

Calendar *of* Events

The Snite Museum of Art
September – December 2012



ENDOWED FUNDS

Edward M. Abrams and Family Endowment for the Snite Museum
Marilynn and James W. Alsdorf Endowment for Ancient, Medieval, and Early Renaissance Art
Ashbaugh Endowment for Educational Outreach
Walter R. Beardsley Endowment for Contemporary Art
The Kathleen and Richard Champlin Endowment for Traveling Exhibitions
Mr. and Mrs. Terrence J. Dillon Endowment
Susan M. and Justin E. Driscoll Endowment for Photography
Mr. and Mrs. Raymond T. Duncan Endowment for American Art
Margaretta Higgins Endowment
Humana Foundation Endowment for American Art
Milly and Fritz Kaeser Endowment for Photography
Fritz and Mildred Kaeser Endowment for Liturgical Art
Pat and Robert Kill Family Latin American Art Endowment for Excellence
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
Rev. Anthony J. Lauck, C.S.C., Sculpture Endowment
Virginia A. Marten Endowment for Decorative Arts
J. Moore McDonough Endowment for Art of the Americas
Everett McNear Memorial Fund
Bernard Norling and Mary T. Norling Endowment for 18th- and 19th-Century Sculpture
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
The Alice Tully Endowment for the Fine and Performing Arts

INFORMATION

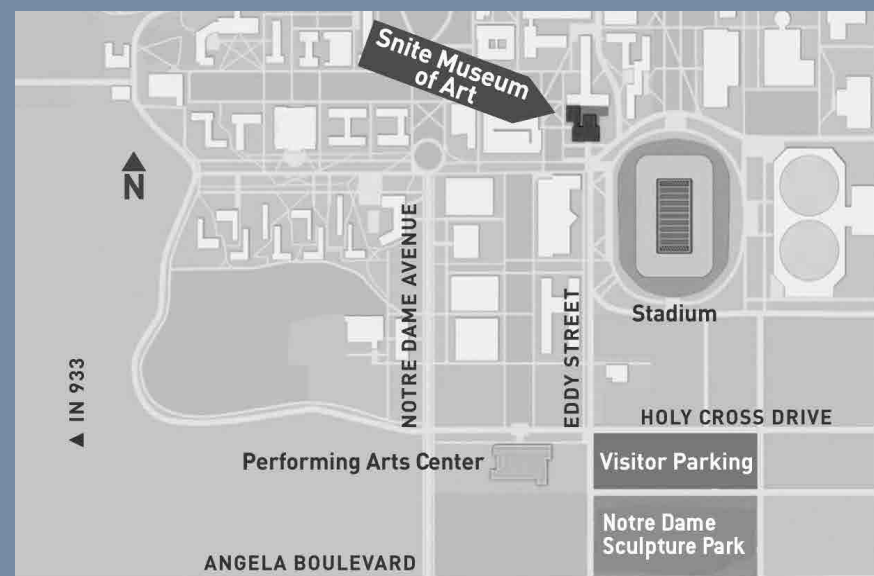
Snite Museum of Art
University of Notre Dame
(574) 631.5466
sniteartmuseum.nd.edu
www.facebook.com/sniteartmuseum

GALLERIES OPEN

Tuesday and Wednesday
10:00 a.m. – 4:00 p.m.
Thursday through Saturday
10:00 a.m. – 5:00 p.m.
Sunday
1:00 p.m. – 5:00 p.m.
Closed Mondays and major holidays
Free admission

MAP

The Snite Museum is centrally located on the University of Notre Dame campus, northwest of the football stadium. Visitor parking is available east of DeBartolo Performing Arts Center at Eddy St. and Holy Cross Drive.



FROM THE DIRECTOR



Rebeka Ceravolo

Stephanie Mead

Dinali Cooray

I am very pleased to welcome these three new colleagues to the Snite Museum of Art.

Registrar **Rebeka Ceravolo** joined the Museum staff in March 2012, replacing retiring Registrar Robert Smogor. Ceravolo came from the University of Alabama, Tuscaloosa. Prior to that she worked for the Denver Art Museum and the Toledo Museum of Art. She has a MA in art history from the University of Denver and a BA in art history from the University of Toledo. Her expertise with collection databases will greatly assist the Snite Museum in upgrading its collection records.

Staff Accountant **Stephanie Mead** replaced Staff Accountant Carolyn Niemier, who also retired in March 2012. Mead previously worked within the Stewardship Program of Notre Dame Development and is therefore very accomplished in utilizing ND accounting software. She also brings expertise associated with her Bachelor of Science in Business, Accounting, from Indiana University, South Bend. Not only does Mead very effectively and efficiently manage Museum financial transactions, but she also graciously volunteers to assist organization and management of Museum public events.

Dinali Cooray has been an on-call administrative assistant for many years, and was promoted to a one-half time position in May. She assists Membership Coordinator Heidi Williams with membership renewals and deposits, as well as providing assistance to Staff Accountant Stephanie Mead and Associate Director Ann Knoll. Her quiet efficiency greatly enhances Museum operations.

The new curator of education, academic programs and the new staff photographer, digital archivist, will be introduced in the next issue.

— Charles R. Loving
Director and Curator, George Rickey Sculpture Archive



Cassatt and Beyond
 Paintings from the Flint Institute of Arts
 Second Floor Atrium Gallery
 June 24–September 23, 2012

This presentation of eight turn-of-the-century modernist paintings complements the Museum’s holdings of academic art and introduces visitors to a transitional period when the avant-garde’s once-challenging ideas were embraced and assimilated.

In addition to Mary Cassatt, artists represented in the exhibition include Eugène Boudin, Pierre-Auguste Renoir, Pierre Bonnard, Edouard Vuillard, Alfred Stevens and American impressionists Childe Hassam and Frederick Frieseke.

Lydia at a Tapestry Frame, ca. 1881
 Mary Cassatt (American, 1844–1926)
 oil on canvas
 25.63 x 36.38 inches
 Collection of the Flint Institute of Arts, Flint, Michigan
 Gift of The Whiting Foundation
 1967.32



Cassatt and Beyond
 Graphic Art from the Permanent Collection
 Scholz Family Works on Paper Gallery
 July 22–October 7, 2012

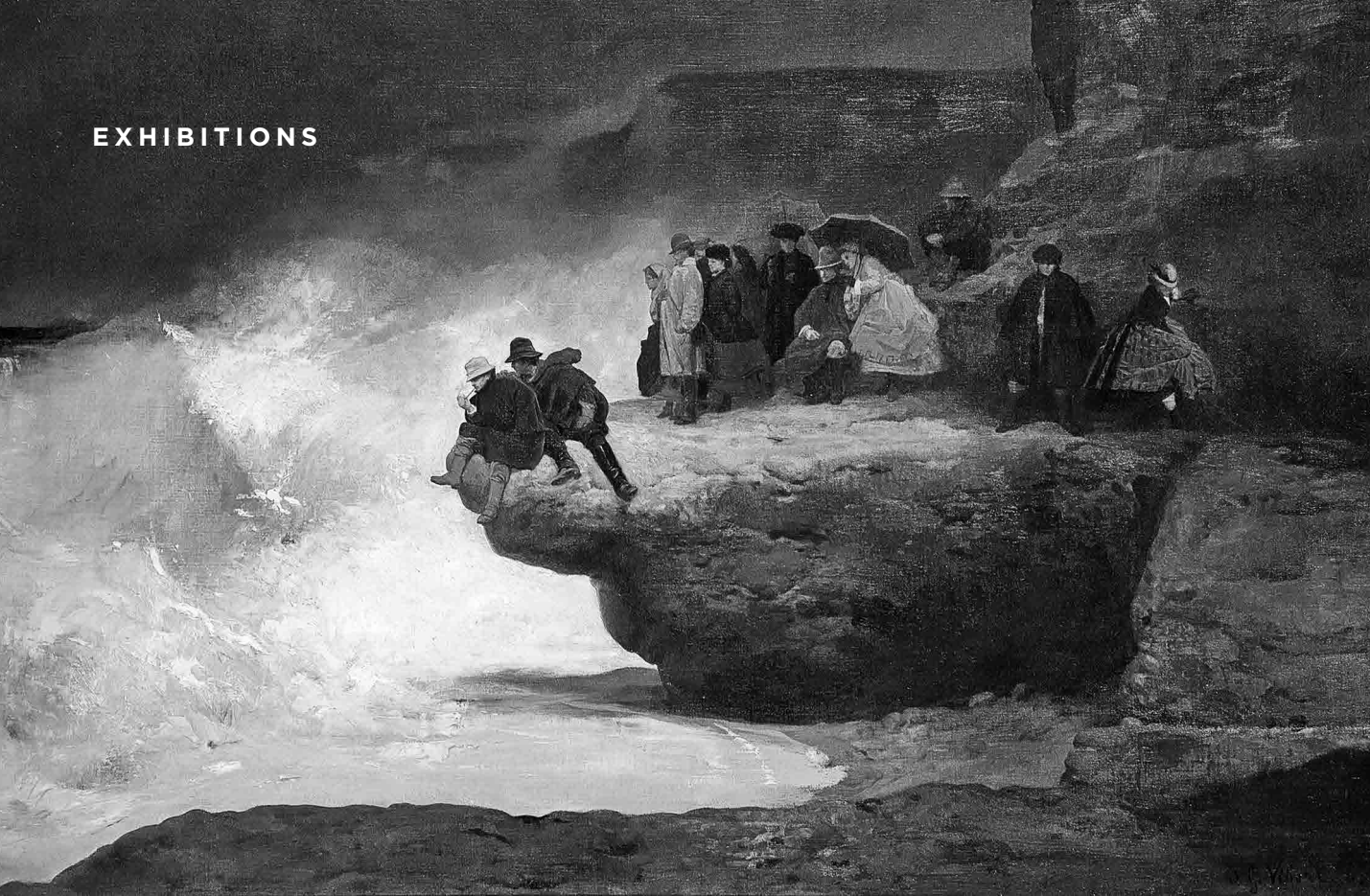
This focus exhibition continues the examination of the themes — light, color, form, subject matter — introduced in the exhibition *Cassatt and Beyond: Paintings from the Flint Institute of Arts* with prints and drawings by those same eight artists plus examples of works by other modernists, such as Paul Cézanne, Edouard Manet, Berthe Morisot and James A. McNeill Whistler.

