 2017.004

What's On!

During this exciting period of transition and growth, know that your art museum is open and available to enjoy at the Snite Museum of Art and the Charles B. Hayes Family Sculpture Park. Many of the Museum's iconic masterpieces are available to view in the galleries and in the park. Although a few of the galleries are closed due to documenting, packing, and crating works for moving to the new Raclin Murphy Museum of Art, we want to suggest a few highlights to enjoy on your next visit.



Kevin Beasley (American, born 1985)
Chair of the Ministers of Defense

Polyurethane resin, wood, acoustic foam, jeans, trousers, du-rags, altered t-shirts, altered hoodies, guinea fowl feathers, wrought iron window gate, vintage Beni Ourain Moroccan rug, kaftans, housedresses, Maasai war shields, Zulu war shields, 1970s vint, 154 × 162 × 84 inches.
On loan from the Joyner/Giuffrida Collection and The Rennie Collection IL2020.001.



Chen Jiang Hong (Chinese, born 1963), *Untitled*
Acrylic on canvas, 59 ¼ × 59 ¾ × 1 inch. Gift of Beverly O'Grady SMC '63 in honor of Rev. Theodore M. Hesburgh, C.S.C., 2013.030.

Through December 17, 2022

Kevin Beasley's monumental installation, *Chair of the Ministers of Defense* of 2016, remains on view on loan from the renowned Joyner/Giuffrida Collection and The Rennie Collection. This immersive work explores ideas of power and race in America through the theatrics of the Roman Baroque. A critically acclaimed conceptual artist, Beasley calls into focus Black Liberation movements and ongoing imbalances of power experienced by Black Americans and marginalized men and women of color. The piece maintains a formality often employed in religious imagery and art intended to convey the divine right of leaders. Don't miss the unique opportunity to engage with this colossal masterpiece by one of the nation's foremost artists.

Through May 1, 2022

Over the course of the 2022–2023 academic year, the Museum's celebrated galleries of eighteenth- and nineteenth-century art and the Modern and Contemporary Art—the entire second floor—will remain open to the public. Also available to viewers will be the first-floor Decorative Arts corridor, the Scholz Gallery, the Recent Acquisitions wall, and the Lower Level Teaching Gallery. Don't miss the opportunity to enjoy a group of important Spanish Colonial paintings on loan from the distinguished Carl and Marilyn Thoma Foundation. The Museum is most fortunate to have a long-term partnership with the foundation and their world-renowned collection. Several recent loans are on view in the Scholz Gallery on the Museum's first floor—an extraordinary opportunity for all.

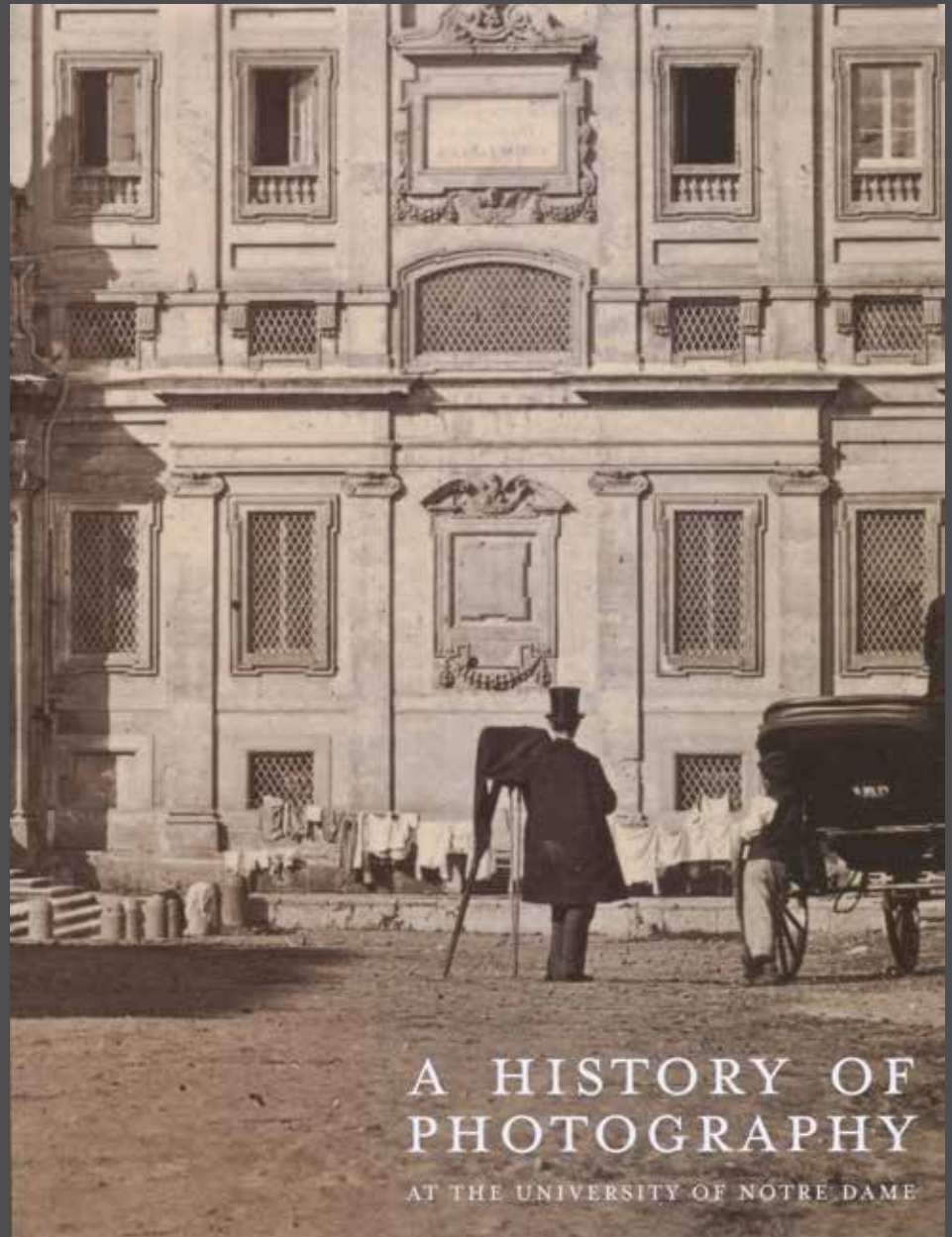
Several recent acquisitions will be exhibited in the Snite facility through late 2022 and early 2023. The recent gift of Saint John Paul II's bronze *Crucifix* by American sculptor Dmitri Hadzi (1921–2006) is of particular note. Created in celebration of the pontiff's first visit to the United States in 1959, this powerful and expressive statement in bronze was recently given to the Museum by his widow. This important addition to the collection is now on view in the Modern and Contemporary gallery.

