



SNITE MUSEUM *of* ART

Fall 2021



UNIVERSITY OF
NOTRE DAME



FROM THE DIRECTOR

“The answer is in the work—the answer is always in the work.” These were the oft-repeated words of my beloved mentor, Dr. Bruce Cole, Distinguished Professor of Art History at Indiana University, Bloomington, and later, the nation’s longest-serving Chair of the National Endowment for the Humanities (NEH). Although he had an easy-going manner and insightful sense of humor, he was laser-focused on genuine experiences with works of art. When he died unexpectedly in 2018, it left a hole in many hearts, including my own, but it also encouraged my personal and professional obligation to continue searching for answers in and through art.

Throughout the pandemic, the memory of Bruce and his message stayed with me—quite often when I was alone in the Museum’s galleries and vaults. Initially, it seemed a luxury, a movie fantasy, to be all alone in a museum, but it quickly turned into a quest to come to better know the works in the collections, both individually and collectively. Although it was easy to spend time with familiar masters, movements, and monuments, the challenge I posed to myself was to spend time in areas beyond my training and expertise. In the hush of an empty museum, time to look, really look, began to pose, and answer many questions.

Two convictions quickly coalesced in my mind. First was the recognition of just how fine the permanent collection truly is and that it deserves and requires to be better known to the world. With origins dating back to 1875, it is one of the oldest academic collections in the country. Today, with more than 30,000 objects in the permanent collection, it is generally regarded as one of the finest. All considered, it became clear that we all need to start thinking about the collection (and by extension, our exhibitions) on national rather than local and regional terms. Certainly, the new Raclin Murphy Museum of Art, with a planned, more easily accessible location, is a crucial step we are taking toward that goal.

My second thought was how instrumental the efforts of our curators and educators are to the Museum and our future. For the curators, many considerations are at play for objects being cared for and new objects being judiciously brought into the permanent collection. For the appreciation of the works and the creative engagement with them, the educators draw water from the same well: “the answer is always in the work.” During the pandemic, this was perhaps nowhere more keenly experienced than in the tremendous online programming for which educators and curators joined forces. “Slow Look,” online posts, “Cocktail with a Curator,” and video series brought art into our lives in meaningful ways even when most could not be with their favorite painting or sculpture, drawing or photograph, which is always the preferred experience.



I first met Cole as a teenager in Florence when he was living with his family across from Santa Croce while researching his next book. It took me many decades to realize that when he talked about answers being in the work, he was not just talking about works of art but the value of work itself. In this spirit, I salute the rest of the museum staff, from the registrar to the prep team, the media specialists to our membership team, our administrators and assistants to our finance and development leaders. All work hard, mostly anonymously, to help bring the Museum, its collections and exhibitions, to life. Collectively, they do it because they believe in the power of art; individually, one suspects they find answers that nourish them in their work.

With your Museum now fully open to the public, we, the entire staff, welcome you back with open arms, open minds, and full hearts. May you find answers in the work.

— Joseph Antenucci Becherer, PhD
Director and Curator of Sculpture

Unrecorded artist, (Condorhuasi Culture, Argentina), 0 BCE-600 CE
Seated Female Effigy Vessel
Slipped earthenware
Purchase funds provided by Mr. and Mrs. Robert E. ND '63 and
Beverly O'Grady SMC '63 in honor of Douglas E. Bradley
2004.041.002

EXHIBITIONS

Jim Dine: American Icon

O'Shaughnessy Galleries

August 21 - December 11, 2021

Among the most distinguished figures in Contemporary art, Jim Dine (b. 1935) is an inspiring presence as a painter, printmaker, sculptor, and poet. Fearlessly experimental, Dine helped define the Pop Art movement, then expanded his creative reach within and beyond the American art scene to become one of the most iconic and influential artists on the international stage. Dine has made an extraordinary gift of two hundred and thirty-eight prints to the University of Notre Dame, a collection covering nearly every aspect of his repertoire with works dating from 1969 to the present. This exhibition, a veritable retrospective of his printmaking oeuvre, celebrates the artist and this gift in an exhibition of over eighty works across six galleries.

Dine has been deeply involved in printmaking throughout his career, exploring icons that move through personal significance to engage audiences of every age and experience. His gift to Notre Dame and this exhibition spans more than fifty years, and includes such iconic imagery as the heart, tools, the "Venus de Milo," bathrobes, and Pinocchio, as well as portraits, *memento mori*, and a variety of flora and fauna. In his probing of such themes and variations thereof, Dine's virtuosity and masterful experimentation as a printmaker is immediately evident and engaging to viewers.

Born in Cincinnati, Dine attended the Art Academy of Cincinnati before transferring to Ohio University. Immediately following graduation, he moved to New York and fell in with Claes Oldenburg and Alan Kaprow, and participated in numerous Happenings in the late 1950s and early 1960s. In that milieu, he was also keenly aware of the experimentation of Neo-Dadaism and the assemblages of Jasper Johns and Robert Rauschenberg. With Oldenburg, Andy Warhol and Roy Lichtenstein, Dine is heralded as a leading figure of the Pop Art movement and his work was a vital presence in most of the movement's defining exhibitions. Unique to Dine has been his focus on a series of icons—often involving a vast array of materials—that hold personal significance. Known for his paintings and sculpture, he is also among the most prodigious and prolific printmakers of the twentieth and twenty-first centuries.



Jim Dine (American, b. 1935)
Pinocchio, 1998
Iris print, etching and handcoloring on Somerset Satin White, cut and deckle edges, 47 3/8 x 31 1/4 inches.
2019.016.201

Jim Dine (American, b. 1935)
Venus and the Powdered Stone, 1993
Etching and carborundum with hand-coloring on Folio Antique with cut edges, 48 1/2 x 31 1/2 inches.
2019.016.156

Dine's works are found in acclaimed personal and private collections across the globe. His renown is defined as much by his iconic imagery and bold experimentation in printmaking as by the selflessness of his gift. Through this expansive exhibition, the Museum and the University wish to honor his singular genius as well as the profound generosity of his spirit.

This exhibition is made possible by the Mr. and Mrs. Raymond T. Duncan Endowment for American Art and the James and Barbara O'Connell Family Fund for Exhibitions.

Please check our website for programs and events related to this exhibition, sniteartmuseum.nd.edu



EXHIBITIONS

Chair of the Ministers of Defense by Kevin Beasley

North End of the Walter R. Beardsley Gallery

On view through December 23, 2021

Celebrated American artist Kevin Beasley (b. 1985) is among the most acclaimed figures in Contemporary art. His immersive and compelling installation—*Chair of the Ministers of Defense*—is on loan to the Museum through the generosity of Pamela J. Joyner and Fred J. Giuffrida ND '73. This multi-story work explores ideas of power and race in America through theatrics reminiscent of the Roman Baroque while informed by events and ideas of recent decades.

In his installation, Beasley juxtaposes icons from the history of art with a flashpoint in twentieth-century American culture. The staging of the work

immediately calls to mind Gian Lorenzo Bernini's Baroque altarpiece, the *Cathedra Pietra*, in Saint Peter's Rome. Reinterpreted through the lens of a carefully staged photograph of Black Panther Party Founder Huey P. Newton, Beasley ingeniously arranges domestic items, resin-infused urban clothing, and archetypal Maasai and Zulu warrior shields. He calls into focus Black liberation movements and ongoing imbalances of power experienced by Black Americans and marginalized men and women of color in an immersive work that maintains a formality often employed in religious imagery and in art intended to convey the divine right of leaders.

Through appropriation and innovation, Beasley reconsiders and interrogates historical images and personalities. The artist successfully creates a theatrical environment on an open stage, in which to confront viewers with the circumstances and conventions used by those in control and those who challenge their authority. Ultimately, Beasley's decisions to work with and through objects of everyday life—a rattan chair, jeans, du-rags, and housedresses—brings relevance and living voices to his viewers.

Beasley attended the College for Creative Studies in Detroit and the Yale University School of Art. He first captured critical attention at the 2014 Whitney Biennial and presented a solo exhibition there in 2018. He has exhibited at the Museum of Modern Art, the Studio Museum of Art, Harlem, and the Solomon R. Guggenheim Museum, among other venues. Beasley is based in New York City.

This exhibition was made possible through the generosity of Pamela J. Joyner and Fred J. Giuffrida, ND '73, and the Humana Foundation Endowment for American Art.

Kevin Beasley (American, b. 1985)
Chair of the Ministers of Defense, 2016

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, and vintage peacock rattan chair.

On loan from The Joyner/Giuffrida Collection and the Rennie Collection.

Yinka Shonibare and Notre Dame Forum 2021

Scholz Family Gallery

September 18 - December 11, 2021



Artist Yinka Shonibare in his London studio. Courtesy of James Cohan Gallery, New York, NY. Photograph by James Mollinson.