All eleven works in the exhibition were selected from the collections of the Snite Museum of Art.

Eragny, 1890
 Camille Pissarro (French, 1830–1903)
 watercolor on paper
 6.75 x 4.75 inches
 On extended loan as a promised gift from Mr. John D. Reilly, '63
 L2005.045.002

Cassatt and Beyond

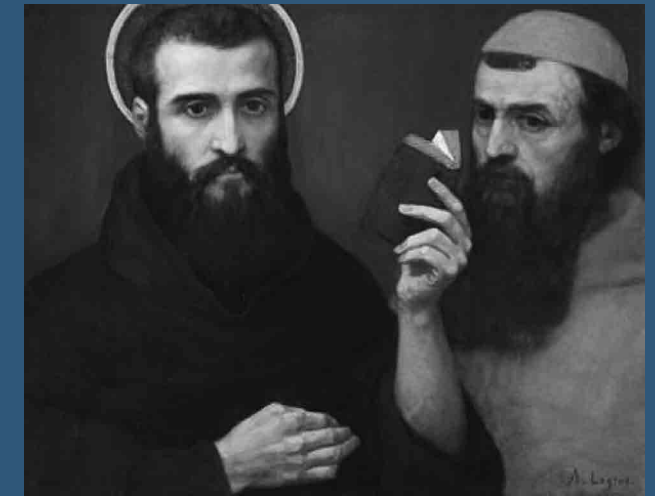
EXHIBITIONS



Figures on Rocks at the Edge of the Sea, or The Coast at Etretat, 1867
Jehan-Georges Vibert (French, 1840–1902)
oil on canvas
23.88 x 37.5 inches
Gift of Mr. and Mrs. Noah L. Butkin
2009.045.110



Harvesting, Late Afternoon, ca. 1893–1903
Léon-Augustin Lhermitte (French, 1844–1925)
oil on canvas
17.88 x 12.75 inches
Gift of Mr. and Mrs. Noah L. Butkin
2009.045.076



Portrait of a Cardinal with His Patron Saint, ca. 1865
Alphonse Legros, (French, 1837–1911)
oil on canvas
22 x 28 inches
Gift of Mr. and Mrs. Noah L. Butkin
1978.025.001

Breaking the Mold

The Legacy of the Noah L. and Muriel S. Butkin
Collection of Nineteenth-Century French Art

O'Shaughnessy Gallery West
September 2–December 2, 2012

Breaking the Mold celebrates two generous donors, Noah L. and Muriel S. Butkin, whose gifts established the Snite Museum's collecting strength in French academic art. Noah Butkin (1918–1980) was a chemical engineer, who became the president of Alloys and Chemical Corporation in Cleveland in 1950 and later led RTZ Aluminum Industries. He and wife Muriel (1916–2008) lived in Shaker Heights, Ohio, and often traveled to Europe to pursue their joint interest in art. Their philanthropic support extended to the Cleveland Museum of Art and Case Western Reserve University in addition to the University of Notre Dame.

It was Muriel's interest in eighteenth- and nineteenth-century French drawings and Noah's interest in nineteenth-century French paintings, especially oil

sketches, that led them in 1976 to the Snite's former curator of European art, Stephen Spiro, who shared his extensive knowledge and expertise with them. Their long partnership produced a distinguished private collection of French art from this provocative epoch of art history.

At a time when other collectors were acquiring Impressionist and Post-Impressionist works, the Butkins trained their sights on realist art by unfamiliar artists, thereby expanding the nineteenth-century canon. Alongside well-known artists, such as Jean-Léon Gérôme and Pierre Puvis de Chavannes, they bought compelling works by Léon-Augustin Lhermitte, Jules Breton, Alphonse Legros, Henri Gervex, and Théodule Ribot.

With fourteen works generously lent by the Cleveland Museum of Art, this exhibition brings together eighty objects from the Butkin's renowned collection.

Breaking the Mold was curated by Gabriel P. Weisberg, professor of Art History, University of Minnesota, who was also lead author and editor of the illustrated exhibition catalog. Additional authors include Kirsten Appleyard MA '11, Heather Lemonedes, Sarah Sik, and Janet Whitmore, with research assistance by Yvonne Weisberg. The publication is distributed through the University of Washington Press.

The *Breaking the Mold* exhibition catalog was made possible by generous gifts from Mr. and Mrs. Thomas J. Lee '59 and Mr. Ralph M. Hass '39.

EXHIBITIONS

Fragility and Resilience

Sculpture by Stephen De Staebler

Milly and Fritz Kaeser Mestrovic Studio Gallery
September 2–December 2, 2012

Stephen De Staebler's clay and bronze sculptures depicting the human figure juxtapose the frailty and transience of individual lives against the remarkable resilience of mankind. Their forms are rooted in the ruins of classical sculpture, memorial stele, and architectural friezes. That is, classical sculpture's defiance of absolute decay became De Staebler's metaphor for mankind's yearning for connection to eternity—our shared quest for transcendence.

The exhibition features one bronze and eleven ceramic sculptures. One sculpture is from the permanent collection of the Snite Museum of Art and the remainder are kindly lent by the Stephen De Staebler Estate, courtesy of the Zolla/Lieberman Gallery, Chicago.

Single Winged Figure on Plinth, 2010

Stephen De Staebler (American, 1933–2011)

bronze

3/4

112.5 x 30 x 30 inches

Acquired with funds provided by The Humana Foundation Endowment for American Art
2012.016



Herman Maril Drawings

Scholz Family Works on Paper Gallery
October 28–December 16, 2012

The Beach, ca. 1969

Herman Maril (American, 1908–1986)

ink on paper

11 x 14 inches

Gift of the Herman Maril Foundation

2011.048.006

This exhibition features selections from the recent gift of eleven drawings and one painting created by Herman Maril (American, 1908–1986). Maril was an American modernist best known for his painted landscapes and seascapes of Baltimore and Cape Cod and as an influential art instructor during his forty-year tenure at the University of Maryland. His artistic influences were the modernists with whom he interacted while living in New York during the 1930s, such as Milton Avery. Later in life he came to know Mark Rothko as a friend and neighbor during summers spent in Provincetown.

