

Calendar of Events

The Snite Museum of Art
August - December 2011



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
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

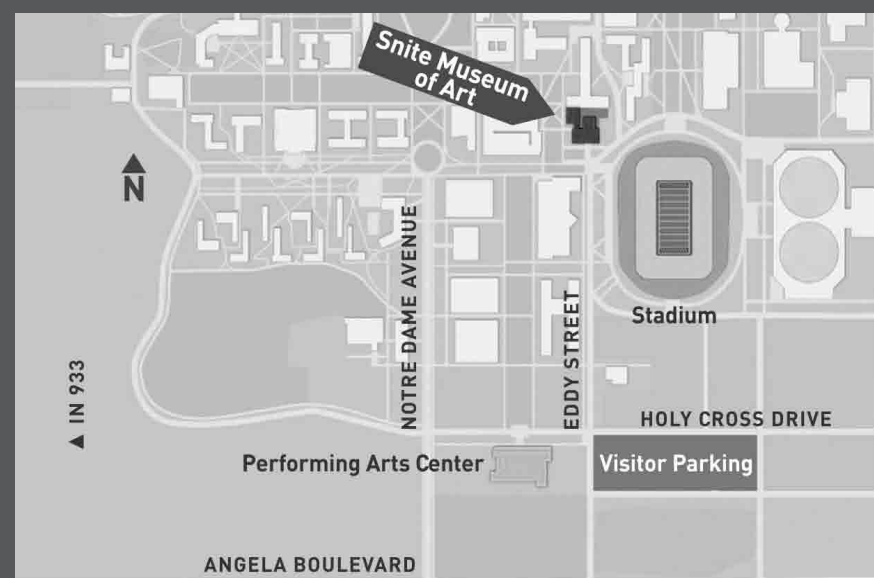
Snite Museum of Art
University of Notre Dame
(574) 631.5466
sniteartmuseum.nd.edu
www.facebook.com/sniteart

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.



EXHIBITIONS



The Epic and the Intimate

French Drawings from the John D. Reilly '63 Collection of Old Master 19th-Century Drawings
O'Shaughnessy Galleries II and III
August 28–October 9, 2011

Organized from the rich holdings of the Snite Museum's permanent collection, this exhibition presents about sixty works illustrating the history of French drawing from before the foundation of the Royal Academy of Painting and Sculpture in 1648, through the French Revolution of 1789 and its subsequent reforms of the 1800s.

The drawings offer visitors an opportunity to explore the range of media employed, including chalk, colored chalks, ink, and crayon; a variety of favored subjects, such as narrative compositions, portraits, landscapes, and genre scenes; and types of drawings from figure and drapery studies, quick sketches of initial ideas to complex, multi-figured, highly developed, compositional "machines."

Artists whose works are in the exhibition include 17th- and 18th-century masters Simon Vouet, Antoine Watteau, François Boucher, Honoré Fragonard and Jean-Baptiste Greuze. Drawings by later renowned artists such as Pierre-Paul Prud'hon, Anne-Louis Girodet, Honoré Daumier, Théodore Rousseau and Edgar Degas signal the transition into the modern era that glorified the individual and the local.

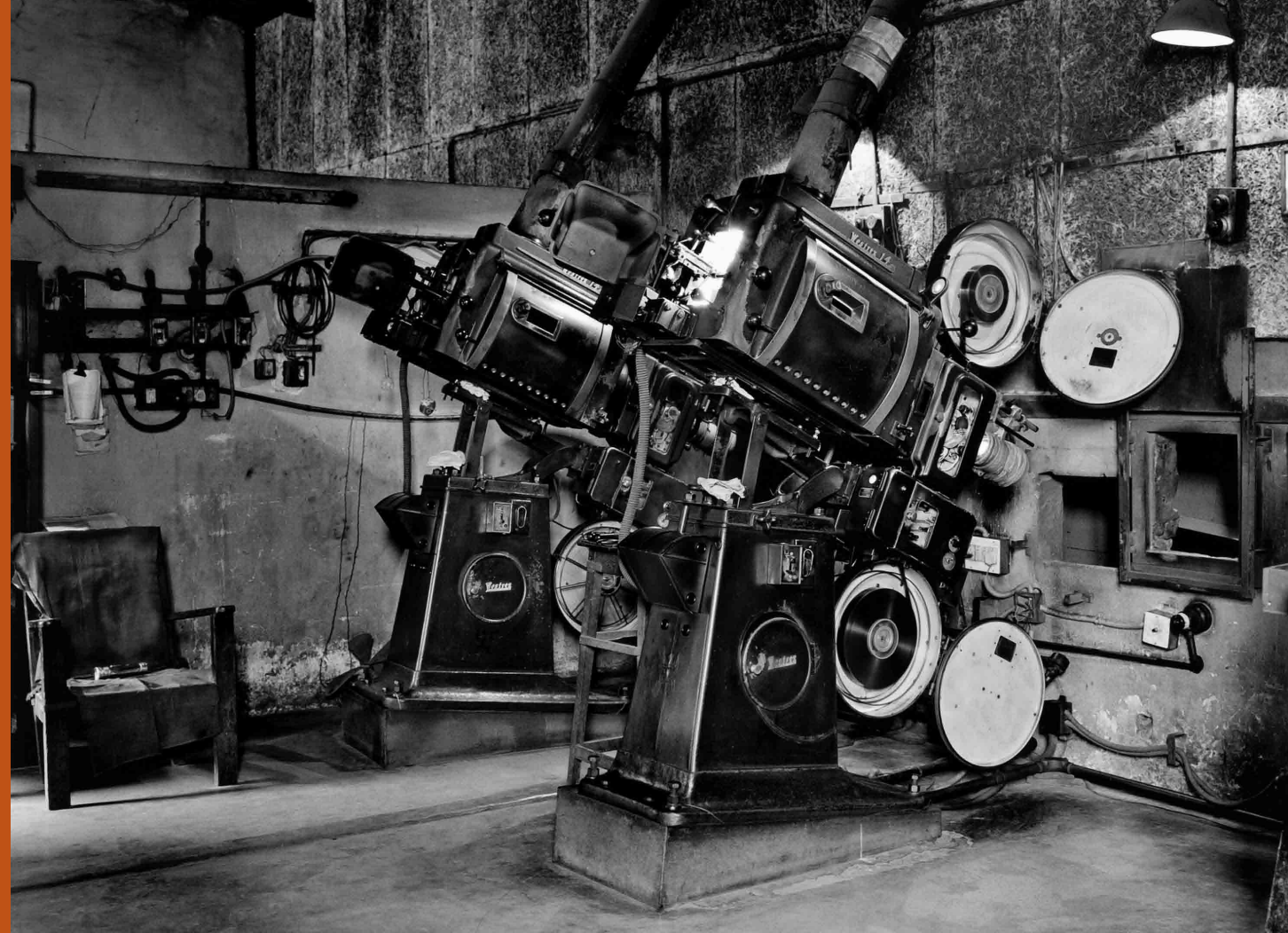
Sleeping Rinaldo, 1686
Charles de la Fosse
French, 1636–1716
black, red and white chalk on blue laid paper
10.5 x 14.625 inches
Gift of Mr. John D. Reilly '63
2004.053.013



EXHIBITIONS



La Envidosa, 2009
 Ricardo Ruiz
 American, born 1958
 acrylic on canvas
 8 x 8 inches
 On loan from the Cheech Marin Collection



Untitled #3, 2009
 Nandita Raman
 Indian, born 1980
 archival pigment ink print
 24 x 30 inches
 Acquired with funds provided by the Milly and Fritz Kaeser
 Endowment for Photography
 2011.020.002.003

Chicanitas

Small Paintings from the Cheech Marin Collection
 O'Shaughnessy West Gallery
 September 4–November 13, 2011

This exhibition showcases sixty-five paintings by twenty-six painters represented in Cheech Marin's noted collection of Chicano art. Marin, the entertainer well-known for his work in movies, television, and improvisational comedy, has been acquiring art for more than twenty years, and he has amassed one of the renowned collections of Chicano art in private hands.