Always Open!

By far, the Museum's most extensive gallery is the Charles B. Hayes Family Sculpture Park. At over nine acres, this verdant oasis is located at the western edge of the University of Notre Dame campus. The Park was designed by esteemed landscape architect Michael Van Valkenburgh to celebrate the union of art and nature. His design utilizes native plants and pays special attention to the natural land formations that recall the environment Father Sorin, C.S.C., would have encountered when he arrived in this region. Meander the paths, rest in the shade or sun, and enjoy sculptures by Austin Collins, C.S.C., Richard Hunt, David Nash, George Rickey, and Phillip Rickey, among others. The Park is always open!

Publication of *A History of Photography at the University of Notre Dame* by David Acton, PhD

The opening of the Raclin Murphy is preceded by the recent publication of *A History of Photography at the University of Notre Dame*, a book presenting a selection of 100 nineteenth-century photographs from the Museum's celebrated permanent collection. This book is the companion to another presenting twentieth-century photographs in the collection, published in 2019. Together the two volumes provide an overview of photographic history over 150 years, and the remarkable holdings of creative photographs in the university Museum. The new volume recounts the development of paper photographs and daguerreotypy in 1839, and explores the early history of this revolutionary medium in both Europe and the United States. The works of early bourgeois hobbyists are considered alongside examples of travel photography, a commercial genre of the 1850s that brought visual images of the wide world to the middle class viewers in the West. The book examines some early photographs meant to aid artists, and others created for scientific inquiry. There are celebrity and political photographs, along with images of war and exploration. Some of the photographs from late in the century were meant to spark social reform, examples of early reportage. At the same time visual artists were building the foundations for Pictorialist photography. The book concludes with photographs made by typical Americans rather than professionals, when simple, affordable cameras brought the medium to broad audience in the final years of the nineteenth century.



Published by the Raclin Murphy Museum of Art, in association with DGiles, Ltd, London. Both volumes of *A History of Photography at the University of Notre Dame* available from Hammes Notre Dame Bookstore, and from booksellers worldwide.

Like its pendant volume, this catalogue is arranged chronologically, with each photograph presented in a full-page plate along with a discussion of the work and its creator. Author David Acton, Curator of Photographs at the Raclin Murphy Museum—strove to present the photographs from many different points of view, considering the artists' biographies, the unusual circumstances that produced many of the works, their historical importance, style and technique. In this way, the two-volume catalogue provides examples for students for considering, researching, and writing about works of visual art.

PhotoFutures



Gideon Mendel (South African, 1959-present)
Francisca Chagas dos Santos, Taquari District, Rio Branco, Brazil
Chromogenic print on Fuji Crystal Archive paper, 27 ½ × 27 ½ in.
Susan M. ND '80 and Justin E. Driscoll Endowment for Photography
2021.024



PhotoFutures, the collaborative student collecting group that acquires contemporary photography for the Snite Museum, added its ninth acquisition to the collection in the last academic year. The participating students (pictured below left, left to right)—Geneva Hutchinson '23 MFA, Cathy Wiechart ILLI Affiliate, Elizabeth Kerner '22, Christina Randazzo '23, Meg Hilbert '23, Claudia Rivera '23, Abby Patrick '22, and Claire Stein '22—celebrated by unveiling their photograph to a crowd of friends, museum supporters, and visitors interested in the photograph's subject.

The eight participating students chose Gideon Mendel's 2015 portrait *Francisca Chagas dos Santos, Taquari District, Rio Branco, Brazil* to engage the year's theme of "water and the global environmental crisis." Sitting on what appears to be the porch of her home, submerged in water, an older woman makes direct eye contact with the viewer. Her unrelenting gaze into the camera might prompt questions from the viewer: Is she resigned to surviving amid the destruction that surrounds her home? Is she asserting her individuality in the face of a loss so catastrophic it becomes impersonal? Or, is she representative of the global community, sitting by idly as climate change destroys our planet, our shared home?

Students debated answers to these questions while asking themselves the same questions and reflecting on how they participate in, and react, to climate change. Regardless of their differing interpretations, the students agreed that "Francisca maintains a sort of nonchalance, reflecting the normalcy that the realities of climate change have acquired in our daily lives. We, too, sit still as we watch the waters rise."

As Pope Francis explained in his encyclical *Laudato Si'*, "We are faced not with two separate crises, one environmental and the other social, but rather with one complex crisis which is both social and environmental." Mendel's photograph combines art and advocacy, inviting viewers into solidarity with Francisca as the option to look away from climate change is no longer viable. Phil Sakimoto, PhotoFutures faculty discussant and director of the Minor in Sustainability Studies, remarked at the unveiling, "We have in hand the technologies we need to solve climate change; what we don't have is the societal will to use them. The key, therefore, is to change hearts and minds, and it is the arts that do so."

Education

If you came across a Notre Dame class in the galleries this year, chances are you would have observed their discussion of a work of art being led by a fellow student. Leveraging the benefits of peer-to-peer learning, the Snite Museum's nine undergraduate gallery teachers and graduate teaching fellow facilitated about half of the classes that visited the Museum this academic year.

The gallery teachers hail from majors and minors across the University; some are discerning teaching as a vocation, but all value the learning that can happen with deep engagement with original works of art. After a highly competitive application process, this team of student teachers commits to an intensive practicum exploring teaching and learning through works of art. The gallery teaching practicum is like having another class in their own course schedule, in which they study learning theories, research works of art, practice engagement strategies, and ultimately design their own lesson plans for the classes they teach.

The almost 4,000 students they taught this year visited from partner departments, including Writing and Rhetoric, Romance Languages, and Moreau First Year Experience. Andrew Whittington, the Moreau First Year Experience program director, was so impressed with the gallery teachers' skills in leading discussions that he solicited their help in creating a discussion-based teaching resource for Moreau instructors. The gallery teachers are "well equipped to ask engaging questions, to draw out new perspectives from each student, and to affirm each student's responses," he commended.

Joining the gallery teaching team this academic year as the Object-Based Teaching Fellow is Gavin Moulton, second-year PhD student in the department of history. Gavin will be teaching classes from across the academy that require more research preparation and content expertise, working with directly with faculty



Back row, L to R: Claudia Rivera '23, Luca Marini '23, Daniel Kim '23, Cristina Escajadillo '23, Analina Barnes '24, Adam Griffin '23.
Front row, L to R: Kendra Lyimo '24, Grace Song, PhD candidate, Miranda Colon '24.
Not pictured: Francesca Casarella '23.