EXHIBITIONS

Father Lindesmith's Collection

History into Art and Anthropology

O'Shaughnessy Galleries II and III

October 7–December 2, 2012

For slightly more than a decade during the late nineteenth century, Father Eli Washington John Lindesmith served as the first Catholic chaplain ever commissioned in the US Army during peacetime. Assigned to Fort Keogh, Montana Territory, he interacted daily and directly with infantry, cavalry, and Native American scouts— primarily Cheyenne. He also traveled to important historic and natural-history sites. Over time, he amassed a collection of objects that can be divided into six major categories: military, Montana history, Native American ethnohistory, natural history, personal, and religious. Father Lindesmith's collection provides unique snapshots of the Northern Plains during the 1880s. This exhibition of twenty-six objects and accompanying catalogue highlight some of its significant Native American works. A few of the military objects he collected are included as well.

Outstanding among the items in the collection are the singular examples of beadwork produced by the wives and sisters of Cheyenne scouts who, with their families, lived at Fort Keogh. His collection of Native American materials is thus primarily Cheyenne, but it contains some Crow and Lakota items as well as Native American objects from the West Coast, upstate New York, and New England acquired during his travels.

Among the military items he collected were clothing, such as his own dress forage cap, swords, horse tack, and tents.

Of even greater value than the objects themselves is the legacy Father Lindesmith conveyed by thoughtfully documenting the historical and cultural particulars of his acquisitions. All of Lindesmith's written records—thirty-four boxes of account books, diaries, correspondence, memoranda, sermons, and other written records—are now in the American Catholic History Research Center and University Archives at the Catholic University of America in Washington,

DC. And the data in his letters and on the surviving tags accompanying objects he sent to the University of Notre Dame are housed in the university's archives and at the Snite Museum of Art.

The exhibition at the Snite Museum fulfills Father Lindesmith's reason for amassing such a large collection of varied cultural materials—to enlighten the public about the American West and its significance to US history. His consistent intention was to acquire disparate objects from a range of sources that would provide a historical and cultural perspective on both Native Americans and Euro-Americans of the Northern Plains.

After his military service ended in 1891 and he returned to his native state of Ohio he soon realized that his parish duties did not allow him the time to organize and exhibit the collection. So he donated roughly half the collection to the Catholic University of America in Washington, DC, in 1898. The following year, he split the remaining objects primarily between the University of Notre Dame and St. Ignatius College in Cleveland. The American College in Rome, Italy, also received a few items.

Curator of Native American Art and Associate Professor of Anthropology Joanne Mack organized the exhibition and is the lead author of its catalog. It is the culmination of her fifteen years of research on Lindesmith, his collecting, the documentation accompanying his 1899 gifts to Notre Dame, as well as his objects donated to the other institutions.

Pictographic War Record, ca. 1887 (detail in background)

White Swan, ca. 1851-1904

American, Crow Nation

muslin, watercolors, pencil, ink

74 x 78 inches

Gift of Rev. E. W. J. Lindesmith
AA1963.009.005

Under her direction, twenty ND undergraduate research assistants delved into the records available on campus and meticulously examined the objects in the Snite Museum of Art.

The accompanying 134-page four-color catalog is composed of three scholarly essays as well as an illustrated checklist of the twenty-six objects in the exhibition. The three authors are Joanne Mack; Bethany Montagano, a doctoral candidate in history and former Snite Museum Fellow who also helped with some aspects of the research; and Department of Anthropology, Smithsonian Institution Museum of National Natural History curator Candace Greene.

Six important objects in the exhibition—originally donated by Father Lindesmith to the Catholic University of America—are on loan from The Smithsonian Institution National Museum of Natural History. The Congregation of the Holy Cross US Province Archives Center provided two early photographs of Father Lindesmith for the catalog.

Neither the exhibition nor this book would have been realized without funds from the Humana Foundation Endowment for American Art, which was established through the vision of Mr. William C. Ballard, Jr.

Cradle, 1882

Ameche (also known as *Elk Woman*) ca. 1857-1890

American, Cheyenne/Suhtai

Buffalo hide, glass beads, sinew, wood, brass tacks, ribbon

Loan from the National Museum of Natural History, Smithsonian Institution
E395625A

Photo credit: Donald Hurlbert, Department of Anthropology, Smithsonian Institution

Moccasins, 1881

American, Lakota

buckskin, glass beads, sinew

Loan from the National Museum of Natural History, Smithsonian Institution
E395581

Photo credit: Donald Hurlbert, Department of Anthropology, Smithsonian Institution



Father Lindesmith's Collection

UPCOMING EXHIBITIONS — JANUARY THROUGH MAY 2013

Lines Etched with the Weight of Life

Georges Rouault's *Miserere* Series, 1927

O'Shaughnessy Gallery West

January 13–March 10, 2013



Have Mercy on Me, O God, After Thy Great Goodness, 1923

Georges Rouault (French, 1871–1958)

etching and aquatint over heliogravure

25.88 x 19.75 inches (sheet)

Gift of Mr. Leonard Scheller

1974.108.006

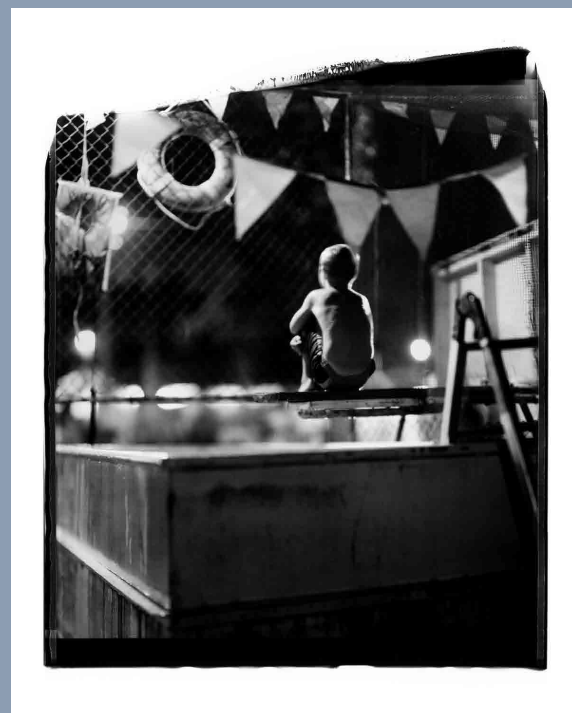
This is an exhibition of prints from the famous *Miserere* series. The original 1916 commission by Parisian art dealer Ambrose Vollard to artist George Rouault and poet Andre Suares was a two-volume publication conceived as a social commentary on the atrocities of World War I. Suares withdrew from the project; the second volume, *Guerre*, was never started.

Jennifer Trausch

20 x 24 Polaroid Photographs

O'Shaughnessy Galleries II and III

January 13–March 10, 2013



Hunter, 2003

Jennifer Trausch (American)

Polaroid photograph

20 x 24 inches

On loan from the artist

Photographer Jennifer Trausch utilizes a rare, large format (20 x 24 inch) Polaroid camera, for which film is no longer made. Until recently, Trausch's day job was to operate the camera for clients: commercial photographers and artists such as Chuck Close and William Wegman. This exhibition of her own work is the result of her transporting the 256-pound camera to various sites in the rural American South. She is able to overcome initially hostile responses to photograph individuals at work, at home and at play.



An Exhibition of Old Master Italian Drawings

Curated by Associate Professor Coleman's Seminar Students

Scholz Family Works on Paper Gallery

March 31–May 19, 2013

2013 Thesis Exhibition by BFA and MFA Candidates

O'Shaughnessy Galleries and The Milly and Fritz Mestrovic Studio Gallery

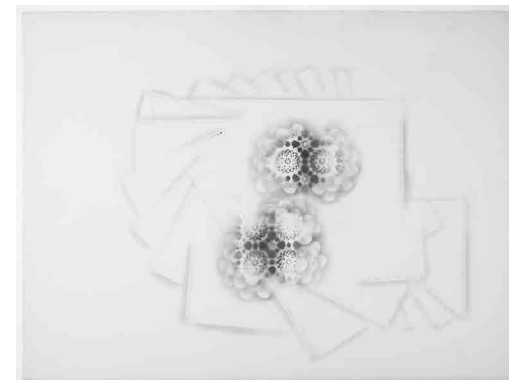
April 7–May 19, 2013



Form's Transgressions: The Drawings of Agustín Fernández

Milly and Fritz Kaeser Mestrovic Studio Gallery

June 9–September 1, 2013



This exhibition curated by Ricardo Pau-Llosa in collaboration with The Patricia and Phillip Frost Art Museum, Florida International University, and the Snite Museum of Art, will consist of a selection of works from their collections and travel to both institutions.