The Chicano art movement arose in California in response to the political, cultural, and labor causes of the mid-1960s to mid-1970s. Inspired by the struggles of migrant farm workers led by labor organizer César Chávez, Chicanismo evolved into a general political and cultural revolution within the United States, stressing political self-empowerment, an assertion of cultural pride, and an affirmation of ethnic identity among Americans of Mexican heritage.

Speaking about the small paintings included in this exhibition, Marin says,

There is great power in clarity, and the featured artists have distilled the essence of their individual visions into a format that speaks clearly the message that they want to convey ... in other words "size doesn't matter-- it's what's inside the frame that counts."

Cinema Play House

Photographs by Nandita Raman
 Milly and Fritz Kaeser Mestrovic Studio Gallery
 September 4–December 4, 2011

Nandita Raman created this suite of fourteen black and white photographs of historic Indian movie theaters in 2009. Writing about the series, Raman states:

My mother's family owned the first talkies cinema in my hometown, Varanasi, India... In the 1990s home video became popular in India and movie theaters struggled for business. Many theaters, including my family's, closed down.

Through her series, Raman explores both childhood memories of having known the inner workings of a movie theater and reflections upon the passing of the family-owned, unique film house.

The series was first place winner and Juror's Pick, Daylight Multimedia and the Center for Documentary Studies Photo Awards, 2010, Durham, North Carolina.

EXHIBITIONS

Warhol's Camera

Scholz Family Works on Paper Gallery
September 18–November 13, 2011

The Museum marks the November 11–13 residency of the Merce Cunningham Dance Company at Notre Dame with an exhibition dedicated to the work of Andy Warhol. Warhol was an important figure in the generation of post-war visual artists who challenged the division of fine art and popular imagery by incorporating photographs, mass media and commercial elements into work that came to be known as Pop Art.

Warhol was one of several artists, including Jasper Johns and Robert Rauschenberg, who further tested the traditional limits of genre through revolutionary collaborations with Merce Cunningham. *Warhol's Camera* illustrates the spirit of innovation that marks the work of both Cunningham and Warhol and offers a welcome opportunity to debut highlights of the Warhol Foundation for the Visual Arts' 2008 gift to the Snite Museum of 106 Polaroid and 49 gelatin silver print photographs. *Merce Cunningham I*, 1974, a silkscreened image of the dancer/choreographer by Warhol, is thoughtfully lent to the exhibition by David Vaughn.

The exhibition focuses on the importance of photography to Warhol's Pop aesthetic and explores a variety of roles that photography played in his work: as a basis for screenprints; as a crucial step in his portrait process; and as a means to chronicle his daily life. Warhol's use of appropriated photographs exemplifies a central tenet of the Pop aesthetic in its defiance of notions of the artist's creativity and authority.

In his later career, partly motivated by lawsuits stemming from his photographic appropriations, Warhol began to take his own pictures. He took thousands of photographs with his cameras of choice, the Polaroid Big Shot, and later the portable Minox 35 millimeter. This flood of images, including *Jane Fonda*, 1982 and *Christopher Isherwood and Don Bachardy*, 1980 establishes the centrality of photography to his process and reinforces his ability to see beauty in the most mundane elements of everyday life.

Art historian Maria Di Pasquale is the guest curator of this exhibition.



Jane Fonda, 1983
Andy Warhol
American, 1928-1987
Polaroid photograph
4.25 x 3.375 inches
Gift of the Andy Warhol Foundation for the Visual Arts
2008.026.053

© The Andy Warhol Foundation for the Visual Arts, Inc.

Wealth–Power–Society

African Art from the Owen D. Mort, Jr. Collection
O'Shaughnessy Galleries II and III
November 6–December 18, 2011

The extensive traditional African art collection of Owen D. Mort, Jr. is on long-term loan as a promised gift to Snite Museum of Art. Numbering about one thousand 19th- and 20th-century objects from traditional African groups living throughout the continent, the main portion consists of objects created by cultural groups living in the former country of Zaire, the present day Democratic Republic of the Congo, where Mr. Mort lived and worked from 1973-1984.

The first of three exhibitions comprised of selected highlights of the collection, *Wealth–Power–Society*, opens in November and features high social status and royal costumes and beadwork, iron and brass weapons, symbols of authority and currency, as well as masks and other objects used to communicate with the spirit world in order to maintain social stability and traditional moral structures.

A second exhibition will focus upon African furniture, household objects, traditional dress and jewelry, and a third upon a comprehensive treatment of African wrought iron and brass weapons, authority symbols and currencies. The dates for these future exhibitions have yet to be determined.



Executioner's mask, ca. 1900
Mbole group
Democratic Republic of the Congo
wood, pigment, pyro-coloration
12.25 x 8.94 x 3.56 inches
On loan from the Owen D. Mort, Jr. Collection
L2011.009.076

EXHIBITIONS

Passports to Beauty

Miniature Masks from West Africa

Arts of Africa Gallery

On view starting September 4, 2011

A recently acquired collection of passport masks has been installed in the Arts of Africa Gallery. These small and miniature masks from the West African nations of Liberia, Guinea and Ivory Coast are commonly referred to as passport masks because in traditional times their possession identified the owner as a ranking member of one of the secret male associations responsible for maintaining ritual and ceremonial traditions, as well as social order, through costumed appearances and dances while wearing a large-scale version of the mask.

Both the small and the miniature masks are considered by the Dan or Mao group to be the spirits of the deceased that wish to help the living order their lives and create responsible men and women who would live peaceably and bring honor to themselves and their ancestors.

Traces of sacrificed kola nuts, eggs and animal blood intended to feed the spirits form the encrustation that usually covers the surfaces of the carved wooden sculptures. The masks also safeguarded the owners and their families from witchcraft, and were used to divine future events and communicate with the spirit world.



Miniature *gegon* mask with beak and horns
Dan or Mao group
1900-35
Liberia/Ivory Coast
wood, encrustation, feathers
10.19 x 4.81 x 2.13 inches
Acquired with funds provided by the 2010 Art Purchase Fund
2010.005.043

FALL EVENTS

Fall Special Exhibitions Reception

Sunday, September 11, 2:00–4:00 p.m.