Timed to coincide with the University of Notre Dame Forum 2021, "Care for Our Common Home: Just Transition to a Sustainable Future," the Museum is honored to announce the acquisition and premier presentation of *Earth Kid (Boy)* (2020), a major sculpture by Yinka Shonibare. There is little doubt that the Nigerian-British Shonibare CBE is among the most compelling international figures in Contemporary art. His work is exhibited and eagerly collected. In his artistic practice, Shonibare engages a myriad of timely issues ranging from cultural identity, colonialism and post-colonial cultures, race, and disabilities.

In *Earth Kid (Boy)*, the artist explores the themes of climate change, fragile global environments, and the role of youth in attempting to save the planet. Shonibare's repertoire, especially recent examples, is in great sympathy with the 2021 Notre Dame Forum and Pope Francis's 2015 encyclical, *Laudato Si'*. In the encyclical, the Holy Father states, "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."

Since the early 2000s, Shonibare has developed an iconic body of work that addresses compelling social and political issues. In all his work, the use of the brightly patterned Dutch batik cloth, known as Ankara fabric, signals the complex relationships of Europe and Nigeria (and Africa at large), colonialism, and post-colonial culture. As a sculptor, most of Shonibare's figures



Yinka Shonibare, CBE, RA (British-Nigerian, b. 1962)

Earth Kid (Boy), 2020

Fiberglass mannequin, Dutch wax printed cotton textile, globe, brass, steel baseplate, netted bag and found objects, 51 5/8 x 28 3/4 x 33 7/8 inches.
Walter R. Beardsley Endowment for Contemporary Art, 2020.017

remain headless in order to emphasize the universal over the individual. In *Earth Kid (Boy)*, he has chosen to use a globe, manipulated to underscore the international dimensions of global culture. In the work, the Earth is singled to symbolize the crisis of global drought.

Through Forum 2021, the University of Notre Dame seeks to highlight a transition to a cleaner future where the burdens of change are equitably borne and not simply sloughed off to the poor and powerless. "The question is not whether to transition to a cleaner, more sustainable future, but how and how quickly," Rev. John I. Jenkins, C.S.C., president of Notre Dame, has said. "As a university community whose work is the education of the next generation who will inherit these challenges, and as one with a Catholic mission calling us to seek justice and serve the common good around the globe, we turn to these urgent and complex questions." In the context of a Museum display, masters like Shonibare visually distill such questions for visitors of every age and experience to consider.

Who Do We Say We Are? Irish Art, 1922–2022

East O'Shaughnessy Galleries and Scholz Family Works on Paper Gallery

February 5 – May 14, 2022



Roderic O'Conor, (Irish, 1860–1940)
The Farm (Provence), 1913
 Oil on canvas, 38.5 × 45 inches (frame)
 O'Brien Collection

The Snite Museum will host an exhibition of Irish art that commemorates the Irish Race Congress held in Paris in 1922, which featured a presentation of paintings, sculpture, and decorative arts that attempted to define Irish identity. The *Exposition d'Art Irlandais* used art as a signifier of Ireland's distinctive character worthy of the independence from the United Kingdom it had just negotiated in the Anglo-Irish Treaty. That exhibition included about one hundred artists—among them Sean Keating, Jack B. Yeats, Walter Osborne, Paul Henry, and Charles Lamb—who embodied what was believed to be “Irish” about Irish art.

This three-part exhibition, entitled *Who Do We Say We Are? Irish Art, 1922–2022*, will examine the use of art as a nation-building tool in 1922 and asks the question: If we were to organize a similar exhibition today, who might be included and what themes continue to resonate?

To set the stage, curators juxtapose artwork by some of the iconic Irish artists of the 1922 generation listed above with that of contemporary artists Diana Copper White, Patrick Graham, and Hughie O'Donoghue, their work on loan from the Pat and John O'Brien Collection.

Further expounding on contemporary Irish art, a monographic exhibition of photographer Amelia Stein, RHA, features a selection of photographs concentrating on the rural landscape of Ireland. The place-names of her subjects—delivered in both Irish and English—often describe epic legends and folkloric memories that reveal history and evolving culture. Complementing the dramatic landscapes will be photographs depicting human presence on the land, including examples of her well-known images of sheep wire and excavated turf bogs.

Finally, an “In Dialogue” presentation of the Snite Museum's recent acquisition with Keough Foundation Funds of Walter Osborne's *At the Breakfast Table* (1894), will include essays by Associate Professor of English and Keough Naughton Institute Fellow Sara Maurer, who probes the painting's imperial context; and Assistant Professor Brian Mulholland, Department of Mathematics, who offers an analysis of the work's geometry. Curator Cheryl Snay provides art historical commentary. Visitors will be encouraged to continue the dialogue by adding their own responses and experiences to the narratives.

This exhibition is organized in partnership with the Keough-Naughton Institute for Irish Studies and an international consortium commemorating the 1922 Irish Race Congress in Paris, and publication of James Joyce's monumental and seminal novel *Ulysses*.

The international consortium organizing these commemorations includes Trinity College, Dublin; National Gallery of Ireland, Dublin; Le Centre Culturel Irlandais, Paris; University of Paris, Sorbonne; Irish Embassy, Washington, DC; Irish Consulate, Chicago; and the Notre Dame Global Gateway program in Dublin and Kylemore Abbey.



Amelia Stein, (Irish, b. 1958)
The Bottom End of the Big Glen, [Bun a' Ghleanna Mhóir], 2015
 Digital pigment print
 © Amelia Stein



Amelia Stein, (Irish, b. 1958)
Turf, Port a'Chlóidh, (North Mayo), 2015
 Digital pigment print
 © Amelia Stein

UPCOMING EVENTS

What's Happening at Your Snite Museum of Art?



To stay up-to-date on the latest programs and events, visit our website at sniteartmuseum.nd.edu. While there, be sure to check out our online resources and sign up for our newsletter, which will keep you current on all future Museum events and will also provide you with a dose of art directly to your inbox.





Digging Deep, Thinking Big

In April of 2021, ground was broken for Phase One of the new Raclin Murphy Museum of Art at the University of Notre Dame. Sited along the western stretch of the Charles B. Hayes Family Sculpture Park, the new building will provide a distinguished home for many of the Museum’s renowned collections and celebrated exhibition programs. Additionally, it will serve as a majestic new entrance to campus with easy access for visitors from across the region and worldwide. Designed as a 132,000 square foot museum and learning complex, the building currently being constructed is Phase One and will encompass 70,000 square feet devoted to gallery and teaching spaces, a café, and a retail space. The scale and scope were determined by a meticulous study of the Museum’s collection and exhibition requirements and consideration of how best to showcase the collections. The resulting building will be on a par with the nation’s other leading academic museums.

Work on this project has been eagerly anticipated. “Since its founding, Notre Dame has valued the vital role the visual arts play as an expression of human creativity, religious experience, and insight into the human condition,” University President Rev. John I. Jenkins, C.S.C., said. “By bringing the collections currently in the Snite Museum of Art to new life in the Raclin Murphy Museum, we will be able to share these treasures

in all their richness with our University community, our neighbors in the region, and the wider world.”

Although we initially anticipated a groundbreaking in spring 2020, the many challenges of COVID-19 postponed physical activity along Eddy Street and access to campus. However, many design details, large and small, continued to be discussed in earnest with the New York-based design firm Robert A.M. Stern Architects (RAMSA), the Museum staff, and Notre Dame’s campus architects—all

for the betterment of the Raclin Murphy Museum of Art. Greater access to campus and an ongoing university-wide commitment to the health and well-being of students, faculty, and staff allowed for construction to begin, becoming a symbolic beginning for a new and engaging chapter in the history of both the Museum and the University at large.

“This new museum building and its collection will bring together the healing power of the arts, of creativity, and our strengthened humanity and solidarity—so needed



as we move beyond the pandemic,” stated Marie Lynn Miranda, the Charles and Jill Fischer Provost of the University. “The diversity and inclusion represented in all forms of visual arts are gifts we must share and experience with one another.”

Visitors to the site can enjoy much of the pastoral beauty and many of the outdoor works in the Charles B. Hayes Family Sculpture Park while also witnessing the dramatic beginnings of the Museum’s physical foundations. The stretch of excavated space along Eddy Street creates a slightly enlarged footprint for Phase One of the new Museum that will also accommodate utilities and foundation walls. The proximity of the western contours of the foundation to Eddy Street suggests a welcoming central entrance and easy drop-off for guests and school and tour busses alike. Public parking will be available just around the corner behind the neighboring Walsh Family Hall of Architecture to the north or the south throughout Eddy Street Commons. Virtual visits to the construction site are available through time-lapse photography on our website at <https://sniteartmuseum.nd.edu/about-us/rmma-webcam/>

Excavating the site has led us to think more deeply about the physical roles of the Museum’s foundation and future. With those roles in mind, we have designed the lower level of the Raclin Murphy Museum of Art to contain large areas of public-facing and educational spaces, as well as important behind-the-scenes areas limited to the professional staff. With regard to the former, three major galleries devoted to Modern and Contemporary art are a focal point, as is a multi-story Sculpture Court that will soar two stories with open, visual access to the window bays of the building’s central atrium. A key component of the lower level is the Kathleen M. Watson Object Study Room, a uniquely designed space for students, faculty, researchers, and scholars from across the academy and around the world.