Untitled (Paper and Flowers), ca. 1970–1989

Agustín Fernández (Cuban-American, 1928–2006)

graphite on paper

30 x 22 inches

Gift of the Agustín Fernández Foundation

2010.032.001

FALL EVENTS

A New Event Series Starts Fall 2012 THIRD THURSDAYS @ the SNITE

Come to the Museum every third Thursday in September, October, and November for creative conversations, powerful performances, exciting exhibitions, and delicious delicacies; a new series designed for the intellectually curious and the socially adventurous!

Thursday, September 20 Inaugural Double Program

4:30 to 5:00 p.m.

Mary Cassatt: "A Woman of Real Genius"

Lecture by Mishoe Brennecke, associate professor of art history, University of the South, Sewanee, Tennessee, in the Annenberg Auditorium.

Abigail May Alcott's tribute of "A Woman of Real Genius," to the artist's talent is also a reminder that Cassatt's gender was a defining, and sometimes limiting, element in her career.

5:00 to 7:30 p.m.

Light refreshments and cash bar available in the Entrance Atrium

6:00 p.m.

Sons of Daughters Musical Performance

Sculpture Courtyard or Annenberg Auditorium depending on the weather

Prepare to be challenged and delighted as this experimental jazz trio explores ideas of space and sound.

The performance by Sons of Daughters is made possible in part by support from the Institute for Scholarship in the Liberal Arts, College of Arts and Letters, University of Notre Dame.

All of the events in the series are free of charge and open to the public.

Free parking is available in the B1 lot south of the football stadium (look for the signs).

The refreshments served at all three events will include appetizers, soda, and water available at no charge.

Cash bar at the September 20 event; IDs will be checked.

Thursday, October 18

Breaking the Mold: Musical Reflections
by the South Bend Symphony
O'Shaughnessy Gallery West

5:00 p.m. Light refreshments available in the Entrance Atrium

5:45 p.m. Musical performance in the *Breaking the Mold* exhibition

Immerse yourself in the sights and sounds of nineteenth-century France as the woodwind quintet of the South Bend Symphony Orchestra performs the musical equivalent of the realist paintings on view in the exhibition *Breaking the Mold: The Legacy of the Noah L. and Muriel S. Butkin Collection of Nineteenth-Century French Art*.

Thursday, November 15

Princess Marie Gets a Face Lift
O'Shaughnessy Gallery West

5:00 p.m. Light refreshments available in the Entrance Atrium

5:45 p.m. Presentation in the *Breaking the Mold* exhibition

A presentation by South Bend Art Conservator Monica Radecki on the treatments that several of the paintings received in preparation for their inclusion in the exhibition *Breaking the Mold: The Legacy of the Noah L. and Muriel S. Butkin Collection of Nineteenth-Century French Art*.



Mishoe Brennecke



Sunday, September 16

2:00 to 4:00 p.m.

Public reception for the *Breaking the Mold: The Legacy of the Noah L. and Muriel S. Butkin Collection of 19th-Century French Art* and the other special fall exhibitions.

3:00 p.m.

Gallery talk by guest curator, **Gabriel P. Weisberg**, professor of art history, University of Minnesota.

Thursday, October 11

4:30 to 5:00 p.m.

Refreshments served in the Entrance Atrium

5:30 to 6:00 p.m.

Gallery talk by **Joanne Mack**, PhD, curator of the exhibition, *Father Lindesmith's Collection: History into Art and Anthropology*.

Thursday, October 25

7:00 p.m.

A presentation in the Annenberg Auditorium on a contemporary art topic by **Julie Rodrigues Widholm**, Pamela Alper Associate Curator, Museum of Contemporary Art, Chicago.

This program is cosponsored by the Art, Art History, and Design Department and the Snite Museum of Art with support provided by its Alice Tully Endowment for the Visual and Performing Arts.

Tuesday, October 30

7:00 p.m.

A presentation in the Annenberg Auditorium on contemporary art topic by **Sarah Green**, Curator of Contemporary Art, Indianapolis Museum of Art.

This program is cosponsored by the Art, Art History, and Design Department and the Snite Museum of Art with support provided by its Alice Tully Endowment for the Visual and Performing Arts.

Thursday, November 8

7:00 p.m.

A presentation in the Annenberg Auditorium by visual artist **Julie Heffernan**.

This program is cosponsored by the Art, Art History and Design Department and the Snite Museum of Art with support provided by its Alice Tully Endowment for the Visual and Performing Arts.

RECENT ACQUISITIONS

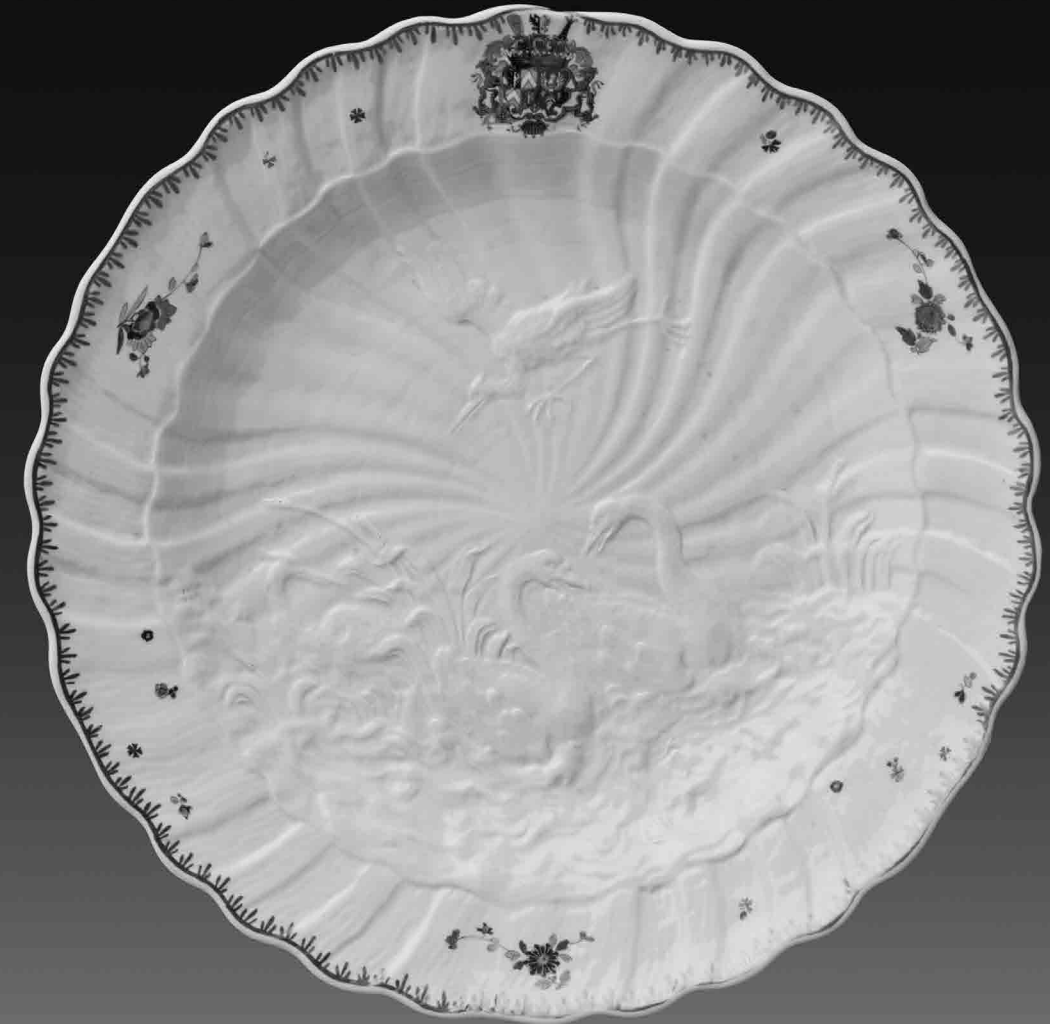
Marten Decorative Arts Collection Continues to Grow

The Meissen Swan Service is perhaps the most famous porcelain production completed in the eighteenth century. Commissioned by Heinrich, Count von Brühl in 1737, the elaborate set, meant to serve a dinner party of one hundred, included over two thousand pieces. Originally kept in the Castle Plörten as a symbol of wealth, most of the Swan Service was passed down through the generations until it was dispersed by the family at the onset of World War II. Today, pieces of the service can be seen in museums around the world.

It seems likely that Brühl commissioned the service in 1737 as a celebration of his promotion to count of the realm, and his marriage to Countess Franziska von Kolowrat-Krakowska on November 27 of that year.