Lecture by Art Historian Margaret Grasselli

2:00–3:00 p.m.

Annenberg Auditorium

Margaret Morgan Grasselli, curator of Old Master drawings, National Gallery of Art, Washington, D.C., will use works on display in *The Epic and the Intimate: French Drawings from the John D. Reilly '63 Collection* exhibition to illustrate a survey of the history of French drawings from 1600 to 1900, focusing on their style and production.



Coffee and Conversation: Italian Art

Thursday, October 6, 4:30–6:00 p.m.

This opportunity to view Italian paintings and sculpture and then share reactions and refreshments is cosponsored by the ND Italian Club and the Museum. Tatiana Spragins, returned from a year's study in Bologna, will give mini-tours in Italian and English utilizing the bilingual brochure created the previous academic year by Pamela Johnson and is styled on the Spanish/English one used by Museum educators for the past ten years.

Cello Recital by Karen Buranskas

Sunday, November 13, 2:00–3:00 p.m.

Walter R. Beardsley 20th- and 21st-Century Gallery

Solo cello suites written by three prominent 20th-century composers: Max Reger, Ernest Bloch, and Benjamin Britten will be performed in the second floor gallery by associate professor of Music, Karen Buranskas. Each composer has incorporated his own distinctive style with a genre that originated with the *Six Solo Cello Suites* written by Johann Sebastian Bach in the 18th century.

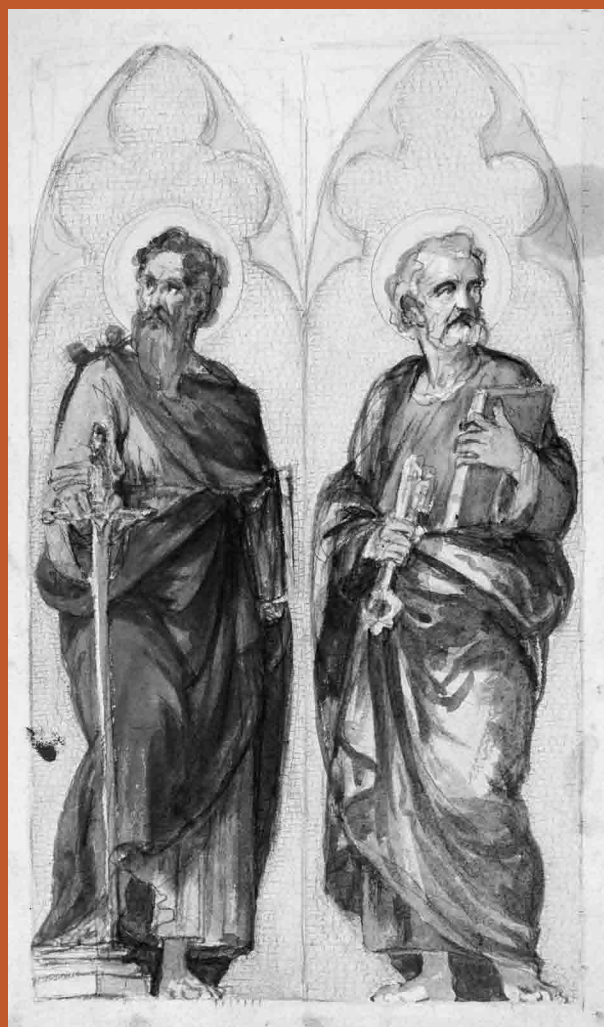
Buranskas is a critically acclaimed soloist who has performed internationally and won numerous awards. In addition to teaching, she annually performs with the Fontana Chamber Music Festival and the Notre Dame String Trio as well as occasional guest artist performances with various orchestras.

Panel Discussion: Andy Warhol and Merce Cunningham Collaborations

Wednesday, November 9, 5:00–7:00 p.m.

A panel discussion focusing on visual artist Andy Warhol's collaboration with dancer and choreographer Merce Cunningham will feature: Bonnie Brooks, chair, Dance department, Columbia College, Chicago; Trevor Carlson, executive director, Merce Cunningham Dance Company; Maria Di Pasquale, exhibition curator; and Gabrielle Gopinath, assistant professor, art history, University of Notre Dame.

UPCOMING EXHIBITIONS



Artist in Residence
The Working Drawings of Luigi Gregori (Italian, 1819-1896)

O'Shaughnessy Galleries II and III
January 15-March 11, 2012

Saint Paul and Saint Peter, 1874-1878 by Luigi Gregori (Italian, 1819-1896)
watercolor and gouache over black chalk on woven paper, 11.5 x 7.25 inches
Gift of the artist
1977.005.020.DD



© Johann Rousselot

Dignité: Droits Humains et Pauvreté
(Dignity: Human Rights and Poverty)

O'Shaughnessy Gallery West
January 15-March 11, 2012

Color photograph by Johann Rousselot (Belgian, born 1971)
Reproduced courtesy of Rousselot and Amnesty International France



Architectural and Decorative
Ornament Drawings from the Snite
Museum Collection: Part I

Scholz Family Works on Paper Gallery
January 15-February 26, 2012

Architectural interior, 1781 by Jean-Michael Moreau Le Jeune (French, 1741-1814)
pen, black ink, and brown wash on laid paper, 18.88 x 12.25 inches
On extended loan from Mr. John D. Reilly '63
L 2011.008.004.002



2012 BFA/MFA Candidates' Theses
Exhibition

O'Shaughnessy Galleries and the Milly and Fritz
Kaeser Mestrovic Studio Gallery
April 1-May 20, 2012



Architectural and Decorative
Ornament Drawings from the
Snite Museum Collection: Part II

Scholz Family Works on Paper Gallery
March 18-May 6, 2012

Ornamental cartouche with a woman dancing and playing the tambourine and a man playing the guitar, ca. 1700 (left)
Gilles-Marie Oppenordt (French, 1672-1742)
ink, wash and watercolor on paper, 13.25 x 16.88 inches
On extended loan from Mr. John D. Reilly '63,
2009.005.003



Art at the Service of the People
Posters and Books from Puerto Rico's
Division of Community Education
(DIVEDCO), 1949-1989

Milly and Fritz Kaeser Mestrovic Studio Gallery
January 22-March 11, 2012

Nenén de la Ruta Mora
(Little boy of the Moorish Way), 1956 (above)
Carlos Raquel Rivera (Puerto Rican, 1923-1999)
lithograph
On loan from the collection of Thomas F. Anderson and Marisel Moreno