Gavin Moulton, PhD Student in the Department of History and 2022-23 Snite Museum Object-Based Teaching Fellow.

to select objects, plan pedagogical approaches, and design an experience that supports the goals of the course. Gavin's own research interests are in the architectural and visual culture of diaspora communities in the American Rust Belt, especially as it relates to religious traditions. He brings museum education experience to this position after serving as a Student Guide at the Harvard Art Museums during

his undergraduate education. The teaching fellowship, now in its second year, is designed to provide alternative teaching opportunities in academia for graduate students. "I look forward to engaging in academic discussions with undergraduate students and learning how to most effectively bring art historical methods into conversation with students' own fields, from STEM to the humanities."

NEW ACQUISITIONS

Photography

"The camera is an instrument of detection," Lisette Model once said. "We photograph not only what we know but also what we don't know." This artist was often drawn to uncomfortable subjects that turned most people away, and her photographs provided an opportunity to contemplate them. Her images are remarkable for their time in capturing the poetry of adversity.

Elise Felice Amelie Seybert was born in Vienna, the daughter of an eminent Jewish physician who worked with the Imperial Army. Her mother was French, and, as children, she and her sister Olga became fluent in three languages. Lisette excelled in music, and at age nineteen, she studied with the composer Arnold Schoenberg, the father of a school friend. Soon after her father's death in 1924, her mother and sister moved to Nice, while Lisette went to Paris to study voice with the Polish soprano Marya Freund. Within a decade, she had turned away from music to painting and became a student of the Modernist André Lhote. Her sister became a professional photographer and introduced Lisette to the medium. In 1934, Seybert took her camera to the Promenade des Anglais in Nice, where she made a series of candid portraits of the idle rich lounging in the sun. In the darkroom, she cropped her photographs close to the seated figures to emphasize their bulk, apathy, and torpor. Some of these images became sharp social criticism when they appeared in the Communist magazine *Regards* in 1935.

This image of a blind panhandler on a Paris street also investigates a stranger's experiences and feelings. The photographer captured him in full face as he confronted the camera with closed eyes. His mannerly costume, worn stool, and money box suggest his daily difficulties. Around his neck, a sign declares his blindness and his ability to tell the country and denomination of any coin by touch, an unusual skill that further isolates him from society. In the darkroom, the artist increased the contrast



Lisette Model, American, born in Austria, 1901-1983
Blind Man, Paris, 1937
Gelatin silver print, 49.3 × 39 cm (Image/Sheet)
Milly and Fritz Kaeser Endowment for Photography, 2022.004

of her negative to accentuate the gritty experience of sitting for hours amidst the gravel and sidewalk scraps, hearing but seldom speaking.

In 1937, Seybert married the painter Ersa Model, and they moved to the United States. She became an editorial photographer for Harper's Bazaar magazine, capturing fashion and life in New York. Model photographed pedestrians' feet scurrying along crowded sidewalks, and store windows in which reflections of the street intersperse with glimpses of the products on display. Model often photographed people living on the

margins of society with touching empathy, yet she could also capture the folly of human nature in her work.

The first solo exhibition of Model's photographs was mounted in 1941 at the Photo League, where her colleagues were Leftist social realist and street photographers. During the 1950s, Model taught at the New School for Social Research. Among her students were Diane Arbus and Peter Huja. Like Model's, their photographs often force viewers to confront people who are easily overlooked, revealing our own weaknesses and prejudices as much as the subject's character.

The Museum celebrates the gift of a portfolio of abstract photographs by Henry Holmes Smith, perhaps the most innovative twentieth-century creative photographer in Indiana. In photographic images made outside the camera, he explored concepts of spontaneous creativity related to the styles of Abstract Expressionism. He was a skilled writer, persuasive critic, and admired professor at Indiana University Bloomington.

The son of a school administrator, Smith was born and raised in central Illinois. As a student of art and journalism at Illinois State Normal University, he became interested in the ideas of László Moholy-Nagy, the versatile artist and teacher at the Bauhaus in Dessau, Germany. That academy's founders felt that fine design should characterize every phase of modern life. Moholy-Nagy had come to believe that photography represented the quintessential visual language of the twentieth century. In 1937, Smith was working as a magazine editor when he heard that Moholy-Nagy was opening his own art school in Chicago. Determined to become involved with the "New Bauhaus," he moved to Chicago and found a job in the Marshall Field's processing lab.

Smith invited Moholy-Nagy to his studio and so impressed the Master with his work that he was recruited as a photography instructor at the New Bauhaus. Teaching alongside György Kepes, a former Bauhaus master himself, Smith introduced students to the medium using photosensitive materials outside the camera. The photogram process gave the novice photographers a grounding in strong graphic design.

After serving in the South Pacific during World War II, Smith returned to Illinois and a job in journalism. He resumed his photographic experiments in abstract photograms that he called "refraction drawings." Using Karo syrup, the artist drew negatives on small glass plates; by tilting the glass, he caused the corn starch solution pigment to flow against itself to create wavy organic patterns. Wiping the sticky fluid across the plate formed tonal striations, and the evaporated corn starch solution could hold its shape when drizzled onto a plate in a thin stream. When the artist was satisfied with an image, he placed the glass plate on a sheet of photographic paper in an enlarger. Sometimes



Henry Holmes Smith (American, 1909–1986)
Man and Wife, 1960
Gelatin silver print, 30.2 × 22.6 cm (sheet), 50.7 × 40.7 cm (mount)
Gift of Tom Coleman and Patricia J. Williams, 2022.006.004

he illuminated the enlarger exposure from the side, causing the layers of medium on the glass to cast shadows on the paper to create shifts of black and white.

Man and Wife is from the portfolio of ten photographs from Smith's "refraction drawings." It shows how the artist often invoked the human figure in these complex abstractions. In layered patterns of drip and wash, this mysterious image suggests an active, enveloping atmosphere and movement inside the bodies themselves.

In 1947, Smith joined the art faculty of Indiana University Bloomington, where he built one of the first academic photography courses in the country. Along with technical classes, he taught the history of the medium and initiated one of the nation's first graduate degree programs. Aside from teaching, Smith frequently wrote for *Aperture* magazine and other academic journals during the 1950s. Notable among his many students over the next decades were Betty Hahn, Jerry Uelsmann, and Jack Welpott.