Based around the theme of water, a pun on Brühl's name which loosely translates to 'swampy meadow' or 'marshy ground,' the Swan Service is decorated with marsh birds and plants, tritons, and the gods, goddesses, and nymphs associated with water.

— Elizabeth Petersen, MA '12



Swan Service Charger, 1737-1741
Meissen Porcelain Manufactory, Germany
modeled by Johann Joachim Kändler (1706-1775) and Johann Friedrich Eberlein (1695-1749)
porcelain
15 inches diameter
Acquired with funds provided by Mrs. Virginia A. Marten
2012.003

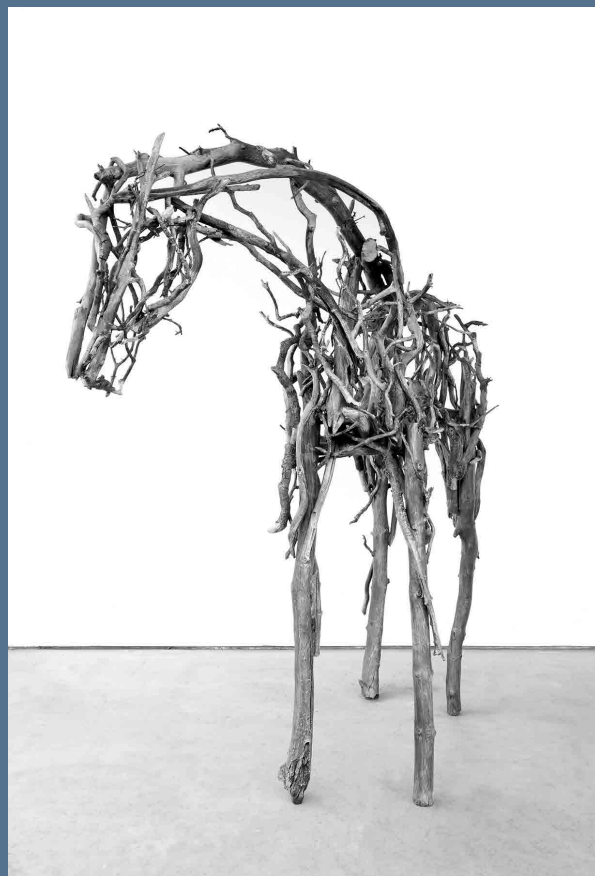
RECENT ACQUISITIONS



Butterfield Sculpture Acquired

Montana-based artist Deborah Butterfield has sculpted horses throughout her entire career. She fabricated early works from found (reclaimed) steel and wood. More recently, found branches, twigs and driftwood are first cast in bronze and then assembled into a preliminary armature; with some bronze elements then cut off and repositioned and some real wood branches added. Once Butterfield is satisfied with the form it is photographed; then the wood branches are removed, cast in bronze, and welded to the sculpture. Finally, the bronze branches are chemically patinated to faithfully represent the colors of the original branches.

In November you can view *Tracery*, and a few other Snite Museum sculptures, in the new Notre Dame Sculpture Park to be created at the corner of Eddy Street and Angela Boulevard/Edison Road this fall.



Tracery, 2010
Deborah Butterfield (American, born 1949)
unique cast bronze with patina
100.5 x 115 x 42 inches
Acquired with funds provided by The Humana Foundation Endowment
for American Art
2011.041

Vivian Maier, Enigmatic Chicago Photographer



Eccentric Chicago street photographer Vivian Maier was largely “discovered” after her death in 2009. Shortly before she passed away, her possessions were quietly sold at auction after she became ill and could no longer make monthly rental payments on her storage unit. The storage locker contents included over 100,000 images captured on negatives; exposed, but undeveloped rolls of film; and a small number of prints.

While she worked primarily as a nanny for affluent Chicago area families, she spent her days off prowling Chicago with her Rolleiflex and Leica cameras, documenting its street life from the 1950s to 1980s.

Since her death, her photographs have been exhibited in Chicago, New York, Los Angeles, London, Munich, and Oslo—and her work has been the subject of a book and a documentary film.

Untitled (boy at concession stand), n.d.
Vivian Maier (American, 1926-2009)
vintage gelatin silver print
4.625 x 4.625 inches
Acquired with funds provided by The Milly and Fritz Kaeser
Endowment for Photography
2012.008.001

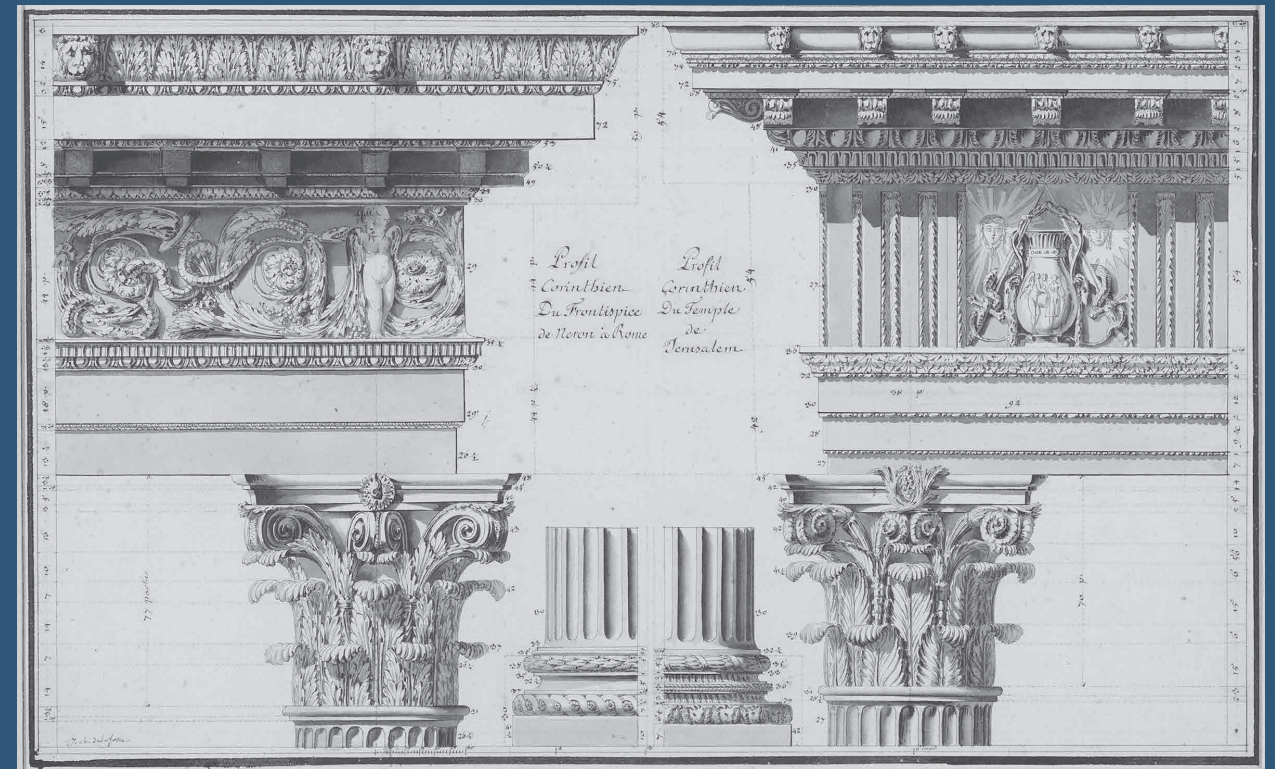
Old Master and Nineteenth-Century Works on Paper

With funding provided by the Dr. Paul J. Vignos '41 and Edith Ingalls Vignos Estate, the Museum has been able to add significantly to its collection of Old Master and nineteenth-century works on paper.

Edwin Landseer drew this *Ecorché of a Horse's Head*, 1817-22, when he was still a young student. He earned his reputation as a painter of animal portraits, animal battles, and hunting scenes, and he approached his subject with the same seriousness as any artist drawing the human figure or composing a history scene. Dissections of the human body were common exercises for artists who recorded them as *ecorchés* (flayed figures). That Landseer used the same methodologies for his animal subjects explains his popularity and authority among collectors and patrons, including Queen Victoria.