Beyond the galleries, space will be designated to support both the permanent collection on display and the Museum’s robust and acclaimed temporary exhibition program, to be housed in 5,000 square feet of gallery space on the second floor. Because temporary exhibitions will change three times annually, this area will be a hub of activity and installation design. Additional support space and the primary secured storage facilities for the Museum’s 30,000 works of art not currently on display will be at the current Snite Museum of Art until Phase Two of the Raclin Murphy Museum of Art is built. The nationally renowned collection of drawings, prints, and photographs will remain at the existing Snite Museum until Phase Two.

To ensure that the lower level will be successfully utilized, all of the shareholders have considered seemingly endless details involving the public areas—the galleries and object study room—and how to best design the staff support areas so crucial for running the Museum. Standing near the construction fencing and looking down, it’s a delight to use the powers of imagination to consider not just the importance of a secure physical foundation but a well-planned foundation to support a dynamic and engaging future of exhibitions and displays. For the future of the Raclin Murphy Museum of Art, digging deep is the conduit for thinking big.

RECENT ACQUISITIONS

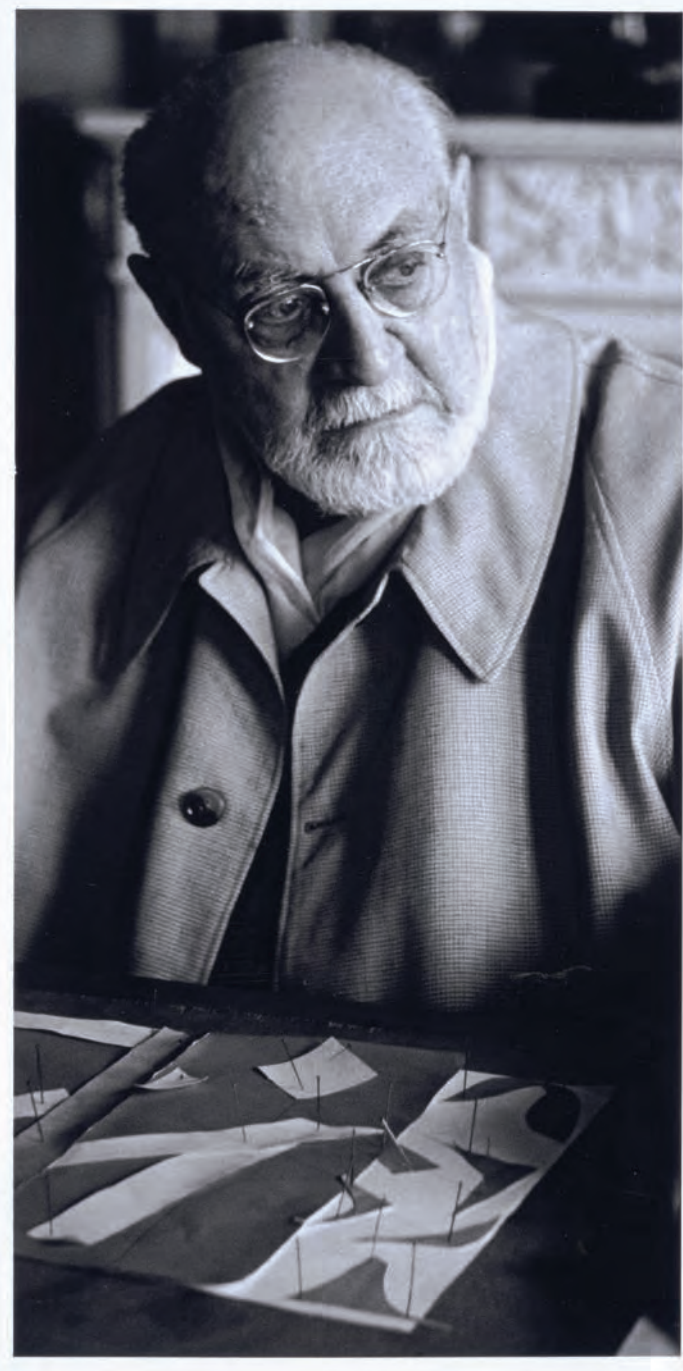
Alexander Liberman's Photograph

Alexander Liberman is best remembered as a longtime editor at Condé Nast Publications, *Vogue* magazine tastemaker, and Modernist sculptor. He began to work in publishing in 1931 at *Vu*, the first modern picture magazine. As assistant to publisher Lucien Vogel, he worked with photographers such as Brassai and André Kertész. In 1941, Liberman moved to New York to work for Condé Nast Publications and, in 1944, he became art director at *Vogue*. After World War II, the artist began returning to France each summer, calling upon artists and photographing them in their studios. He visited Pablo Picasso, Marc Chagall, Constantin Brancusi, and many others.

This is one of several photographs that Liberman made of Henri Matisse in Nice. A towering figure of twentieth-century art, Matisse worked in the full range of artistic media in a career spanning sixty years. He began to develop his own pictorial language during the 1890s in Paris where he was influenced by Realism and Impressionism. A turning point of Matisse's career came in 1904, when he and colleagues André Derain and Maurice de Vlaminck began to structure their paintings with bright colors. Inspired by the intense sunlight of Provence, they used vivid, clashing hues. Critics ridiculed them with the name *fauves* (wild beasts). In fact, the contours separating the colors, drawn with the brush, also distinguished these paintings.

Drawing was Matisse's primary creative process, and he was masterful. For example, when drawing the figure of a dancer on a lithography stone, he used the tip and side of the wax crayon to accent the grainy texture of the printing surface. The decorative pattern and lacy tulle of the dancer's costume, and her curled posture, express a sense of potential movement. While working on a mural commission in 1940, Matisse developed a new way of drawing, cutting shapes from previously colored paper. He used scissors to shape forms that he later joined together. Liberman photographed this process when he visited Matisse on the Côte d'Azur.

In 1959, Liberman's photographs of artists were exhibited at the Museum of Modern Art, and a selection made up his first book, entitled *The Artist in his Studio*. By that time, the artist had taken up painting and, later, sculpture. Liberman assembled his distinctive metal sculptures from industrial steel, and usually painted them in bright uniform colors.



Alexander Liberman (American, born in Ukraine, 1912-1999)
Henri Matisse, 1949
Gelatin silver print, 16 × 20 inches (sheet)
Gift of Crosby and Deidre Coughlin
2020.025

His photographs, often published in nationally-distributed magazines, brought fine art and renowned artists into the homes of countless Americans.

This photograph is a gift from Liberman's long-time assistant, Crosby Coughlin, and his wife, Deidre.

Henri Matisse (French, 1869-1954)
Untitled, from Ten Dancers (Dix Danseuses), 1927
Lithograph on cream wove paper, edition of 130, 18 ½ × 11 ½ inches (sheet).
Gift of Mario A. Pasin
1973.088.001

European and American Art before 1900

The Snite Museum added to its collection of nineteenth-century French sculpture with **Jules Dalou's** study for the *Large Peasant (Grand Paysan)* meant to crown a multi-figure monument to the worker the artist was planning before he died in 1902. Dalou, who had returned to Paris from exile in England in 1879, had already been commissioned by the city of Paris to produce a behemoth sculpture destined for the Place de la Nation entitled *Triumph of the Republic*, which included an allegorical figure of a worker. Dalou conceived of the *Monument to the Worker* himself and traveled across France sketching workers of all kinds: dock workers, farm laborers, laundresses, builders, seamstresses, miners, sailors, and pavers. His monument was meant to be a veritable encyclopedia of workers. He produced scores of clay studies from his drawings, but a complete composition for the whole monument remained elusive. He envisioned the *Large Peasant*, the most fully developed figure of the group, as towering over the multitude on a column with reliefs of every kind of tool. Dalou died before he could finish the monument.

The artist's sympathies are on full view in his *Large Peasant*, with his bowed head, straining neck muscles, and gnarled hands. Looking like an exercise in Greek wet drapery technique, the peasant's shirt does more to reveal the sinewy shoulders than it does to cover them. The arms could be mistaken for an *écorché*, the academic model of a flayed figure used to teach anatomy to art students. The figure is lean, the posture straight, as he rolls up his sleeve to start work. At the base, a hoe lies between his feet clad in sabots, the wooden footwear common in the countryside. The deeply sensitive treatment of the face, its furrowed brows framed with short, tousled hair and its protruding cheekbones, show that the artist is skilled both in observation and in modeling the clay. Some of these exaggerated features, like the cheekbones and brow line, in addition to the bowed head, can be attributed to its intended position high up on the top of a column.

Acquired with funds from the Bernard Norling and Mary T. Norling Endowment for 18th- and 19th-Century Sculpture, the *Large Peasant* joins paintings of miners and a factory by Constantin Meunier donated by John D. Reilly, and of agricultural laborers by Léon Lhermitte from the Noah and Muriel Butkin Collection.