Cordier, Sèvres, and Bonnet



Charles Cordier (French, 1827-1905)
Priestess at the Festival of Beans, 1856
Bronze, 23 ½ × 17 × 11 inches
Bernard Norling and Mary T. Norling Endowment
for 18th- and 19th-Century Sculpture
2022.002

In its continuing effort to diversify its collection, the Museum acquired a fine cast of Charles Cordier's *Priestess at the Festival of Beans* of 1856. Cordier is best known for his extravagant portrait busts of Asians, Africans, and Middle Eastern men and women fashioned from a combination of marble, quartz, gemstones, bronze, silver, and gold. He used these materials to great effect, creating images that were simultaneously realistic and fantastically opulent. His technical skill and innovation at combining these disparate materials and his ability to invest his subjects with character and life won him the praise of critics, patrons and government officials who appointed him the official sculptor for their newly established ethnographic museum.

The Museum's *Priestess* is one of four depictions of the model: one in black marble; one in Parian (white) marble; and a third in bronze. Her frontal position, sober expression, and heavy veil that covers her head and falls over her shoulders and chest convey dignity and power. Her necklace of seven concentric strands of irregularly shaped beads or stones help frame her stolid face.

Cordier made his debut at the Paris Salon in 1848—the same year that the French government freed slaves in Algeria, then a colony. His sculptures of different races were an exploration of the idea of beauty. In an address to the French Society of Anthropology in 1862, Cordier said, “Beauty does not belong to a single, privileged race. . . . Every race has its own beauty.”



Sèvres Porcelain Manufactory (French, active 1756–present)
Chocolate Pot, 1783
Hard paste porcelain with silver gilt mounts and wooden handle
6 × 7 ½ × 3 ¾ inches (overall)
Virginia A. Marten Endowment for Decorative Arts
2022.003

Fellow artist Eugène Fromentin traveled to Algiers, too, witnessing the “feast of the fava beans” (Aid-el-Foud), which took place in April during the first harvest of the season, and published his observations of it in 1850. He described in detail the ritualistic slaughter of a bull, the sprinkling of its blood over the crowd, and the cleansing with spring water that followed. “Why is it that it’s specifically women who carry it out and from whom it exists? A woman distributes the blood and is the first one to take water from the fountain, and if the men perform the dances it’s women who seem to be in charge,” he wrote. Fromentin recounted the frenzied dancing of the men, the brilliant vermilion robes of the women and their children and the spectacle of them moving against the blue sea and the lush green grass. “It was impossible to face such dazzle without being practically blinded,” he continued.

The disparity between Fromentin’s eyewitness account of the event and Cordier’s dispassionate depiction of its priestess will provide endless opportunities for discussion.

With the support from the Virginia A. Marten Endowment, we have filled a gap in our holdings of eighteenth-century decorative arts. The collection boasts many fine examples of coffee and tea pots, sugar bowls and hot water or milk jugs that reflect the growing popularity of these commodities that

came from trade with Asia and from North and South America. But we now have an example of a chocolate pot (*chocolatière*) produced by Sèvres in 1783. Spanish conquerors and colonists brought cacao beans from Mesoamerica into Europe in the sixteenth century when it was initially used as a medicine. Later, compressed blocks of cocoa were shaved into hot water and mixed with sugar to temper the bitterness and spices to add complex flavors. One recipe, called *chocolat à la Capucine*, which was served at the palace of Versailles, called for 4 ounces of chocolate, 6 ounces of sugar, three well-beaten eggs, and one-half liter of wine.

Chocolate pots were originally made of silver or tin-glazed earthenware, only later being made of porcelain, a luxury item sometimes referred to as “white gold.” The hole in the top of the lid accommodates the *moulinet*, a stick with a ball at its end that was used to mix the ingredients. The lid has springs on the interior that help keep it in place while the moulinet is in use. The handle is made of ebonized wood, a process using iron oxide that reacts with the tannins in the wood to create a black color integral to the fibers, making it more durable than a stain that sits on the surface.

Both practical and beautiful, such a vessel was used in a domestic setting by a wealthy and discriminating owner.



Two prints by the French artist Louis Marin Bonnet recently added to the collection are important for a number of reasons. From a technical point, the use of gold leaf and gold ink for the elaborate framing device in the intaglio printing process was a technical achievement at the time. It was also illegal during this period in Paris, when gold was highly regulated and authorized for use only by jewelers, gilders, and for coinage. Bonnet concocted an elaborate ruse to skirt the law by captioning the image in (literally broken) English rather than French and identifying the seller as "F. Vivares ingreat [sic] Newport Street London." In *Woman Ta King Coffee*, Bonnet illustrates the custom of drinking hot beverages by pouring them from a cup into a deep saucer, which helps them to cool. Finally, the pair of prints offers an opportunity to compare a domestic servant who saucily smiles at us, hand on hip, with a wealthy woman, her eyes focused on the imported delicacy she holds in a precious cup. The dialogue between different collecting areas (works on paper and decorative arts) that these acquisitions allow makes the learning opportunities that much richer.



Louis Marin Bonnet (French, 1736-1793)
The Milk Woman, 1774, *Woman Ta King Coffee*, 1774
Pastel manner with applied gold leaf on laid paper
12 5/8 x 9 3/4 inches (sheet)
Rebecca Nanovic Lin (ND '87) Fund
2022.001.001 and .002

NEW ACQUISITIONS

Colima Effigy Ceramics



Effigy ceramics of this type are iconic to Colima, located on the west coast of Mexico, and tend to come from shaft tombs, hence their amazing level of preservation. These ducks are from the Comala phase, also referred to as Colima Polished Red, which is the most well-known phase of Colima ceramics. The Comala phase spans from roughly 300 BCE through 300 CE. The ducks are an iconic example with traits such as the orangish red tone, the scale of the piece, and the highly polished surface, among other factors.

Ducks occupy an interesting position in Mesoamerican art and iconography. In other cultures, such as Maya, Mixtec, and Aztec, one of the wind deities is often shown with a buccal mask resembling a duck's bill. For example, in Late Postclassic Central Mexico, Quetzalcoatl—perhaps the most well-known wind deity of ancient Mesoamerica—is often shown wearing a duck-shaped buccal mask. In this instance, the realistic depiction of plump ducks is most likely referring to waterfowl as a food source. Ducks are native to lakes in highland West Mexico, and at the time of the conquest, the Spanish noted that villagers often caught birds for food. It is possible the inclusion of the ducks in a shaft tomb could have been for the purpose of providing the entombed individuals with sustenance in the afterlife.