Ecorché of a Horse's Head, ca. 1817-22
Edwin Landseer (British, 1802-1873)
black, red, and white chalk on blue-gray laid paper
19.38 x 12.25 inches
Acquired with funds provided by the Dr. Paul J. Vignos '41
and Edith Ingalls Vignos Estate
2012.004.002

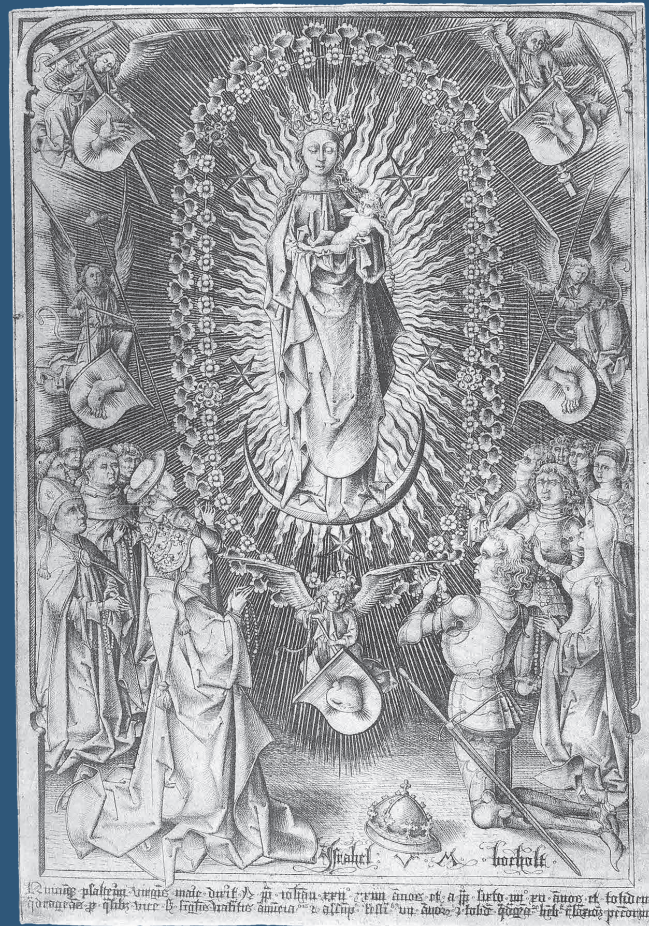


Jean-Charles Delafosse was an architect, teacher, designer, and author who is credited with having developed the Louis XVI style in eighteenth-century France. He did this, in part, by writing treatises, such as *Principes d'architecture* (ca. 1775) for architecture students. This drawing was made in preparation for Plate 10 of that publication and shows conjectural reconstructions of ancient temple elements. The precision and detail, not to mention the imagination, on display here were highly prized by his contemporaries.

Elevation Studies of the Corinthian Order: Cornices, Entablatures, Capitals, Columns, and Bases, ca. 1760
Jean Charles Delafosse (French, 1734-1789)
pen and black ink on laid paper
13.38 x 19.88 inches
Acquired with funds provided by the Dr. Paul J. Vignos '41
and Edith Ingalls Vignos Estate
2012.025

RECENT ACQUISITIONS

Old Master and Nineteenth-Century Works on Paper, *continued*



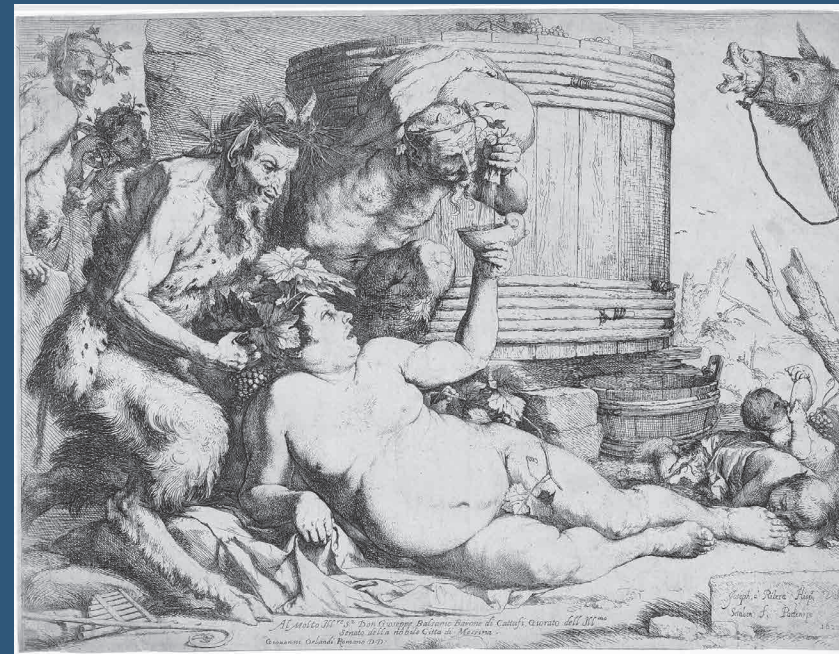
The Madonna on a Crescent Moon in a Rosary, after 1478
 Israhel van Meckenem the Younger (German, ca. 1440–1503)
 engraving on laid paper
 10.63 x 7.38 inches
 Acquired with funds provided by the Dr. Paul J. Vignos '41
 and Edith Ingalls Vignos Estate
 2012.012

The new earliest datable print in the collection is Israhel van Meckenem's engraving *Madonna on a Crescent Moon in a Rosary*, after 1478. The print purchaser gained an indulgence—a remission of temporal punishment due to a sin, the guilt of which has been forgiven by the Catholic Church. It is remarkable in part because it is an engraving rather than a woodcut, a trait that distinguishes its status as art. It is an early and unusual example of plate tone on an intaglio print created by an ink wiping technique. There are only twelve known impressions of this print and only one other impression in the United States.

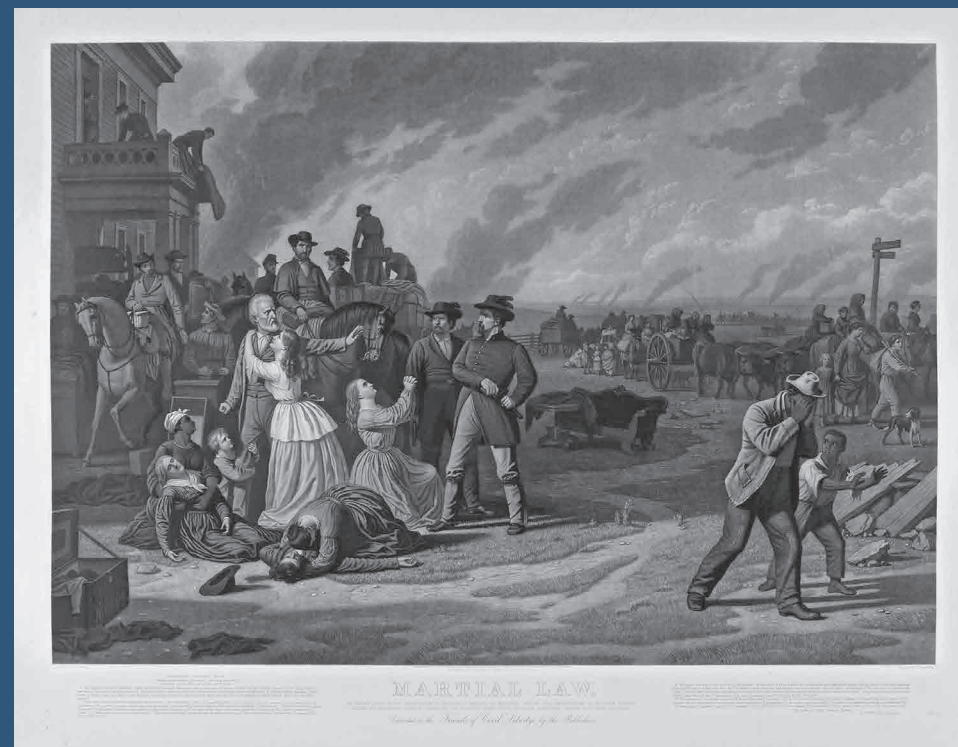
Jusepe de Ribera was a Spanish artist who worked primarily in Naples, and he is best known for his religious paintings made during the Counter Reformation. He produced only eighteen prints in small editions, and his *Drunken Silenus* (1628) is considered to be his best etching. The subject is a variation of a painting now in the Museo di Capodimonte, Naples, Italy. He was widely admired, including by Rembrandt and Goya, for his brutal naturalism and his skill at depicting varieties of textures (i.e., wood, skin, and fur). This is the first print by Ribera to enter the collection.