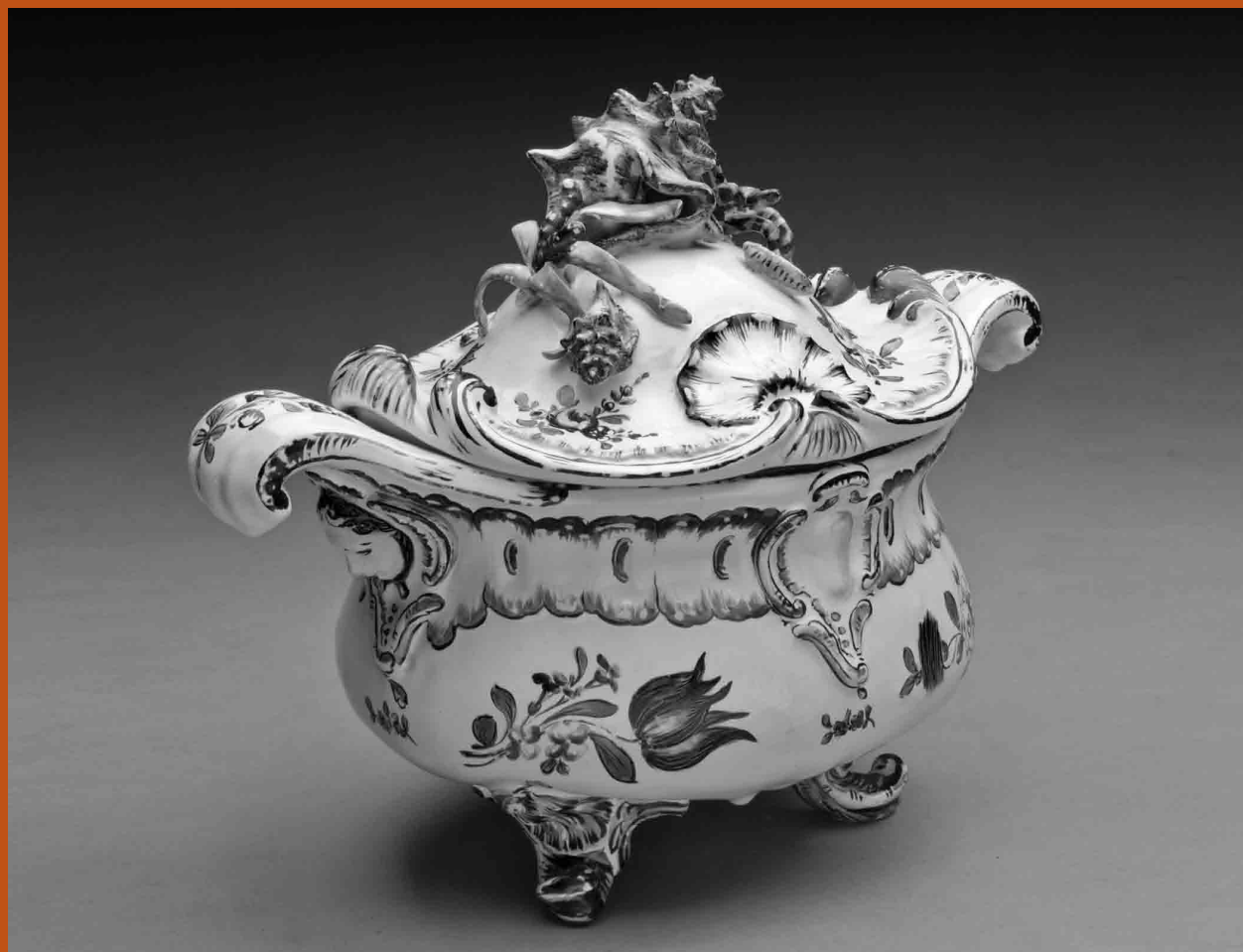
RECENT ACQUISITIONS

18th-Century Decorative Arts Acquisitions Made Possible by Virginia Marten

Smithsonian Museum of Art Advisory Council member Virginia A. Marten and Curator Emeritus Stephen Spiro continue to develop a premier collection of 18th-century decorative arts for the Museum. Recent acquisitions on view in the Virginia A. Marten Gallery include a Frankenthal Porcelain Manufactory allegory of time and a Sceaux Pottery and Porcelain Factory faience rococo tureen and cover, both from the 1750s.

The Frankenthal *Allegory of Time* features a bearded man carrying off a beautiful young woman, while standing astride another woman who holds a mask in her right hand, with unopened books at her side. While beauty is fleeting, knowledge (as contained within books) endures.

The Sceaux tureen literally illustrates the rococo style, which takes its name from a combination of the French words *rocaille*, meaning stone, and *coquille*, meaning shell. The tureen rests atop three rococo-scrolled blue feet, features rococo scrolled handles above raised female masks, and the domed lid features wave borders, raised scallop shells, coral and algae. The tureen is displayed adjacent to the Museum's Boucher painting, *L'Oiseau Envolé (The Bird Has Flown)*, 1765, which illustrates the figurative meaning of rococo: it is an amorous pastoral consistent with the light, playful subject matter favored by rococo artists.



Allegory of Time, ca. 1756-59
Frankenthal Porcelain Manufactory
modeled by Johann Wilhelm Lanz
German, active 1755-61 or later
hard paste porcelain
height 8 inches
Acquired with funds provided by the Virginia A. Marten
Endowment for Decorative Arts
2011.001.001



Tureen and cover, ca. 1750-55
Sceaux Pottery and Porcelain Factory
tin glazed earthenware
width across handles 12.75 inches, height 9.5 inches
Acquired with funds provided by the Virginia A. Marten
Endowment for Decorative Arts
2011.001.002

RECENT ACQUISITIONS

Print Acquisitions

Using funds generated by the Fritz and Milly Kaeser Endowment for Liturgical Art, the Museum purchased a stunning impression of Lucas van Leyden's large-scale print, *The Adoration of the Magi*. Dated 1513, it is one of the earliest engravings in the collection and is a significant example of this northern renaissance artist's oeuvre. Van Leyden was renowned for his skills as an engraver. Contemporaries, including Albrecht Dürer, admired his work. Rembrandt van Rijn, whose etchings are well represented in the Museum's collection, was especially inspired by van Leyden's engravings and is known to have collected them. Van Leyden's vivid imagination and technical prowess are on full display in this fantastical depiction of a sacred subject that is sure to delight the eye and engage the intellect.

Acquisitions of four first-state lithographs by Pierre Guérin—the only prints this romantic artist ever produced—contribute to the Snite's ability to narrate the history of printmaking. Guérin produced these allegorical prints moralizing about sloth and industry among artists at the request of the French Academy, which was considering lithography's legitimacy as a genuine mode of artistic representation. In 1816, when these prints were made, lithography was a relatively new technology used primarily for commercial purposes because it was capable of producing a high volume of texts and images inexpensively and quickly. After debating the merits of Guérin's prints, the Academy decided in favor of accepting lithography as a valid means of expression, subject to all the standards, conventions, and regulations applied to older forms of printmaking, such as woodcut, engraving and etching.