Jules Dalou (French, 1838-1902)
Large Peasant [Grand Paysan], 1897; cast after 1902
Bronze, 24 × 8 ¾ × 8 inches
Bernard Norling and Mary T. Norling Endowment for 18th- and 19th-Century Sculpture
2020.022

Also new to the collection is a gift from Dr. Ann Uhry Abrams of two paintings. The first is *Mrs. Sarah Siddons and Her Son in the Tragedy of "Isabella,"* 1784, by the British artist **William Hamilton**. Trained as an architectural draftsman, Hamilton turned his attention toward figure drawing. He was a member of the Royal Academy and became best known for his depictions of scenes from popular plays. This painting is an

example of Hamilton's work at mid-career and represents the artist at his neoclassical best. The composition is simpler compared to his other paintings of theatrical performances; here, he has pared the composition down to two main characters set on a terrace in a full-length, double portrait and costume piece.

Despite its muted color palette and the dearth of scenographic details, the painting expresses all of the drama



William Hamilton (British, 1751-1801)
Mrs. Siddons and Her Son in the Tragedy of "Isabella," 1784
Oil on canvas, 35 ½ × 26 ¼ inches (frame)
Gift of Ann Uhry Abram
2020.029.002

expected from the genre. The portrait is of Mrs. Sarah Siddons, a famous actor in the late eighteenth century who performed much of Shakespeare's and Milton's repertoire at the Drury Lane Theatre. Hamilton shows her playing the role of Isabella, the main character of a play entitled *The Fatal Marriage*, originally written in 1694 by Thomas Southerne. In 1757, the actor-manager David Garrick rewrote and published the play as *Isabella, or the Fatal Marriage*, staging a production at Drury Lane in 1782 with Siddons as the lead.

An important work by the American painter **John Twachtman**, another gift from Abrams, brings a new focus on late nineteenth-century painting in the United States. Born in Cincinnati to German parents, Twachtman became a student of Frank Duveneck, whom he followed to Munich, where the younger artist continued his studies at the Academy of Fine Arts. He traveled with Duveneck and William Merritt Chase to Venice, eventually landing in Paris. While there, Twachtman met another American artist, Theodore Robinson, and the two developed their brand of Impressionism. Twachtman returned to the United States in 1886 and, with Childe Hassam and Julien Alden Weir, co-founded the group "The Ten" to organize exhibitions of their work.

The Chicago World's Fair, Illinois Building, is from Twachtman's mature period. His subject matter was primarily landscapes, most often devoid of architecture. Here, he features an important historical event in American art and history by examining the relationship between the loose, silvery landscape in the foreground and the highly geometric, manmade environment beyond, connected by two male figures standing on a pier. His is an apt illustration of the White City, as the fairgrounds were then called, with its glorification of commercial and imperial ambitions.



The Virginia A. Marten Collection of Decorative Arts expanded its holdings of rare and significant **Sèvres** porcelain. This *écuelle* (covered bowl with stand) with its highly unusual decoration derived from textile patterns would have been used at a morning toilette for porridge or a light broth. As such, *écuelles* were not part of large services, but rather intended for personal use in intimate settings with close friends or associates. Some were called "birthing bowls" because they were given to new mothers as gifts to mark the occasion of their delivery. Porcelain with these textile patterns was produced for only a very brief time from 1765 and 1766. Based on designs from the Lyonnais silk industry, they were painted by a notable artist at the Sèvres Porcelain Manufactory, **Jacques-François Micaud** (1732 or 1735-1811), who made little concession to the form of the vessels themselves when applying the decoration. Interestingly, Micaud offset the pattern on the bowl and stand so that it doesn't align when the set is assembled, drawing attention to the work's abstraction and details, in addition to its luxury.

John Henry Twachtman (American, 1853-1902)
The Chicago World's Fair, Illinois Building, ca. 1893
Oil on canvas, 12 ½ × 16 inches (canvas)
Gift of Ann Uhry Abrams
2020.029.001



Sèvres Manufactory (French, 1756-present)
Jacques-François Micaud (French, 1732 or 35-1811)
Covered Bowl and Stand, 1766
Soft paste porcelain, 5 × 8 ½ × 6 ½ inches overall
Virginia A. Marten Endowment for the Decorative Arts, 2021.004

2021 Snite Summer Apprentice Program



(left to right, top to bottom): Ana Fleming, artist educator for the program; Makayla Dull, Penn High School; Noha Chalulu, Penn High School; Kaia Wells, Adams High School; Molly Jachim, St. Joseph High School; Clara Sergeant, Mishawaka High School; Lexi McCoige, Penn High School; Martha Brown, Adams High School; Maya Mitchem, Clay High School; Veronica Linczer, Trinity; Ari Bajer, John Glenn High School; Andrea Macias, Marian High School; and Etta Forry, Penn High School.

This summer, the Snite Summer Apprentice Program looked a little different than in the past due to the COVID-19 pandemic. The entire program took place online, the culminating exhibition of Apprentices' work was a virtual one (and is still available to view on our website), and we only held one session.

What remained the same was that to be considered for the program, the students had to be recommended by their art teachers, complete an online application, and be interviewed (via Zoom) prior to acceptance. As in past years, we only

accepted twelve students, the program ran for two weeks, students received all necessary art materials (in the form of individual art packs picked up at the Museum), each participant received a stipend along with a membership to the Museum, and everything was led by an artist from Notre Dame's MFA program. Ana Fleming, ND '21, was the artist-educator who led the program, which was again supported by the Margreta Gibbs and James Larson Family Endowment for Excellence.

EDUCATION: ACADEMIC PROGRAMS

University Student Engagement at the Snite Museum

Even in the midst of a pandemic, students found a variety of ways to stay engaged with the Snite Museum. From physically distanced class visits to calming strolls through the galleries, there were plenty of ways for students to utilize the Museum. Students also had opportunities to work in various Museum departments, volunteer with our student committee, and even take a course organized by the Museum. Here are some highlights of students' activities during the semester.

Gallery Teachers

The cohort of ten students led 196 class visits in the Museum. Each small, physically distanced, masked group met around a work of art for conversations that connected to their course.

Snite Student Programming Committee (SPC)

This volunteer group created nine programs that welcomed over 1,000 students to the Museum. The last program of the year, Snite @ Nite: Golden Hour, had visitors interacting and looking at works in the Museum that are yellow including *I Belong Here* by artist Tavares Strachan, a new acquisition.

Student Workers

Some student workers, such as our Visitor Services Associates, worked onsite in the Museum to welcome students and classes visiting the galleries. Students in other positions, such as our Marketing Assistants, remained remote while creating content for social media.

PhotoFutures

This for-credit class worked collaboratively to acquire a contemporary photograph around this year's theme: COVID-19. The somber image, taken by artist Alex Majoli, was created in April 2020, and captures the moment when a priest blesses coffins that have arrived at a cemetery by Italian Army trucks. Over the six-week course, students learned about museum collecting, contemporary photography, and socially engaged artists.



Snite Museum Student Programming Committee prepares to welcome guests to Snite @ Nite: Golden Hour.



Students meet around Chakaia Booker's *Latent Emissions* sculpture for a conversation with a Gallery Teacher.



Alex Majoli (Italian, b. 1971)
Scene #2756, *Novara, Italy*, 2020, (*Eye of the Storm Series*)
Archival pigment print
Milly and Fritz Kaeser Endowment for Photography
2020.024

Meg Burns Awarded a Luce Fellowship



On any given day over the past four years, you might have run into Art History major Meg Burns in the Museum. Meg, who hails from San Antonio, Texas, found the Museum quite early in her academic career as a member of the Student Programming Committee (SPC). She worked with other students to create and facilitate programs to connect Notre Dame students with the Museum. Meg went on to become a co-coordinator of SPC, participate in PhotoFutures—a class that acquires a work of art for the Museum—and finally to become curatorial research assistant to David Acton, Curator of Photographs. Meg worked with David on *A History of Photography at the University of Notre Dame: Twentieth Century*. Meg has been an amazing friend and asset to the Snite.

In her final semester at Notre Dame, Meg was awarded the prestigious 2021–2022 Luce Scholarship. Each year, The Henry Luce Foundation awards up to eighteen graduating seniors and young alumni nationwide with a stipend, language training, and an individualized professional opportunity in Asia.

For her Luce scholarship, Meg will move to Ho Chi Minh City, Vietnam, where she will work as a research and teaching assistant for a professor who specializes in Southeast Asian Modern and Contemporary art at Fulbright University Vietnam. On top of her research and work with students, Meg also intends to fully immerse herself in the local galleries and art spaces in the city.

We wish Meg all the best on her adventure in Vietnam, and thank her for her years of service to the Museum.

Major Grant Award Received from the Lilly Endowment, Inc.



The Snite Museum of Art has been awarded a five-year, \$2.4 million grant from the Lilly Endowment Inc. through its Religion and Cultural Institutions Initiative. The grant will enable the Museum to implement its proposal entitled *Inspiring Wonder: An Initiative on Religion, Spirituality, and Faith in the Visual Arts*.