Lastly, John Sartain's oversized mezzotint after George Caleb Bingham's polemical painting *Martial Law or Order No. 11*, acquired with Art Purchase Funds, adds an American dimension to the collection. Bingham selected the subject from the headlines of the newspapers. In 1863, a Union general attempting to curb rebel raids over the Missouri-Kansas border imposed martial law on the border counties of Missouri, an act opposed by other Union officers, soldiers, and civilians. The order was carried out with unjustifiable cruelty and ultimately backfired.

Bingham was one of the opponents of the order and he used his painting of this one violent incident and the subsequent print—the sales of which disseminated the protest image to a broader audience—to expose the general's atrocities.



Drunken Silenus, 1628
 Jusepe de Ribera (Spanish, ca. 1591–1652)
 etching with drypoint, engraving and burnishing on laid paper
 10.50 x 13.63 inches
 Acquired with funds provided by the Dr. Paul J. Vignos '41 and Edith Ingalls Vignos Estate
 2012.020



Martial Law or Order 11, 1872 After a Painting by George Caleb Bingham
 John Sartain (American, 1808–1897)
 mezzotint on paper
 32 x 43.31 inches
 Acquired with funds provided by The 2012 Art Purchase Fund
 2012.024



Martin Receives Award

In February **Sarah Martin**, curator of education, public programs, received the Quigley Award from the Robinson Community Learning Center (RCLC) in recognition of her efforts to provide art education programs at the center for participants of all ages. The award is named after Dr. Arthur Quigley an engineer and fifty-year employee of Notre Dame who was a tireless community advocate and president of the Northeast Neighborhood Association. It is awarded to a Notre Dame faculty or staff member whose service to the Northeast Neighborhood exemplifies the mission of the University to exercise “leadership in building a society that is at once more human and more divine.”



Costa Chairs CAA Panel

Gina Costa, marketing and public relations specialist, chaired a February 2012 College Art Association meeting session entitled, “Agents of Social Change: Women Artists and Women Patrons in Post Revolutionary Mexico.” The session consisted of six papers presented by scholars from various American universities.

Costa is familiar with the topic due to her research on the 560+ works in the Charles S. Hayes Collection of Twenty-Century Mexican Graphics, which was donated to the Museum in 2009.



Snite Museum Works on Loan

The Epic and the Intimate: French Drawings from the John D. Reilly '63 Collection is touring the country with stops at the Flint Institute of Arts, Flint, Michigan from May 5–July 29, 2012; the Georgia Museum of Art, The University of Georgia, Athens, Georgia, from August 18–November 3, 2012; and the Crocker Art Museum, Sacramento, California, from June 30–September 29, 2013.

Albert Bloch’s *Song I* (1913-14) was included in the exhibition *El Greco and Early German Expressionism* organized by the Stiftung Museum Kunst Palast in Düsseldorf, Germany.

Bernardino Lanino’s recently restored pair of panels, *Kneeling Angels*, (16th century), were lent to the Allentown Art Museum, Allentown, Pennsylvania, for their exhibition, *Shared Treasures: The Legacy of Samuel Kress*.

Seated Woman, ca. 1717
Antoine Watteau (French, 1684–1721)
red chalk on cream laid paper
5 x 6.13 inches
Gift of Mr. John D. Reilly '63
2004.053.003



History of Printmaking in the West, 1500–1900

Last spring Curator of European Art Cheryl Snay taught a one-credit course on the history of prints using the Museum’s growing collection of Old Master and nineteenth-century graphic art. It introduced students to various techniques and their development, masters and masterpieces, conventions and social and political issues emanating from printmaking. Class trips to both the Art, Art History, and Design Department’s printmaking studio in Riley Hall and to the Hesburgh Library’s rare books room, supplemented the lectures and assigned readings.

The Nanovic Institute for European Studies generously funded the course texts and supplies.

Student Whitman Johnson studies an engraving in the Hesburgh Rare Books Room as part of the History of Printmaking in the West class. Photo courtesy of Jenn Lechtanski, Nanovic Institute for European Studies.

Museum Student Interns, Employees, and Volunteers

Annually about twenty-five student interns, employees, and volunteers assist the Museum staff with research projects, clerical tasks, public relations, and education programs, such as the student docents who provide tours of the Museum’s exhibitions in either Spanish or Italian to their peers enrolled in those Romance Language classes.

The students receive valuable experience, training, and financial support while contributing their enthusiasm, technical skills, and labor.

We bid farewell and best wishes to these ten who completed their degrees in May 2012:



Quinn Darlington

As The James and Joan Bock Graduate Intern in Art History, over two years Darlington assisted in curating an exhibition, *Wealth–Power–Society: African Art from the Owen D. Mort, Jr., Collection*, and cataloged the hundreds of African objects donated by Mr. Mort.



Emma Kessler

For all four years she staffed the visitor information desk on weekends. During her senior year she also assisted with cataloging new acquisitions and a provenance research project.



Tatiana Spragins

For one academic year Spragins gave museum tours in Italian and prepared a bilingual gallery guide of selected works on view in the permanent collection galleries for use by Italian Studies faculty members and their students.



Brigid Magnano

Magnano gained academic credit while researching drawings under the supervision of Curator of European Art, Cheryl Snay, PhD.



Shaun Martinez

For two academic years he researched Native North American art objects under the supervision of Curator of Native American Art, Joanne Mack, PhD.



Laura McGinn

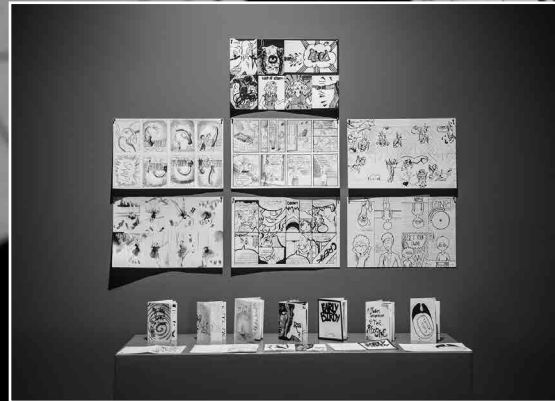
For all four years she staffed the visitor information desk on weekends and assisted with other clerical tasks as needed.



Elizabeth Petersen

As the 2011-12 Margaretta Higgins Graduate Intern in Art History her main project was researching and organizing a small art exhibition on the integral, if subordinate, role of ornament in architecture. The result was, *A Grand Flourish: Drawings of Architectural Ornament from the Permanent Collection*, which was installed in the Scholz Family Works on Paper Gallery from mid-January through March of 2012.

Those not pictured are **Sarah Kimball** and **Charles Otterbeck**. Both carried out research projects related to the Native North American Art Collection. Also, **David Trujillo**, who staffed the visitor information desk on weekends for the first few years and later worked in the office of the registrar.



Summer Apprentice Program

Twelve young artists once again spent two weeks at the Museum creating amazing works of art. In its sixth year, the Summer Apprentice Program brings together students from area high schools in an immersive experience during which they work with a practicing artist exploring in depth a single medium. This year artist and educator Bill Tourtillotte took the apprentices on a journey into the graphic world of comic art. An exhibition of the work created by the twelve apprentices was on view in the Milly and Fritz Kaeser Mestrovic Studio Gallery from July 1 through July 15.

2012 Summer Apprentices: Jewleianna Boen (Penn), Megan Coffel (Penn), Arnaud Cyusa (St. Joe), Katherine Elliot (Penn), Elizabeth Kramer (Marian), Bridget Perry (St. Joe), Max Steininger (Washington), Alexander Twaddle (Marian), Claire Walterhouse (South Bend Career Academy), Grace Watkins (St. Joe), Jalisa Williams (Penn), and Camille Zyniewicz (Adams), and their instructor Bill Tourtillotte.



Annual High School Art Day

Fifty-five teenagers from Plymouth High School were given a chance to experience a day as a ND college student studying an art-related career. The day on campus included an opportunity to view the 2012 *Thesis Exhibition by BFA and MFA Candidates* in the Snite Museum of Art, then participate in classes held at Riley Hall of Art. The latter were taught by ND faculty and graduate students and provided each student participant with a supervised hands-on experience in a specific art medium.



EDUCATION — PUBLIC PROGRAMS

New Docents

Eleven new docents have been added to the corps of education volunteers who serve both the Snite Museum of Art and the South Bend Museum of Art. Their nine months of training ended with a graduation celebration on June 11. This fall the new docents begin providing art exhibition tours for grade school students from various area private and public schools, as well as home school associations, at both institutions.