The Idler and The Vigilant Man, 1816

Pierre Guérin

French, 1744-1833

lithograph, first state of two

10.75 x 7.75 inches

Acquired with funds provided by the Anthony Tassone Memorial Art Fund
2011.004.001-002

Adoration of the Magi, 1513 (opposite page, top)

Lucas van Leyden

Netherlandish, ca. 1494-1533

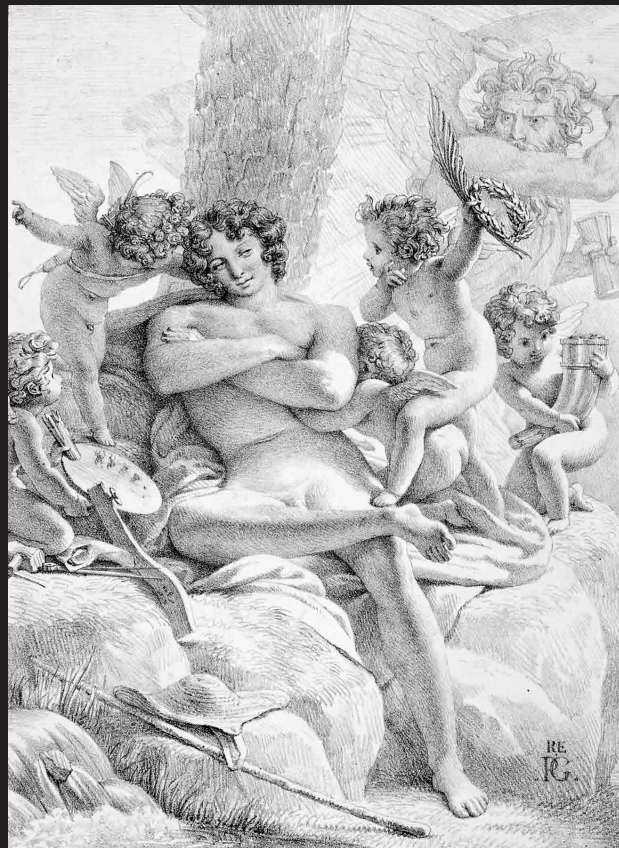
engraving on laid paper, first state of three

11.75 x 17 inches

Acquired with funds provided by the Fritz and Milly Kaeser

Endowment for Liturgical Art

2011.006



By the 1890s, in tandem with its commercial applications in advertisements, lithography had become a popular and affordable art form, and experimentation with color lithography accelerated. Édouard Vuillard's *Interior with Pink Wallpaper*, iii, of 1899 is a rare and prime example of the modernist movement that sought to explore contemporary society in a new way for a broad audience. Vuillard conceived of it as part of a larger series of landscapes and interior scenes that probed the intimate, quiet spaces familiar to his viewers. Influenced by Japanese prints, he created an interlocking sequence of ambiguous spaces and shapes that denies conventional perspective and emphasizes the flat surface of the paper. His expressive use of color, divorced from reality, heightens the modern sensibility of the image.

Interior with Pink Wallpaper, iii, from the series *Landscapes and Interiors*, 1899

Édouard Vuillard

French, 1868-1940

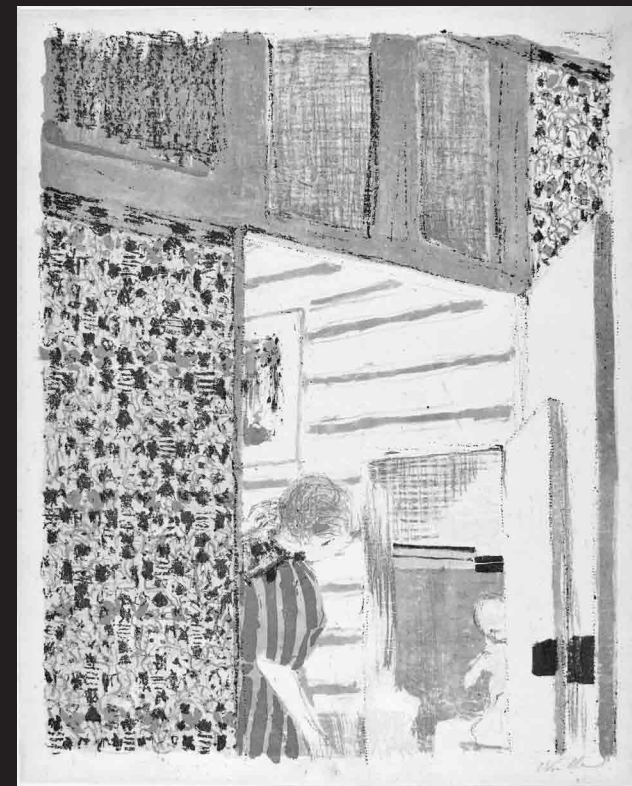
five-color lithograph, second state of two

14.25 x 11.5 inches

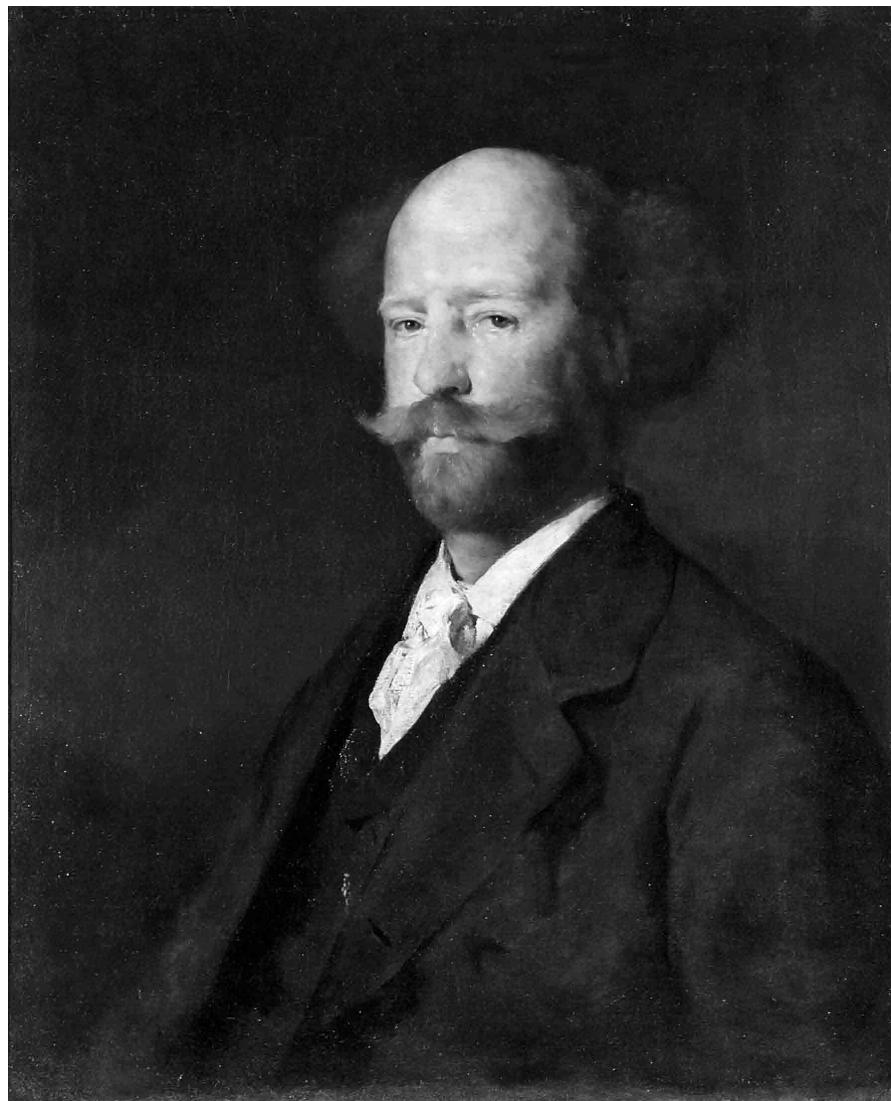
Acquired with funds provided by the Walter R. Beardsley Endowment for