The goal of the *Inspiring Wonder* grant is to involve diverse audiences in meaningful conversation in order to significantly advance the Snite Museum's efforts to deepen its constituencies' understanding of religion, spirituality, and faith in a deliberate and mission-driven way.

For the Snite Museum, the primary component of the project is the Museum Education Fellowship in Religion and Spirituality in the Visual Arts. The endowed fellowship will allow for the creation of innovative programming around religion and spirituality. It will help train the next generation of museum professionals, and it will encourage those involved to bring their fresh perspectives about museum education into the *Inspiring Wonder* initiative. This grant-funded work at the Snite Museum will also include developing two major thematic exhibitions and strategic acquisitions of Modern and Contemporary Art during the five-year grant period.

Krum and Murphy Families Fund a New Endowment

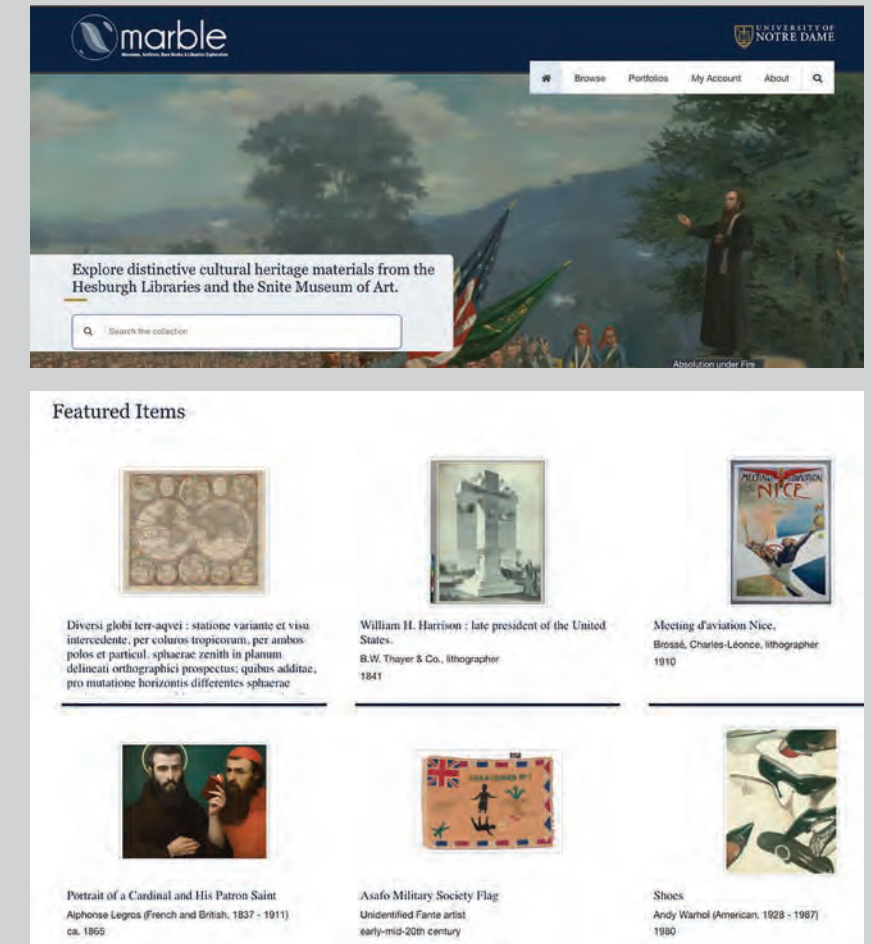
Jill Sampson Krum and her daughter, Snite Museum Advisory Council member Carly Krum Murphy, have very generously donated funds to establish a new endowment: the Sampson Ó Murchú Endowment.

Carly explained, "It is our collective love of teaching with art that inspired us to make this gift. My mom [Jill Krum] became a docent at the Snite Museum when we moved to South Bend in the 1990s, and it provided her a welcome outlet for her creativity and artistic passion. She often practiced her tours on me [Carly] which in turn fostered my love of the Museum and the artworks within. And she had a fabulous mentor in Diana Matthias, who, when I was a student employee, ended up being my boss! She helped me create tours in French for first-year students and really started me on my path of an art career. The educational programs at the Museum left an indelible mark on both of us; we hope this gift provides the opportunity for more people to learn about the world through art."

As to the name of the endowment, "Sampson is my mom's maiden name; our family's love of art started with her, and we wanted to commemorate that in the name of the gift. Ó Murchú is how you say Murphy in Gaelic. We wanted to be sure the Murphy clan (our children included) was a part of this gift as well."

At the discretion of the Museum Director, the funds generated by the new endowment may include, but not be limited to, the support of a graduate teaching fellowship, art education initiatives and activities, and a future art loan program.

MARBLE.ND.EDU Goes Live Andrew W. Mellon Foundation Grant Completed



On July 21, 2021, the Hesburgh Libraries and the Snite Museum of Art at the University of Notre Dame launched Marble.nd.edu—an online teaching and research platform designed to make distinctive cultural heritage collections from across the University accessible through a single portal.

The development of Marble was made possible primarily by a grant from The Andrew W. Mellon Foundation awarded to the Snite Museum and the Hesburgh Libraries. It supported the creation of an open-access, unified software solution enabling web access.

Now, faculty, students, and the general public can browse Marble.nd.edu and download select digitized materials from the Snite Museum of Art, and the Hesburgh Libraries' Rare Books & Special Collections, and the University Archives in a single platform—including books, manuscripts, sculptures, paintings, photographs, ephemera, and more. Each item displays one or more images with descriptive information and linked metadata to view related or similar objects. While these digitized materials are only a fraction of the University's holdings, cross-institutional teams will continue to collaborate to add new items regularly.

Snite Museum Collections — Out and About



Isabelle Pinson (French, 1769–1855)
The Fly Catcher, 1808
 Oil on canvas, 19 × 15 ¼ inches (frame)
 Bequest of Paul J. Vignos Jr. ND '41 and Edith Ingalls Vignos
 2011.024.001

PARIS

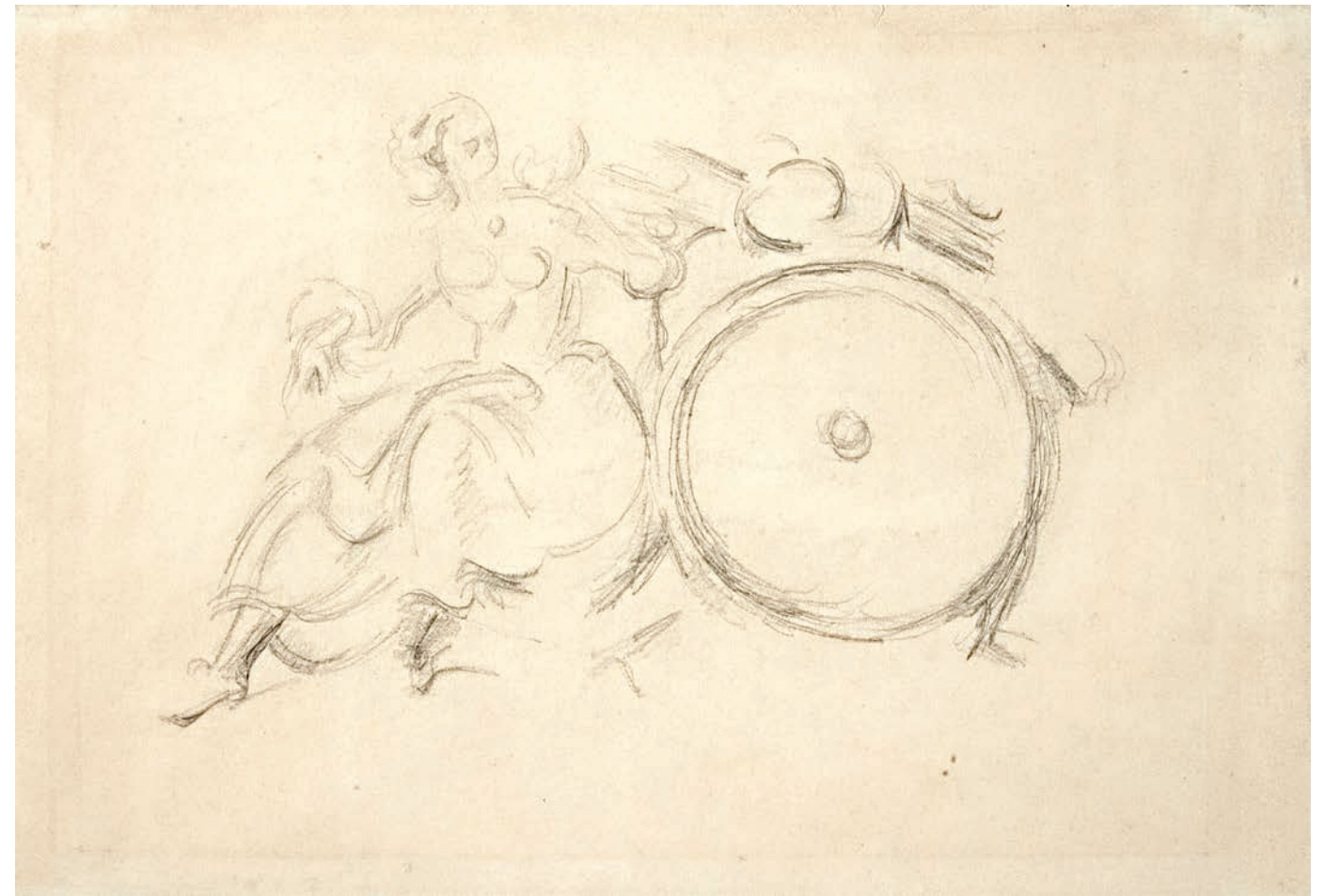
With some delays and cancellations due to the pandemic, the Snite Museum's loan program continues to share its collection with national and international venues. *The Fly Catcher* by **Isabelle Pinson** was on view in the exhibition *Women Painters (1780–1830): The Birth of a Battle* at the Musée du Luxembourg in Paris, France, until July 25, 2021. The exhibition examined the generation of women artists who worked in the wake of the French Revolution, when they demanded access to training, markets, and critical attention as part of the process of political, social, and economic democratization. A fully illustrated catalogue edited by Martine Lacas brings together works and documents that illuminate this transformative period of art history. It prominently features our much-admired painting.