Unrecorded Colima Artist
(Colima, Mexico, 300 BCE–300 CE)
Vessel Depicting a Pair of Ducks
Terracotta, 9 × 11 × 6 inches, 22.86 × 27.94 × 15.24 cm
Gift of Maureen S. Gallagher
2020.010.005

The *Vessel Depicting a Pair of Ducks*, along with four other ancient American artworks, were donated to the Museum by Mrs. Maureen S. Gallagher. Mrs. Gallagher's late husband, Mr. William J. Gallagher (ND '50), was one of the original lenders of ancient American artwork to the Snite Museum of Art when it first opened its doors in the fall of 1980. It is, therefore, only fitting that this gift is celebrated in the final edition of the Snite Museum's magazine, as the Gallaghers' generosity bookends the opening and closing of the institution.

Make a Difference!

Become a Charter Member

WHO are the Friends?

The Friends are community minded members who support the educational outreach, life-long learning, and meaningful encounters in appreciation of the visual arts. The dues support many public programs such as K-12 school tours, Family Days & Nights, High School Art Days, Special Exhibitions receptions, and organized adult excursions to other art venues. The Friends and Art Education are one!



WHAT is a Charter Membership?

Charter members are the cornerstone of a new endeavor and you can be in from the beginning with special recognition and opportunities as the Raclin Murphy Museum comes to life! All Friends of the Snite Museum, renewing or joining from November 2022 forward, will automatically become Charter Members of the Raclin Murphy Museum due to open in November 2023.



WHY should you become a member?

Besides the knowledge that you help enrich your community for the better, you receive perks that help you access so much more than one exceptional museum. Your membership benefits include:

- » free or reduced admission to other museums around the country
- » subscription to, and recognition in, our semi-annual Museum Magazine
- » discounts for our Art & Architecture tours, the new Museum café, and gift shop
- » borrowing privileges at the Hesburgh Library
- » a parking tag valid in campus lots



HOW do you join?

Join now at giving.nd.edu/museum. Pick the level that best suits your needs.

It is a secure site and easy to use with a monthly payment option to make it easy on your wallet, too. Payroll deduction available for Notre Dame staff and faculty.

All gifts to the Museum count as gifts to the University and toward your football ticket eligibility.

QUESTIONS?

Call the Friends office at (574) 631-5516.

“The Snite Museum and the Raclin Murphy Museum represent an outstanding enhancement to the reputation of the University of Notre Dame as a premier educational institution and proponent of the arts.”

– Jim and Mary Hesburgh

“Returning to the Notre Dame community and to the Snite after thirty-six years away, I am intrigued by a juxtaposition of something old and something new. The old is the iconic Meštrović sculpture “Christ and the Samaritan Woman,” and the new is Martin Gale’s painting “Women’s Work.” Each piece involves a woman and a man and water from a well, but the stories they tell—one Biblical, the other grounded in rural Irish culture in the not-too-distant twentieth century—register very different contexts and social structures, yet they also invite the viewer to find an illuminating linkage. Great art speaks to other great art.”

– Thomas O’Grady
Scholar-in-Residence, St. Mary’s College

“Although I majored in Civil Engineering at Notre Dame, art was always important to me. Traveling exhibitions hosted in the O’Shaughnessy Gallery were a magnet for me and I was pleased when the University opened the Snite Museum in 1980. Living in the Chicago area permits me to view new exhibits and annually check out the MFA students’ work each spring, as well as exhibits of particular interest to me. Now retired, I am an active printmaker, so the recent Jim Dine and Rembrandt print exhibitions were great to see. I eagerly look forward to seeing much more of the University collection when the Raclin Murphy Museum opens.”

– TD Paulius (ND ’76)

“We love the ROAM benefit, we appreciate the reciprocal free admission to museums in other cities when we are travelling, and look forward to adding the NARM benefit, which offers many more reciprocal museum adventures!”

– Susan Ohmer and Don Crafton,
retired Film, Television & Theater professors, University of Notre Dame, have been members since 2003

“The Snite Museum Art & Architecture trips have given us the opportunity to visit exhibitions in the Midwest we would not otherwise have seen. One of our recent favorites was the Chicago Frida Kahlo and Van Gogh trips. The Snite Friends trips have expanded our museum experiences. As members since 1987, we are grateful for the way the Snite Museum has enriched and broadened our art experiences.”