Modern and Contemporary Art

2011.013



RECENT ACQUISITIONS



Portrait of Léon Charly
Théodule Augustin Ribot
French, 1823-1891
oil on canvas
29 x 23.5 inches
Acquired with funds provided by
the Butkin Foundation and Mr.
and Mrs. Charles K. Driscoll '63
2011.010

Realist Portrait Adds Nuance to 19th-Century French Holdings

After initial rejections at the Paris Salon in the late 1850s, Théodule Ribot's realism was warmly received by an appreciative middle-class clientele. Like his colleagues Édouard Manet and François Bonvin, his style recalled Spanish and Dutch masters of the 17th century although his subject matter featured contemporary, modest genre scenes and still lifes, of which there are several examples in the Museum's Butkin Collection.

The Museum was fortunate to be able to add to its holdings of this progressive artist's work a handsome painted portrait signed and dated 1880 from a private

collection in Bordeaux, France. The sitter, Léon Charly, was a decorated poet of the era, a friend of the artist, and member of a network of artists and authors notable for advancing modern art in France in the latter part of the 19th-century. Purchased with funds provided by the Butkin Foundation and Mr. and Mrs. Charles K. Driscoll '63, the painting will be included in the exhibition *Breaking the Mold: The Legacy of Noah and Muriel S. Butkin* scheduled for fall 2012.



Mario Giacomelli Photograph Acquired

Mario Giacomelli was a self-taught photographer active in Southern Italy following World War II. His high contrast images poetically documented the social life of rural Italy, with bodies of work focusing on seminarians, residents of nursing homes, the agrarian countryside and the rituals of daily village life.

Scanno is his most celebrated image and noted MOMA photo curator John Szarkowski discussed the image's composition within *Looking at Photographs*, 1973:

Mario Giacomelli's picture is a pattern of dark shapes on a gray ground, all revolving around the small boy who levitates within the halo of the worn footpath, framed by the trembling wintry crones—two of a presumably endless line that scuttle past like the mechanical targets of a shooting gallery. The pattern seems at first glance almost symmetrical, but its balance is in fact not so simple; the frame has been

shifted leftward from the boy to accommodate the weight of the three figures in the upper left corner. These three vertical black strokes relate to the two black strokes of the figures above the boy's head, and the two formed by the feet of the foreground figure, all of these together describing one of the several triangles of which the picture seems to be constructed. The black squares of the windows in the upper right are equally part of the life and rhythm of the picture, as can be easily demonstrated by covering them with a swatch of gray paper.

Scanno, 1957
Mario Giacomelli
Italian, 1925-2000
gelatin silver print
11 x 14.438 inches
Acquired with funds provided by the Milly and Fritz Kaeser
Endowment for Photography
2011.015

RECENT ACQUISITIONS

Henri Cartier-Bresson Photograph Acquired



Urumchi, China, 1958

Henri Cartier-Bresson

French, 1908-2004

gelatin silver print

7.75 x 11.5 inches

Acquired with funds provided by the Susan M. and Justin E.

Driscoll Endowment for Photography

2011.016

Snite Advisory Council Members Susan M. and Justin E. Driscoll have funded the purchase of an important Henri Cartier-Bresson photograph. Cartier-Bresson was one of the forefathers of documentary photography and a founder of the legendary Magnum Photos agency. He utilized small-format, 35mm Leica cameras to excellent advantage in capturing images world wide for reproduction in magazines such as *Life*.

Renown for his ability to capture “decisive moments” within narratives unfolding on streets around the world, it is believed this particular image depicts a young woman remonstrating a child (holding fly swatters) to use a pedestrian crossing, while, in the background, a bicyclist glides through the same intersection.

Typical of Cartier-Bresson, the image is masterfully composed, one example being the cascading horizontal rhythms established by the street banner intersecting the head of the bicyclist, the shadow that passes behind the head of the little girl, the fly swatter that she holds horizontally, as well as the horizontal shadow at her feet.

Ilse Bing Photograph Added to the Collection



Mr. and Mrs. Robert E. O’Grady funded the acquisition of an iconic self-portrait by Ilse Bing. Known as the “Queen of the Leica,” she was one of many important 20th-century artists who took advantage of the portability and superior lens optics of these legendary cameras. Along with her face, Bing’s Leica camera is seen both in frontal and profile views in the self-portrait.

Self-Portrait in Mirrors, 1921

Ilse Bing

American, born in Germany, 1899-1998

gelatin silver print

10.25 x 11.25 inches

Acquired with funds provided by Mr. Robert E. ND '63 and Mrs. Beverly SMC '63 O’Grady

RECENT ACQUISITIONS

Three Cameroon Pipes Acquired

The recent acquisition of three Cameroon pipes of copper alloy created by the lost-wax casting method adds examples of sophisticated modeling and elevates the overall quality of the Museum's African pipes collection. A large pipe appropriate for use by a ruler of the Bamileke people, Cameroon, features a human-like head with an early example of the typical exaggerated smile resembling that of the Cheshire cat of *Wonderland* literary fame commonly found on other such pipes. But its aesthetic qualities are above comparable pipes published to date. Its large size and complex surface decoration, including the nine heads-of-slaves pendants, make it a *tour de force* of casting. Grotesque faces are typical of such forms and consistent with early- to middle-19th-century style. Similar facial expressions and exaggerated features are on large wooden masks the Bamileke people associate with the earth. The masks are displayed in close proximity to the palace exterior walls and in the courtyards of Bamileke rulers. The pipe stem retains some of its original copper wire binding and a small cloth that secured it to the shank; a wad of banana leaves used to damp the fire remains in the bowl's mouth.

Royal pipe depicting a smiling face and nine slave heads, 1850-1900

Bamileke group, Cameroon

lost-wax cast copper alloy, wood, copper wire, banana leaves
12.5 x 5 x 4.625 inches (42 inches with stem)
Acquired with funds provided by the 2011 Art Purchase Fund
2011.011.001



The second Bamileke royal pipe is similar in style to two donated last year, but better in design and casting. The bowl's grotesque, projecting, facial features signify the traits of the ideal ruler (pipe's owner), such as keen ears to pick up information, sharp eyes to observe everything, a nose for assessing political situations, and the lips to speak wisely and convincingly, whenever needed. Projecting in high relief from the center of the hour-glass-shaped headdress is a water buffalo head, with a spider on either side. These symbols of power convey the strength and endurance of the former and the ability of the latter to keep secrets and conceal things when vital to survival—both considered to be essential attributes of a successful ruler.