(opposite, above)

Paul Cézanne (French, 1839–1906)
Study for Mantel Clock, ca. 1895–1898
 Graphite on paper, 9 ¼ × 12 ¾ inches (sheet)
 Bequest of John D. Reilly ND '63, '64 B.S.
 2014.061.241

(opposite, below)

Giovanni Battista Piranesi (Italian, 1720–1778)
Standing Figure Facing Left, ca. 1760–70
 Reed pen and brown ink on paper, 7 ½ × 4 ¾ inches (sheet)
 Bequest of John D. Reilly ND '63, '64 B.S.
 2014.061.247



NEW YORK

Paul Cézanne's drawing *Study for a Mantel Clock* is included in the exhibition *Cézanne Drawing* at the Museum of Modern Art in New York, on view through September 25, 2021. In this highly acclaimed presentation, curators bring together over 250 drawings and watercolors along with a few paintings to examine how the artist's creative practice shaped his transformative modern vision. The exhibition is accompanied by a catalogue edited by Jodi Hauptman and Samantha Friedman.

PRINCETON

In the exhibition *Piranesi on the Page* scheduled for October 8 through December 5, 2021, at the Harvey Firestone Memorial Library at Princeton University, University of Notre Dame Professor Heather Hyde-Minor and Princeton Professor Carolyn Yerkes tell the story of **Giovanni Battista Piranesi**, the foremost printmaker of the eighteenth century in Europe, and the use of the book as a centerpiece of his artistic production. The Snite Museum's *Standing Figure Facing Left*, an ink drawing by the artist made on the back of a scrap of printed paper, will be part of the exhibition. Related to the exhibition is *Piranesi Unbound*, published in 2020 by Princeton University Press, where the Snite Museum work is reproduced.



FRIENDS FORUM
Member Spotlights



Ann Dean

Former Friends of the Snite Museum Board Member Ann Dean grew up in South Bend, Indiana. She and her husband, Dr. Frederick Dean, a native of Peoria, Illinois, have lived in the South Bend area for many years and raised their three children here. Now retired, Ann and Fred split their time between Florida and Michigan.

Ann received a Bachelor's Degree in Consumer Science from Ball State University and a Master's Degree in Secondary Education from Indiana University. She taught home economics at the local Adams High School, worked in the radiology department at Memorial Hospital and then in recruiting for Crowe LLP. While she was at Crowe, she married Fred, who was then the Chairman of the Radiology Department at Memorial Hospital and a teacher at the Indiana University School of Medicine-South Bend.

Both Ann and Fred have been generous supporters of the Snite Museum of Art over the years. Fred was a founding member of the Museum and continues his advocacy. Ann happily served on the Friends Board for twelve years.

During her tenure on the Friends Board, Ann participated in and volunteered at numerous Museum events. Her favorite is the Annual Christmas Benefit. The funds raised from it support bringing art to the local community, a service very close to Ann's heart. She is especially proud of the Museum's various outreach art programs and museum tours for school children. Other Museum activities she fondly remembers are volunteering at the annual August Art Beat tent and at the Christmas ornament-making open houses.

Ann is drawn to the Snite Museum's collections of art from the 1800s and 1900s, and she and Fred also very much enjoy the temporary exhibitions. In thinking about the future Raclin Murphy Museum of Art, Ann looks forward to seeing much more of the permanent collection on view. With a new location more accessible to the public, Ann believes the community will be better able to embrace and experience the true "hidden gem" on the University of Notre Dame campus.

Michael Riemke
Friends of the Snite Board Member



Susan Farrington

Susan Farrington—called Susie by her friends—is the 2021-22 President-elect of the Friends of the Snite Museum Board of Directors.

Born in South Korea, Susie was six years old when her family relocated to the United States so that her father could accept a teaching position at Columbia University Law School in New York City. As a young girl, she visited iconic museums, such as the Museum of Modern Art and the Guggenheim. Due to those experiences, Susie considers herself a lifelong museum-hopper.

Susie pursued undergraduate studies at Cornell University in Ithaca, New York and received her JD from George Washington University in Washington, D.C. Five years ago, Susie and her husband Jim moved to South Bend after Jim accepted a teaching position at the Notre Dame Law School. They have two adult children.

Upon her arrival in South Bend, Susie was drawn to the Snite Museum, and was elected to the Friends Board of Directors in 2017. Susie's favorite artworks in the collection are the seventeenth-century porcelains, objects she appreciates for their design and intricacy. As an art lover all of her life, Susie wanted to study architecture and art instead of the law. Now, she can continue her love of art and design through such creative activities

as painting, drawing, crafts, interior design, and decorating. She also likes the challenge of finding and beautifying, as she describes it, "the worst house in a neighborhood," and, to date, she has skillfully renovated eleven homes. A firm believer that every person has a creative side, Susie thinks the release of creative energy is essential and should be viewed as a gift.

Because of her childhood museum visits, it is not surprising that Susie highly values the educational programs at the Snite that, in her view, help foster art appreciation and creativity. The Museum's free programs provide exposure to the visual arts to area K-12 school children that otherwise is not possible due to curricula reductions.

Susie is excited about the future Raclin Murphy Museum of Art since its larger galleries will allow the campus and community to view more of the art collection. She's also enthusiastic about a forthcoming membership perk; the new café and museum merchandise area will provide our members' reciprocity benefits with a larger number of museums around the country than is currently offered. For these reasons and more, we know that Susie's love for art and museum-hopping will only continue to grow.

Mary Kay Welle
Friends of the Snite Board Member



Grant Osborn

"Double Domer" Grant Osborn was born on Long Island, New York. His father, a policeman and detective, moved the family to New Hampshire upon his retirement. After high school Grant intended to enroll in the Air Force Academy. But, due to a broken collar bone, Grant instead enrolled at the University of Notre Dame. There he earned his undergraduate degree in Biological Sciences with minors in English, and Film, Television, and Theater and a Master's of Fine Arts in Creative Writing.

While studying at Notre Dame, Grant met his future wife Kari. They have two sons, Gael and Grady. Grant is an example of someone arriving at Notre Dame for an education and then staying in the area to raise a family. He and Kari, a South Bend area native, are assets for the campus and the local community.

Employed at the University for over nine years, Grant currently serves as the assistant director at the Nanovic Institute for European Studies. He is a faculty liaison who also oversees communications, external grant writing, and special projects. Before joining the Institute staff, he worked for several years in Notre Dame's Research unit, where he managed grants along with marketing and communications duties.

As a child, Grant had the opportunity to visit many of the great museums in NYC. As a Notre Dame student, Grant became a regular visitor to the Snite. In a poetry class, he and his fellow graduate students used the Museum in a non-traditional way, an opportunity provided to university students Grant truly appreciates. He firmly believes that any experience takes on a new depth of meaning when one is surrounded by art. Looking forward to the completion of the new Raclin Murphy Museum of Art, Grant hopes that programs and events offered there will continue to provide unique experiences in a new aesthetic environment. He's also hoping the museum will create an app or other interactive experiences for the new galleries.

Joanne Fahey, a former Friends Board Member and University colleague, introduced Grant to the Friends organization. Grant was invited to join the Board and served as Chair of the Nominations and Board Development Committee. During the 2021-22 year, he will serve as Secretary on the Executive Committee. He also continues to volunteer at various museum events.

Michael Riemke
Friends of the Snite Board Member

FRIENDS of the SNITE MUSEUM of ART



Some of the 2021-22 Executive Committee members (left to right): Dru Cash, Juliane Morris, Todd Bruce, Kelli Kalisik, and Grant Osborn.