The new docents are: Kari Black, Linda Brammer, Regina Chew, Ninette Deliyannides, Julie Farmer, Merv Kusnierek, Nancy Kuskierek, Sue Lowe, Mary Lou Mullen, and Anne Napoli



Eleven new docents have completed their nine months of training and this fall begin leading school tours at both the Snite Museum of Art and the South Bend Museum of Art.



Second Annual Family Day @ the Snite

On Sunday, July 15 area families again flocked to the Snite Museum for our second annual Family Day. Adults and children “got their move on” at the Museum as they explored the idea of movement. They shook, shimmied, and rolled their way through the galleries and created their own works of art to take home. The Snite joined the *Let’s Move! Museums & Gardens* campaign for this program and is committed to providing a healthy environment for children and adults both inside the Museum and out in the new Notre Dame Sculpture Park.



Outreach to Area Public Library Patrons

The museum education staff has been out and about in the community this summer! During the month of June Curator of Education, Public Programs, Sarah Martin led several workshops for children at each of the three Mishawaka-Penn-Harris Public Library branches. All workshops included a discussion of images from the Museum's collections, as well as art games, and an art making activity. Participants left with works of art, information about the Snite Museum of Art, and a personal invitation to attend the July 15 Family Day.



Area teachers gather free Snite Museum art education materials and make an art project while conversing with Linda Canfield, assistant to the curator of education, public programs.

Robinson Community Learning Center Summer Program

Museum education staff members again partnered with the RCLC during their five-week summer program offered in June and July. Children in grades 1-12 visited the Museum multiple times and also participated in sessions at the Center during which they learned about works of art at the Snite. The program's theme was to challenge students to think about their future. The young participants looked at works created by artists who overcame challenges, explored the ways in which art can give hope and provide inspiration in times of trouble, and learned how to develop and nurture their own imaginations.

Teacher Night at the Snite

The museum held its second annual program designed for teachers of all grade levels and subject areas in April. The evening offered area educators an opportunity to relax, mingle, make art, and learn about new resources available from the Snite Museum of Art.



At the April Teacher Night at the Snite a few Notre Dame students, such as Marie Bourgeois MFA '12, (right), were available to answer questions posed by area teachers during their private viewing of the annual exhibition of art and design thesis projects created by graduating ND students.

A Second Post-it Project

The second Post-it Project posed this question to our visitors, “What more do you want to know about this painting?” The featured painting was a small work entitled *The Fly Catcher* (1808) by French artist Isabelle Pinson. A wall label with that same basic information was installed next to the painting.

We received over 150 rich and varied responses to our question! Curator of European Art Cheryl Snay then used these inquiries for additional information to draft an extended label for the painting. The second phase of the project was to remove the Post-it notes and install the extended label.

New Family Resources

There are new resources available for use the next time you visit the museum’s permanent collection galleries with young visitors. Three different versions of the *A Look & A Book* tote bag, which debuted at the July Family Day, are now ready to be checked out from the visitor information desk, located in the front entrance of the museum.

Each tote bag contains directions to a specific work of art or gallery, a book to read together while viewing a work of art, and an activity to do in the gallery. All *A Look & A Book* totes are available for use free of charge and their contents are appropriate for children ages four and up.



Appreciation Breakfast and Cinema Event Held Tuesday, May 15, 2012

Volunteers and members enjoyed a meal in the Entrance Atrium while hearing Museum Director Chuck Loving express his gratitude for their support, and inform them of the status of the future ND Sculpture Park. Many attendees stayed to watch a screening of the film, *The King’s Speech* in the Annenberg Auditorium.



President Pat Kill and Robin Douglass

Retiring Board Member

The Friends of the Snite Museum wish a fond farewell to retiring board member Robin Douglass for his years of service and significant contributions to the organization.

FRIENDS OF THE SNITE MUSEUM

Presidential Update

The Friends wish to thank retiring President of the Board of Directors Pat Kill. Pat's responsive and effective leadership style, forward-looking attitude, and passion for the arts made significant contributions to the Museum and community.

Suzanne Cole is the new Friends President. Suzanne brings many years of support and service to the Museum. We look forward to her high energy and enthusiasm as our next leader.



At the May 2012 Friends of the Snite annual meeting the responsibilities of the board president passed from Patricia Kill (left) to Suzanne Cole (right).

FRIENDS FORUM

Introduction to the New Friends Board President

Suzanne Cole, a Snite Museum docent and member of the Friends of the Snite Board since 2007, was elected board president in May 2012. She served as vice-president of the Development Division the last few years and prior to that has been very active as a Friend in various capacities. There is an extended article about Suzanne, her family, and her thoughts about her role as president and plans for future interaction between the Friends and the Snite Museum of Art on the Friends Forum section of the Museum's website.

Contributions to the Friends Endowment Fund

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

Tributes and memorials received December 22, 2011 through June 26, 2012:

In Memory of:

Michael De Bartolomeo from:
Frank E. Smurlo, Jr.'58

Karan P. Burke from:
Betty Gallagher and John Snider

Patricia G. Decio from:
Carol and Dean Porter

Patricia Ellen Doyle from:
Thomas B. Doyle

Milton Engel from:
Posi Tucker

Martin E. Feferman, MD from:
St. Julien Butler

Anne O'Brien Fleitzer from:
Frank E. Smurlo, Jr.'58

Mark Hart Fleitzer from:
Frank E. Smurlo, Jr.'58

Edward Friend from:
Posi Tucker

William G. Gallagher from:
Frank E. Smurlo, Jr.'58

Thomas Gibbons from:
Frank E. Smurlo, Jr. '58

Sharon Herr from:
Jean Westland

Mary Lou Lonergan from:
St. Julien Butler
Dee Mattes
Anne Pendl
Carol and Dean Porter

Thomas Mittler from:
Kay and Bill Hokanson

John F. Moorhead '49 from:
Noah and Carol Minkin

Mary E. Pasqua Morelli from:
Frank E. Smurlo, Jr.'58

William Louis Mueller from:
Betty Gallagher and John Snider

Timothy O'Shaughnessy from:
Ann Uhry Abrams, PhD

Dr. John Henry Prunier from:
Frank E. Smurlo, Jr.'58

Eileen Caulfield Robertiello from:
Frank E. Smurlo, Jr. '58

Specialist Michael Roberts, US Army from:
Betty Gallagher and John Snider

Hurbert J. Schalfly, Jr.'41 from:
Frank E. Smurlo, Jr.'58

Leo B. Snider from:
Betty Gallagher and John Snider
Dr. Craig F. Williams

Helen Jean (Sieron) Spretnjak from:
Mr. and Mrs. Gregory P. Spretnjak
Ms. Gwen H. Spretnjak
Mr. and Mrs. Joseph G. Hickner
Mr. Michael A. Spretnjak
Mr. and Mrs. Stephen L. Spretnjak
Mr. Steve A. Spretnjak

In Honor of:

Greg Denby from:
Carol and Dean Porter

Susan Fitzpatrick from:
Carol and Dean Porter

Fred and Katherine Kagel from:
Joan L. Schweiger

Patricia Kill from:
The Snite Museum of Art

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Courtney and Brent Stiefel

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Carol and Dean Porter

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Mary Jones

Carolyn Niemier from:
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John D. Reilly from:
Tracy and David J. Case

Deacon Eduardo Rodrigues from:
Frank E. Smurlo, Jr.'58

Robert Smogor from:
Carol and Dean Porter

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*curator of the arts of the Americas,
Africa, and Oceania*

Linda Canfield
*assistant to the curator of education,
public programs*

Rebeka Ceravolo
registrar

Dinali Cooray
*administrative assistant,
Friends of the Snite Museum*

Gina Costa
marketing and public relations specialist

Bridget Hoyt
curator of education, academic programs

Ann M. Knoll
associate director

Charles R. Loving
*director and curator,
George Rickey Sculpture Archive*

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curator emeritus of Native American art

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curator of education, public programs

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staff accountant

Jennifer L. Millin
*assistant director, academic advancement
for the arts*

John Phegley*
exhibition designer

Michael Rippy
photographer, digital archivist

Ramiro Rodriguez
exhibition coordinator

Cheryl K. Snay, PhD
curator of European art

Heidi Williams
*coordinator,
Friends of the Snite Museum*

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(above)
Ecorché of a Horse's Head, ca. 1817-22
Edwin Landseer (British, 1802-1873)
article on page 20

(cover image)
Tracery, 2010
Deborah Butterfield (American, born 1949)
article on page 18