The third Bamileke pipe is much smaller, but it too is intended for a man of wealth and prestige. The design is simple: again, a human-like head with two bulbous shapes forming the cheeks and another the headdress/bowl, an open mouth showing bared teeth, upper lip with mustache below flaring nostrils, topped by eyes and brows. The bowl is patterned with incised lines that create diagonal squares extending in opposite directions. This beautifully modeled pipe of fine casting and execution would be an asset for any collection, even for one as extensive as the Museum's.

Pipe depicting a head with bulbous cheeks, 1850-1900

Bamileke group, Cameroon

lost-wax cast copper alloy, wood, iron bands
3.5 x 3.2 x 2.7 inches
Acquired with funds provided by the 2011 Art Purchase Fund
2011.011.003

Royal pipe depicting a ruler's head with protruding features, 1850-1900

Bamileke group, Cameroon

lost-wax cast copper alloy, copper bands, wood, banana leaves
7 x 4 x 5.5 inches (32.75 inches with stem)
Acquired with funds provided by the 2011 Art Purchase Fund
2011.011.002



RECENT ACQUISITIONS

David Ackley Family Donates African pipes

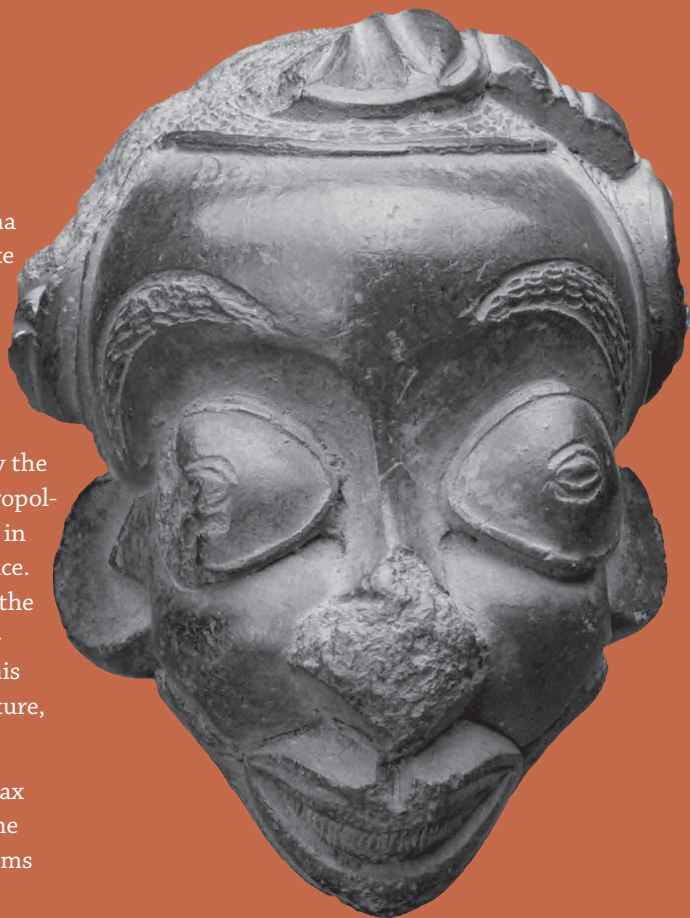
David and Gayle Ackley and their daughter Kenna made a 2010 gift of five African pipes to the Snite Museum, adding to their 2006 donation of ten pipes created by various peoples living inside the current borders of Cameroon. Included in the recent donation is an exceptional work of art—a Bamessing peoples' pipe depicting a male ruler with royal double gongs in his hair made by the same hand as a very well-known one in the Metropolitan Museum of Art. Both have suffered damage in the same areas of the right side and top of the face. The Metropolitan example is widely regarded as the pinnacle of Bamessing pipes. We posit the sculptural balance and the attention to detail make this one donated by the Ackley Family a better sculpture, and it is better preserved.

The bowls of two Bamum/Mbum peoples' lost-wax cast copper alloy pipes in the 2010 gift exhibit the traditional, greatly exaggerated human facial forms and add depth to the Cameroon holdings.

Perhaps the most unusual pipe in the recent gift is that depicting a (supposed) Portuguese man astride a mule—a marvelous expression of the high quality of the Edo or Bini 19th-century lost-wax cast copper alloy sculpture made outside of the royal court workshop of Benin in Nigeria. The stern image of the rider reflects 19th-century European naturalism, and bears little resemblance to the more elegant and stylized works of art looted from the royal Benin court by the British Army in 1898. The quality of the modeling of the rider, as well as its casting, makes this a superb and commanding sculpture.

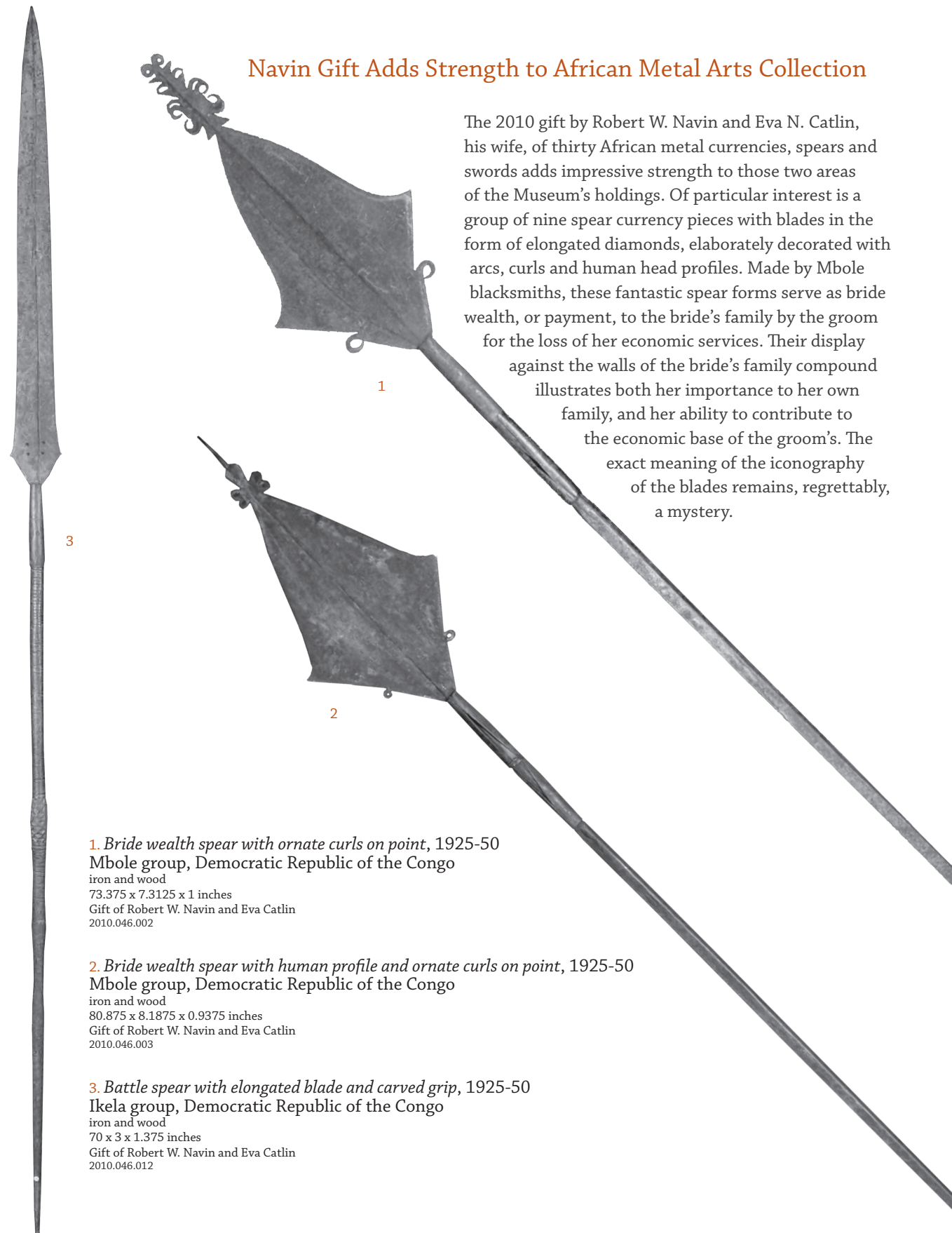
*Pipe bowl depicting a human head with double gongs in hair, late 19th- early 20th-century
Bamessing group, Cameroon*
slipped earthenware
3.75 x 2.875 x 3.25 inches
Gift of David, Gayle and Kenna Ackley
2010.045.002