Thank you to the five retiring members who served the Friends Board of Directors and the Museum so selflessly and passionately. Those who retired from the Board in May 2021 are:

- Kari Black — 6 years
- Ann Dean — 12 years
- Tracy Duncan — 3 years
- Mike Szymanski — 6 years
- Cheryl Ulrich — 6 years



Some of the retiring Friends Board Members (left to right): Kari Black, Mike Szymanski, and Cheryl Ulrich.

We look forward to meeting our newest board members who were selected to serve three-year terms starting in September 2021:

- Velshonna Luckey
- Joe Segura
- Nivas Vijayaraghavan
- Jacqueline Rico

News from the May 2021 Annual Meeting

The Annual Meeting of the Friends of the Snite Museum was held at the Hilton Garden Inn on May 24, 2021. The slate of officers elected to the 2021-22 Executive Committee at that meeting are:

Todd Bruce	President
Susie Farrington	President Elect
Kelli Kalisik	Past President, VP Development
Angie Chamblee	VP Administration
Dru Cash	Treasurer
Michael Riemke	VP Community Relations
Juliane Morris	VP Programs
Grant Osborn	Secretary

New Friends Membership Card Program started with July 2021 renewals

Your new museum membership card will also be a University of Notre Dame ID card. This new card will allow us to get to know you and your guests better, and learn how we can improve service to all visitors. It will also provide members with a new benefit: Hesburgh Library privileges.

Your new card will contain a chip that can be read on a scanner located at the Visitor Information Desk each time you visit the Museum. Since members renew in different months of the year, it will take a full twelve months for all members to receive their new card. Starting in 2022, renewing Friends will simply be sent a dated sticker to place on the same card rather than a whole new card.

We trust you will enjoy this new system as we plan for growth and the move to the new building in 2023.

Our thanks to you for being a Friend of the Museum.



Save The Date: The 40th Anniversary of the Friends Christmas Benefit

This annual fundraising event will be held on Thursday, December 2, 2021, at The Palais Royale in downtown South Bend. We will be, "Celebrating Our Past, Embracing Our Future." Watch for future mailings of the invitation and opportunities to sponsor a table.

We greatly appreciate the community support we experienced in 2020 when we honored the artistic legacy of Ivan Meštrović. Due to the pandemic the event went virtual with only "IN SPIRIT" participation. We look forward to starting the 2021 holiday season celebrating the arts in person while raising important funds for art education in our community.



FRIENDS of the SNITE MUSEUM of ART

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, special 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 December 1, 2020 through June 30, 2021

IN MEMORY OF:

- Betsy Cooke**
by John and Barb Phair
- William George Copeland**
by Frank and Fes Smurlo
- Mary K. Gagliardi**
by Frank and Fes Smurlo
- Grace Hoffman**
by Frank and Fes Smurlo
- Diana Matthias**
by Tuesley, Hall, Kanopa, LLP
- Runa Mozumder**
by Alice and Eugene Henry
- Melinda Myers**
by Betty Gallagher and John Snider
- Karen O'Brien**
by Betty Gallagher and John Snider
- Marie O'Leary Peters**
by Jeannie and Mike O'Neill
- Steve Spretnjak**
by:
Elcona Country Club
Cathy and Doug Hall
Alice and Eugene Henry
Beverly and Paul Matushek
David Ruston
Sylvia Von Bergen
- Timothy Francis Welsh**
by Betty Gallagher and John Snider

WE WILL MISS OUR FRIENDS WHO RECENTLY PASSED:

- Betsy Cooke** - member since 1993
- Mary Ann McTigue** - founding member (1979)
- John L. (Jack) Morgan** - member since 2007
- Runa Mozumder** - member since 2014
- Karen O'Brien** - member since 2018
- Donald Sporleder** - member since 1999
- Steve A. Spretnjak** - founding member (1979)
- Timothy Welsh** - member since 2011



Unidentified artist, South Germany
Crucified Christ with the Virgin Mary and Saint John, early 16th Century
Stained glass roundel with sepia and yellow heightening in lead frame, diameter 7 ½ inches.
Gift of Constance A. O'Brien
2021.006

Become a Friend of the Snite Museum of Art

Please note new levels as of January 2020
Join or renew online at giving.nd.edu/snite

MEMBERSHIP LEVELS and PRIVILEGES

- Student (14-25) or Senior (60+)** \$50
- Membership card
 - Recognition in the year-end issue of the Museum's magazine
 - Subscription to the Museum's semi-annual magazine
 - Reciprocal privileges at 50+ university museums
 - Educational programs and travel discounts
 - Christmas Benefit Invitation

The following three membership levels include the privileges above as well as additional benefits listed below.

- Friend of the Museum** \$100-\$499
- Patron of the Museum** \$500-\$999
- Benefactor of the Museum** \$1000-\$1499
- Catalog selection as additional welcome gift
 - ROAM membership, reciprocal privileges at 250+ museums nationwide

RECOGNITION SOCIETIES

The following three membership levels receive football ticket lottery options, all the privileges offered above, as well as the additional benefits listed below.

- George Rickey** \$1500-\$4999
- Ivan Meštrovič** \$5000-\$9999
- A private tour by the Museum Director.
- Patricia and Arthur J. Decio Circle** \$10,000+
- Ability to use the Museum or courtyard for a private event.

A donation of \$20,000 entitles name placement on a limestone element in the Charles B. Hayes Family Sculpture Park.
(along with Decio Circle membership privileges)

All University gifts apply to your football ticket eligibility and your level is determined by giving total on December 31 from the previous calendar year.

UNIVERSITY OF NOTRE DAME EMPLOYEES

You can easily join through payroll deduction. Starting at less than \$10 a month, you can be part of the Museum's impact on the community as we prepare for our new venue, the Raclin Murphy Museum of Art at Notre Dame.

Visit giving.nd.edu/ways-to-give/how-to-give/faculty-staff-giving/



"Art many times is just a beautiful excuse to transform the way that you look at the reality around you, and it's also the idea of communication, building bridges, putting people in touch with one another."

— Jaume Plensa

MUSEUM STAFF

David Acton, PhD
Curator of Photographs

Matthew Bean
Art Handler

Joseph Antenucci Becherer, PhD
Director and Curator of Sculpture

Gina Costa
Marketing and Public Relations Program Manager

Rachel Heisler
Assistant Curator of Education, Academic Programs

Bridget O'Brien Hoyt
Curator of Education, Academic Programs

Ann M. Knoll
Associate Director

Sarah Martin
Curator of Education, Public Programs

Victoria C. Perdomo
Registrar

Mary C. Rattenbury
Coordinator, Friends of the Snite Museum

Laura K. Rieff
Administrative Assistant

Michael Rippy
Digital and Special Projects Program Manager

Ramiro Rodriguez
Chief Art Preparator

Cheryl K. Snay, PhD
Curator of European Art

Kyle Thorne
Art Preparator

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Capt. Daniel Kavanaugh
Security Coordinator

Charles Harper
Security Supervisor

Katerina Araman, Myshelle Babcoke, Elmer Bailey, Kathy Barone, Rita Burks, Jeanne Casper, John Chapleau, Mark Ellam, Sue Fleck, Ray Patnaude, Frederick Slaski, Thomas Stafford, Gerald Strabley, Gary Trost, Jeff Walker, and Sarah Woolley

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Don Arenz
Lisa Barnett de Froberville
Teresa Carroll
Linda DeCelles
Ninette Deliyannides
Angie Faccenda
Jackie Hardman
Aislin Keith
Christine Kelley
Carol Kraabel
Virginia Lehner
Sibylle Livingston
Phoebe Lykowski
Kay Marshall
Catherine A. McCormick
Mary Lou Mullen
Barbara Obenchain
Rod Spear
Carole Walton
Bob Williams
Marilyn Wood

DEVELOPMENT LIAISON

Katy Orenchuk
*Academic Advancement
Program Director*

HOUSEKEEPING

Deborah Osborn

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Dru Cash
Angie Chamblee
Susan Farrington, *President Elect*
Kelli Kalisik, *Past President*
Velshonna Luckey
Juliane Morris
Grant Osborn
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Jacqueline Rico
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Mary Kay Welle
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Kathy White

Former Presidents:
Suzanne Cole
Angela M. Faccenda

INFORMATION

Snite Museum of Art
University of Notre Dame

(574) 631-5466
sniteartmuseum.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.