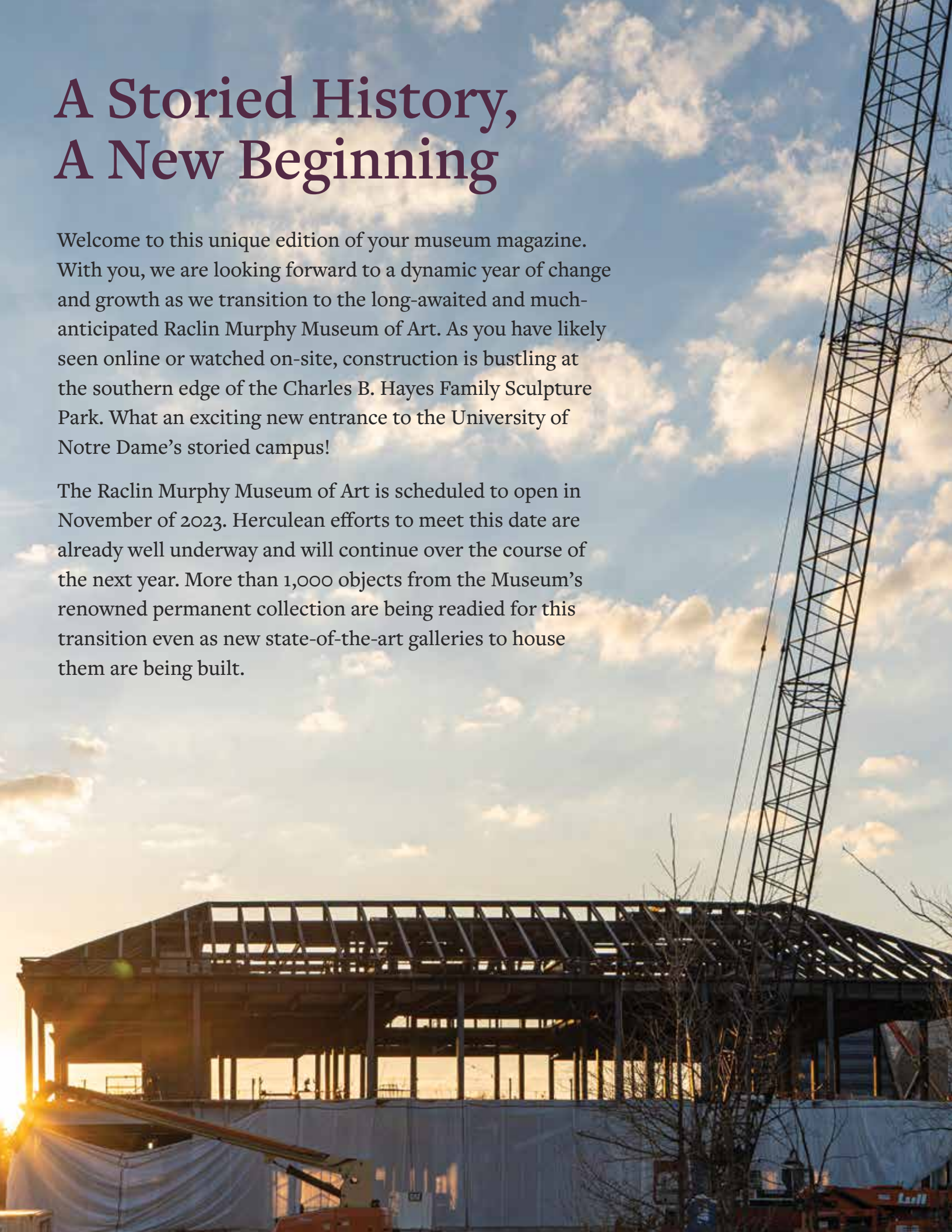
– Steve and Louise Anella

Raclin Murphy Museum of Art

A Storied History, A New Beginning

Welcome to this unique edition of your museum magazine. With you, we are looking forward to a dynamic year of change and growth as we transition to the long-awaited and much-anticipated Raclin Murphy Museum of Art. As you have likely seen online or watched on-site, construction is bustling at the southern edge of the Charles B. Hayes Family Sculpture Park. What an exciting new entrance to the University of Notre Dame's storied campus!

The Raclin Murphy Museum of Art is scheduled to open in November of 2023. Herculean efforts to meet this date are already well underway and will continue over the course of the next year. More than 1,000 objects from the Museum's renowned permanent collection are being readied for this transition even as new state-of-the-art galleries to house them are being built.



It's critical to note that the present Snite Museum of Art will remain open to the public and Notre Dame community through May of 2023. Some galleries will gradually close, but opportunities to connect with the collection abound. Once the new Museum opens, the current building will transition into a research, study, and collections center as a prototype for Phase Two of the Raclin Murphy Museum of Art.

With an extraordinary year before us, take a look at our timeline:

August 2022

The current Snite Museum of Art will continue to welcome visitors to the Eighteenth- and Nineteenth-century galleries, the Modern and Contemporary gallery, the Decorative Arts corridor, the Scholz Gallery, and Lower Level Teaching Gallery.

The African, Mesoamerican, and Native North American collections will be documented and packed for eventual transport to the new Raclin Murphy Museum of Art.

September 2022

The Medieval and Renaissance galleries in the current Snite Museum Lower Level will close for documenting and packing for eventual transport.

At the Raclin Murphy site, final brickwork and limestone will be installed on the facade and exterior stone carving will begin.

November 2022

The official name of the organization will change to the Raclin Murphy Museum of Art and the new website www.raclinmurphymuseum.nd.edu will be launched. The Snite facility will become the Snite Research Center in the Visual Arts.

December 2022

The 41st Annual Holiday Benefit will be held on campus at the Morris Inn on December 1. Final family and K-12 programs will be hosted in the Snite facility. Kevin Beasley's *Chair of the Ministers of Defense* will close on December 17, 2022.

January 2023

Spring semester at the university will open with continued access to the galleries mentioned above; however, K-12 tours will be paused until the Museum move is complete.

April 2023

All construction and finishes at the Raclin Murphy Museum will be completed and there will be a deep clean and flush-out of the building. The new facility will be given one month to test systems and acclimatize.

May 2023

The current Snite Museum building will close to the public. First works of art will be moved into the new building beginning with large-scale sculptures and monumental paintings.

June 2023

The installation of second-floor galleries will begin.

September 2023

The installation of the Sculpture Court and first-floor galleries will begin.

October 2023

The installation of first floor galleries will be completed and installation of Lower Level galleries and the Decorative Arts gallery will begin.

November 2023

Final works of art will arrive, including those for the entry and atrium. Grand opening of the Raclin Murphy Museum of Art is anticipated.

December 2023

The new museum will host a series of open houses for the community.

February 2024

The Raclin Murphy Museum of Art hosts its first temporary exhibition in the new gallery space.

January 2025

Looking ahead, the Museum will celebrate the 150th anniversary of art collections at the University of Notre Dame.

Preserving the Past: Spotlight on Conservator Monica Radecki



Monica Radecki at Work

Over the past year, visitors to the University have witnessed the evolution of the south end of campus into a major construction site for the new Raclin Murphy Museum of Art. What they have not seen are all the efforts involved in selecting works to be installed in the new galleries and in assessing which of them require conservation. The Museum staff is especially fortunate to be able to rely on the services of Monica Radecki, an independent conservator who counts the Museum as only one of the clients in her wide-ranging practice. Raised in a local family engaged in the business of framing, matting, and conserving art, Monica's career choice was hardly surprising: over the years, she has used her skills to treat and prepare many of the works we see in the Museum today.

Established in 1958, the Radecki family firm was hired by many departments at Notre Dame. After seven years of gaining hands-on training in the conservation lab at the Indianapolis Museum of Art (now called Newfields), Monica returned to South Bend in 1980, just as the Snite Museum of Art opened its new building. The expertise she gained during her apprenticeship was immediately useful: she first worked on ensuring that paintings were correctly fitted in their frames, cleaned and treated damaged objects, assessed the state of paintings requested for outgoing loans, and later began conserving paintings in the Snite Museum's collection.

The transformation of an eighteenth-century Italian painting with a yellowed surface to one with a more vivid palette—as intended by the artist—is illustrative of Monica's work. Seen above right, *Ruins with Figures (Travelers at Rest)*, by Giovanni



School of Giovanni Paolo Panini (Italian, 1691–1765)
Ruins with Figures (Travelers at Rest), ca. 1720–1750
Oil on canvas, 20 × 26 ½ in. (50.8 × 66.36 cm)
Gift of Mr. and Mrs. Robert B. Mayer, 1961.063.004

Paolo Panini and his workshop, is typical of the *vedute*—“views” both real and imaginary, of ancient and modern monuments—that were popular with visitors to Rome and travelers on the Grand Tour. Panini garnered great acclaim for his painted views due to his picturesque settings, elegant figures, and precise draftsmanship. His oeuvre was enormous, signaling to art historians that he relied on his extensive workshop to keep up with the demand for his work.