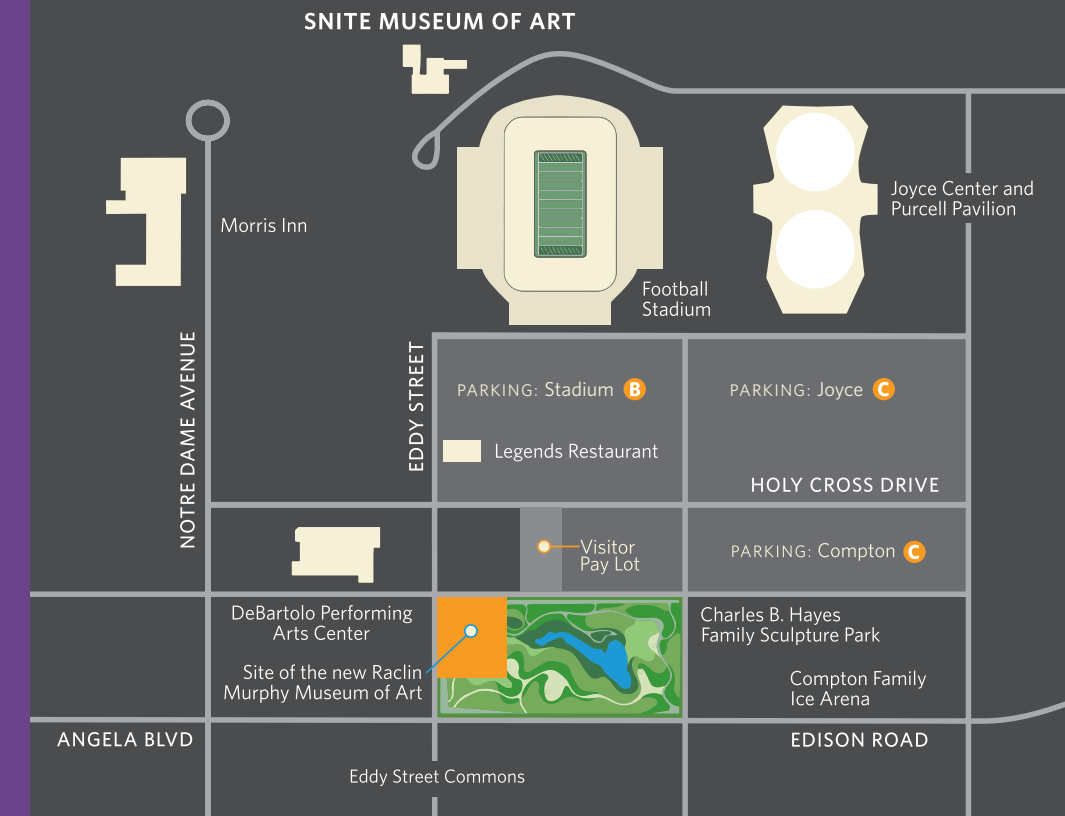
Closed Sunday, Monday, and major holidays

FREE ADMISSION

Check website for access and schedule changes due to COVID-19.

LOCATION + MAP

SNITE MUSEUM OF ART



ENDOWED FUNDS

Edward M. Abrams and Family Endowment for the Snite Museum
Marilynn and James W. Alsdorf Endowment for Ancient, Medieval, & Early Renaissance Art
Ashbaugh Endowment for Educational Outreach
Walter R. Beardsley Endowment for Contemporary Art
Kathleen and Richard Champlin Endowment for Traveling Exhibitions
Catherine R. and Austin I. Collins Sr. Family Endowment for Excellence for Public Art
Mr. and Mrs. Terrence J. Dillon Endowment
Jaclyn Dooner Endowment for Excellence for the Notre Dame Art Museum
Susan M. and Justin E. Driscoll Endowment for Photography
Mr. and Mrs. Raymond T. Duncan Endowment for American Art
Charles B. Hayes Family Sculpture Park Endowment
Margaretta Higgins Endowment
Humana Foundation Endowment for American Art
Fritz and Mildred Kaeser Endowment for Liturgical Art
Milly and Fritz Kaeser Endowment for Photography
Pat and Robert Kill Family Endowment for Excellence in Latin American Art
Lake Family Endowment for the Arts of the Americas, Africa and Oceania
Lake Family Endowment for Student Internships
Lake Family Endowment for the Snite Museum Library

Margreta Gibbs and James Larson Family Endowment for Excellence
Rev. Anthony J. Lauck, C.S.C., Sculpture Endowment
Lilly Fellowship Endowment for Religion and Spirituality in the Visual Arts
Lilly Programming Endowment for Religion and Spirituality in the Visual Arts
Virginia A. Marten Endowment for Decorative Arts
J. Moore McDonough Endowment for Art of the Americas
Everett McNear Memorial Fund
Charlotte Mittler Endowment for Art Education Programs for Notre Dame Students
Bernard Norling and Mary T. Norling Endowment for 18th- and 19th-Century Sculpture
James and Barbara O'Connell Family Fund for Exhibitions
Sampson Ó Murchú Endowment
John D. Reilly Endowment for Excellence
Rev. George Ross Endowment for Art Conservation
John C. Rudolf Endowment for the Snite Museum
Frank and Joan Smurlo American Southwest Art Endowment for Excellence
Snite Museum General Endowment
John Surovek Endowment
Anthony Tassone Memorial Art Fund
William L. and Erma M. Travis Endowment for the Decorative Arts
Alice Tully Endowment for the Fine and Performing Arts



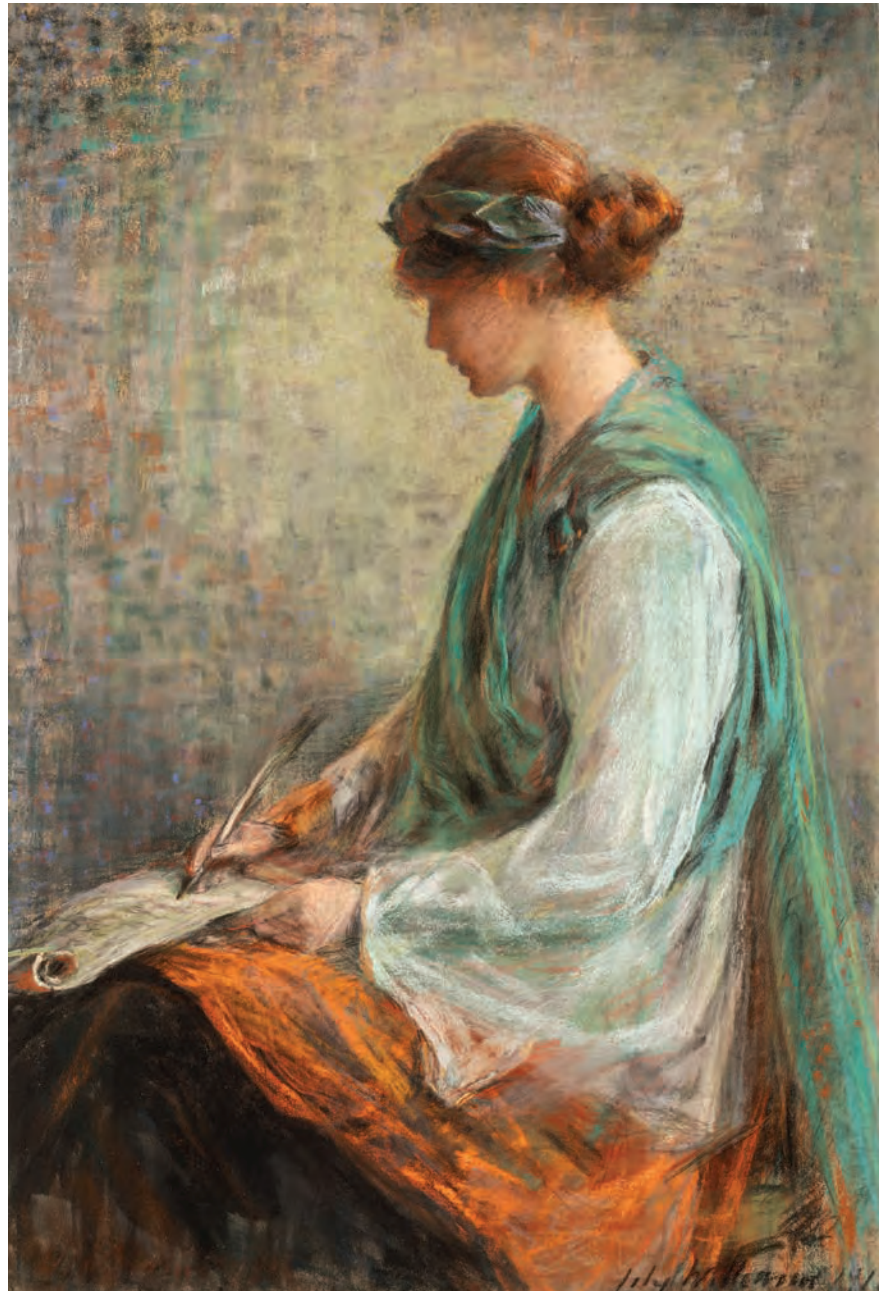
SNITE MUSEUM of ART

Front cover image:
Jim Dine (American, b. 1935), *Rancho Woodcut Heart*, 1982
Woodcut, 47 3/4 x 40 1/2 inches, Gift of the Artist, 2019.016.109

SNITE MUSEUM OF ART

University of Notre Dame
100 Moose Krause Drive
Notre Dame, IN 46556-5698

Non-Profit
Organization
U.S. Postage
PAID
Notre Dame, IN
Permit No. 10



Lily Williams (Irish, 1874-1940)
Hibernia, 1916
Pastel on paper, 32 × 23 inches (frame).
Pat and John O'Brien Collection

See page 8 article on the February 2022 Irish exhibition.