Ruins with Figures (Travelers at Rest) is an example of an imagined setting that incorporates a fantasy architectural ruin, a sphinx, a water feature, and travelers in historical dress. Monica explained, “The surface had an initial layer of grime and discolored varnish including previous restoration paint. These layers were tested for possible removal—as every painting is [tested]—to make sure it can be safely cleaned.” She continued, “The cleaning proceeded and then a new varnish was applied following with the necessary inpainting to [areas where there was loss].” Tackling the frame was the project's next step. The previous mend had failed, requiring Monica to rescue as much of the original as possible by consolidating the gilt on the frame and replacing the losses. *Ruins with Figures*, now returned to its former glory, will be displayed at the Raclin Murphy Museum of Art. Although her conservation work is performed behind the scenes, you can see ample evidence of Monica's expertise now at the Snite Museum of Art and later when the Raclin Murphy Museum of Art opens. Her meticulous, hands-on conservation work plays a significant role in preserving our cultural heritage by providing long-term collection care.

Art to Move to the New Museum Galleries in Summer 2023



Preparations to move over 1,000 art objects to the new Raclin Murphy Museum of Art next summer began in May 2022 with the conversion of the O'Shaughnessy Galleries into a series of workrooms for documenting, conserving, photographing, packing, and storage. Due to the numerous three-dimensional objects, the Art of Africa and Art of Mesoamerica Galleries were closed first. Others will follow in sequence, with the last being the second-floor galleries and the Annenberg Lobby Gallery. They will remain open through the 2022-23 academic year.

Art Preparator Kyle Thorne (top left) and Chief Art Preparator Ramiro Rodriguez (upper right) carefully pack a carved wooden African boat with figures. Art Handler Matthew Bean (above) constructs a customized box for another African object.



The Museum Welcomes Three New Staff Members



Laura M. Doverspike
Business Manager

Our new Business Manager, **Laura M. Doverspike**, is an alumna of Saint Mary's College and has a Master's of Public Affairs from Indiana University South Bend. Her professional career at the University of Notre Dame began in 2005 and has included positions in the Career Center, the Office of Human Resources, and the Department of Electrical Engineering before transferring to the Museum in late March.

When asked what attracted her to the Museum position, Doverspike said, "It is very rewarding to work for a department on campus that does so much for the community. It is also an exciting time to be part of the Snite Museum and to see the progress on the construction of the new Raclin Murphy Museum of Art. There is much enthusiasm for the new Museum, and I'm happy for the University and the community that such a high-caliber museum will be available to everyone."



Rachel K. Mills
Assistant Curator of Education, Student Engagement and Campus Programs

Rachel K. Mills is the new Assistant Curator of Education, Student Engagement and Campus Programs. Mills is a 2020 graduate of the University of Notre Dame who majored in art history with a minor in theology. She was a student worker in the Museum's Registrar's Office, served as co-chair of its Student Programming Committee (a program she will now shepherd), and participated in PhotoFutures, the Museum's student collecting group that acquires contemporary photography. Since her graduation, Mills has been working at the St. Peter Claver Catholic Worker House of Hospitality, Our Lady of the Road, and the Common Goods Co-operative Grocery in South Bend.

Mills remembered of her experiences at the Snite as a student, "An ineffable energy arose from my experience as a student working at the Snite. Creating the Snite@Nite program and facilitating collaborations with different student groups and academic departments while organically growing a dynamic culture among other student volunteers and workers, tower in my memory of my time as an undergraduate student."



Margaret Dosch
Assistant Curator of Education, School Programs

Margaret Dosch is the new Assistant Curator of Education, School Programs. In high school, Dosch was selected to participate in the Museum's summer art apprentice program. While earning her bachelor's degree from Notre Dame in art history with minors in studio art and Italian studies, Dosch was a Gallery Teacher for the Snite Museum and was a member of its Student Programming Committee. Dosch taught fourth grade at St. Anthony's Catholic School in Manteca, California through the Alliance for Catholic Education since graduating in 2021.

Dosch stated, "The Snite is home to a collection which fostered some of my best learning and teaching experiences; the idea of taking part in the process that would pay that experience forward to future students and teachers alike excites me. In addition to my past experience, my recent employment within an elementary school makes me well suited to build relationships that connect South Bend schools to the Snite Museum through relevant educational programming."

MUSEUM NEWS

New Advisory Council Members

Council members are major supporters, art collectors, artists, museum professionals, and young alums who advise the Museum Director, support the Museum in achieving its goals, and advocate for the Museum.

In consultation with the Museum Director, the Office of the President has invited three new members to serve on the Snite Museum's Advisory Council. Their terms begin at the early September Advisory Council meeting.



Drew M. Brown has transferred to the Museum Council from the Notre Dame Law School Council. He received his Juris Doctor degree from the Notre Dame Law School in 1974 and has served on its Council since 2007. He is a member of the Board of Directors of the Phoenix Art Museum, The Flinn Foundation, and HonorHealth and has been active in other professional, civic, and community organizations.

Brown is a founding partner and Chairman of DMB Development, a real estate development firm doing business in Arizona and other western states. With his partners, Mr. Brown has guided DMB's growth and evolution for the past thirty-five years and has provided strategic and creative leadership for each of DMB's large-scale, high-end recreational resort properties. The firm has created special places ranging from a luxury resort community on Kauai to a boating community on the California Delta. Drew and his wife Laurie reside in Arizona.



Larissa Nez, Class of 2019, is the new Young Alum joining the Council for a three-year term. She was invited to fill the Council seat formerly filled by Roseline Olang Odhiambo, whose term ended in May. An art history major with a sociology minor, Nez was the research assistant as a senior to guest curator Frances Jacobus-Parker who organized the Museum's well-received temporary exhibition, *Revisions: Contemporary Native Art*. During the exhibition, Nez assisted in the coordination of group tours and educational and public programming and provided presentations to university classes who viewed it. Nez stated:

I am a proud citizen of the Diné (Navajo) Nation. I am of the Mud People and born for the Mountain Cove People. My maternal grandfather is of the Red Running Into the Water People, and my paternal grandfather is of the Big Water People. I recently earned my M.A. in Public Humanities from Brown University.

This fall, I will begin a PhD program in Ethnic Studies at the University of California Berkeley, where I am also the recipient of the prestigious Chancellor's Fellowship and the Katherine Sweeney Fellowship. I am honored to share my expertise regarding Indigenous curatorial and research practices, decolonizing archives and collections, and advocating for radical and restorative justice in cultural institutions through my involvement with the Snite Museum of Art Advisory Council.



Darryl Williams is an avid art collector. He is a member of the Black Arts Council (formerly The Friends of Education) at the Museum of Modern Art, New York, and a supporting member of art museums around the country, including the Whitney Museum of American Art, The Studio Museum of Harlem, the Art Institute of Chicago, and Chicago's Museum of Contemporary Art and DuSable Museum.

Williams sits on the boards of One Hundred Black Men of New York and The Abyssinian Development Corporation. He is a lifetime member of the National Black MBA Association and is a former Treasurer of the national board of the Black Alumni of Notre Dame.

In 1981, Williams earned a bachelor's degree in marketing from the University of Notre Dame, followed by an MBA in Finance from the Amos Tuck School at Dartmouth College. In May 2020, he received a Masters of Divinity degree from New York Theological Seminary and is an ordained minister at the historic Abyssinian Baptist Church in Harlem. He also serves as an assistant minister at St. Matthew's Baptist Church in Harlem.

After a long and stellar career in the financial services industry in various capacities, including in sales, trading, systems, operations, and finance, Williams is now the Chief Fiscal Officer of the Illinois Criminal Justice Information Authority, where he is responsible for all finance and accounting matters related to its over \$300 million in grants and operating expenses.

Education—Bringing the Mission of the Friends to Life



Watch the reactions of visitors stepping into the atrium of the Snite Museum of Art, and you will witness a range of emotions—the delight of seasoned museum-goers on encountering a new venue to explore, the focused attention of students intent on finding artworks for their assignments, and the barely-contained excitement of school children on entering a new creative environment. It's that last group that most fully engages Sarah Martin's attention and energy in her role as the Curator of Education, Public Programs, at the Museum.

Martin's journey toward becoming a professional museum educator began as an art history major at Saint Mary's College. While working as an assistant at the Moreau Gallery, Sarah realized that a career as a museum educator would enable her to combine her art historical interests with engagement with the public. She earned a master's degree in Contemporary Art History, Theory, and Criticism at the School of the Art Institute of Chicago and then headed to the education department at the Indianapolis Museum of Art at Newfields, where for seven years, she worked with a variety of audiences. Martin credits that experience with preparing her for her role at the Snite Museum.

Eleven years on, Sarah has built an impressive array of programs to meet the needs of the varied constituencies the Museum serves. There are programs in partnership with the three main area school systems. Sarah and her assistant curator also run teacher workshops to train educators on methods to incorporate artistic practice and appreciation into their classrooms. Additional programs cater to children outside of school, and talented area high-schoolers participate in the Summer Apprentice Program.

Sarah plans to augment existing community programs when the new Museum opens. Those initiatives include forging closer bonds with the Robinson Community Learning Center and the St. Joseph County Public Library. And, of course, such popular events as the Jazz Concerts, "Artwords," and "Side-by-Side Saturdays" will continue to attract all ages of the general public.

The Raclin Murphy Museum of Art will offer resources sure to be well-used by Sarah and her varied audiences. A Learning Commons will be positioned inside the main entrance where school groups can assemble; designated studio space is planned; and the Charles B. Hayes Family Sculpture Park, adjacent to the new Museum, will be used as a locale for focusing on nature and the sculpture sited within the park. And to familiarize visitors with what the new Museum will hold, Martin plans to expand the pool of docents who currently give tours at the Snite Museum and the South Bend Museum of Art.

None of these initiatives would be possible without the financial support and volunteer labor provided by the Friends of the Museum. Membership dues and donations from Friends members support our celebrated Education and Museum programs. Friends members also assist at Museum functions and, less tangibly but just as importantly, act as ambassadors for the Museum in the broader community through their professional and personal networks. When asked what energizes her, Sarah replied, "Visitors help me see works in a different way. Those exchanges keep things new for me."

FRIENDS NEWS

Friends of the Snite Museum Annual Meeting Notice

Monday, May 15, 2023, at 5:00 p.m.

Ashbaugh Education Room, Snite Museum of Art

The annual meeting and election of officers will be held following the regular May Board meeting. The election results are announced at the end of the meeting. Members are welcome to attend the annual meeting, though advanced reservations are required.

All Members of the Friends of the Snite Museum are eligible to nominate board members with a form available from the Friends office. Nominations are due by March 1, 2023.

For more information on the membership organization or how to join, call the Friends office at 574-631-5516.



Introducing the new Friends Officers for 2022-23

Left to right:

VP Programs, **Kathy White**

Treasurer, **Nivas Vijay**

VP Community Relations, **Andy Wendelborn**

VP Administration, **Dru Cash**

VP Development, **Pam Austin**

President, **Susie Farrington**

Past President, **Todd Bruce**

Secretary, **Grant Osborn** (not pictured)



Angie Chamblee and Michael Riemke

Retirements from the board

Maura Ratigan (3 years)

Angie Chamblee (6 years)

Michael Riemke (6 years)

Juliane Morris (4 years)

Jacqueline Rico (1 year)

Meet our new Board Members

New Board members elected to a three-year term are:

Doug Franson, Anne Hayes, Erin Murphy, Tom O'Grady, Art Wager, Mike Wargo

The FRIENDS

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Gina Costa, Richard Hunt, and Laura Rieff at the Friends Christmas Benefit Dinner

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Contributions to the Friends Endowment Funds

The Snite Museum of Art and its Friends membership organization are most grateful for endowment donations made in memory of, or in honor of, individuals. The endowment earnings support art education outreach programs. Acknowledgments are sent to the honorees or to the family of those memorialized.

Tributes and memorials received from January 1, 2022, to June 30, 2022:

IN MEMORY OF

Christopher Bruni by
Frank and Fes Smurlo

Mary Jane Buzolich by
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FRIENDS we lost in 2022 and will miss

John E. Butkovich, member since 1996

Mary Jane Buzolich, member since
1987 Honorary Lifetime member

Cynthia E. Dunn, member since 2008 and
Friends Board of Directors member from
2015 – 2021

Virginia Marten, Snite Museum
Advisory Council member and benefactor



Vaquez de Arce y Ceballos, Gregorio (1638-1711), Bogota, Colombia
Allegory of the Eucharist with the Virgin Mary and Saints, c.1670s
Oil on canvas, 46.75 × 36 × 1.3125 in.
Courtesy of the Carl & Marilyn Thoma Foundation
(photo by Jamie Stukenberg)

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A DONATION OF \$20,000

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SNITE MUSEUM *of* ART

Raclin Murphy
Museum of Art

INFORMATION

Snite Museum of Art University of Notre Dame

(574) 631-5466
sniteartmuseum.nd.edu
raclinmurphymuseum.nd.edu



GALLERIES OPEN

Tuesday – Friday 10:00 a.m. – 5:00 p.m.

Thursday open until 7:30 p.m.

Saturday noon – 5:00 p.m.

Closed Sunday, Monday, and major holidays

FREE ADMISSION

Check website for access and schedule changes.



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