*Pipe bowl depicting a Portugese (?) rider and mule, 19th-century
Edo Benin/Bini group, Nigeria*
lost-wax cast copper alloy
17 x 3.5 x 9.875 inches
Gift of David, Gayle and Kenna Ackley
2010.045.005



Navin Gift Adds Strength to African Metal Arts Collection

The 2010 gift by Robert W. Navin and Eva N. Catlin, his wife, of thirty African metal currencies, spears and swords adds impressive strength to those two areas of the Museum's holdings. Of particular interest is a group of nine spear currency pieces with blades in the form of elongated diamonds, elaborately decorated with arcs, curls and human head profiles. Made by Mbole blacksmiths, these fantastic spear forms serve as bride wealth, or payment, to the bride's family by the groom for the loss of her economic services. Their display against the walls of the bride's family compound illustrates both her importance to her own family, and her ability to contribute to the economic base of the groom's. The exact meaning of the iconography of the blades remains, regrettably, a mystery.



1. *Bride wealth spear with ornate curls on point, 1925-50*
Mbole group, Democratic Republic of the Congo
iron and wood
73.375 x 7.3125 x 1 inches
Gift of Robert W. Navin and Eva Catlin
2010.046.002

2. *Bride wealth spear with human profile and ornate curls on point, 1925-50*
Mbole group, Democratic Republic of the Congo
iron and wood
80.875 x 8.1875 x 0.9375 inches
Gift of Robert W. Navin and Eva Catlin
2010.046.003

3. *Battle spear with elongated blade and carved grip, 1925-50*
Ikela group, Democratic Republic of the Congo
iron and wood
70 x 3 x 1.375 inches
Gift of Robert W. Navin and Eva Catlin
2010.046.012

RECENT ACQUISITIONS

Navin Gift, continued

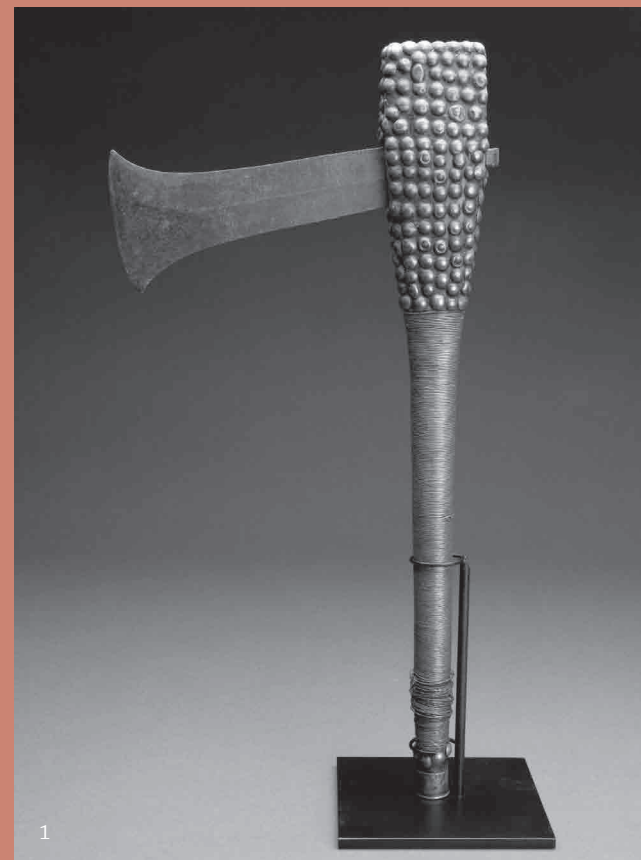
A beautiful group of five well-balanced battle spears from the Mbole and Ikela peoples is also included in the donation. The Ikela example typifies the elongated blade form with a pattern of holes at the base and a beautifully carved grip on the wooden shaft.

Two hand weapons, often referred to as throwing knives, express the almost-calligraphic quality of African weapon design as is seen in their question-mark-shaped central forms, which are balanced by a protruding blade from at least one side. The Ngbaka knife, though scarred, retains its elegant outline, while the Ngombe example has a heavily incised blade and a grip end filled with medicinal substances to protect the owner in battle.

The line between weapon and/or authority symbol for a local leader or chief is blurred, as illustrated by the heavy Pende short sword. The transition from weapon to symbol is more or less completed in the Mangbetu authority ax—studded with brass tacks, wrapped with brass wire and capped on the end of the handle with a brass shotgun shell casing. Brass is referred to as “red gold” throughout Africa, thus the amalgam of a seemingly-valuable metal and an object with explosive power combines wealth and authority in an elegant manner.

Expressions of wealth and power have limitless variations in African art, and the high quality of the Catlin Navin gifts contributes greatly to the Snite Museum’s capability to nuance those expressions.

Throwing knife with incised blade and woven fiber grip, 1900-25
 Ngbaka group Democratic Republic of the Congo
 iron, wood, and plant fiber
 17.375 x 12.25 x 0.75 inches
 Gift of Robert W. Navin and Eva Catlin
 2010.046.019



1



2

1. *Brass covered authority ax, 1900-25*
 Mangbetu group, Democratic Republic of the Congo
 iron, wood, brass tacks and wire, shotgun shell casing
 19.5 x 3.375 x 1.75 inches
 Gift of Robert W. Navin and Eva Catlin
 2010.046.021

2. *Throwing knife with incised blade and leather grip end, 1900-25*
 Ngombe group, Democratic Republic of the Congo
 iron, wood, leather, and protective medicine
 21.375 x 7.875 x 3.75 inches
 Gift of Robert W. Navin and Eva Catlin
 2010.046.017

3. *Sword with concave point, 1900-25*
 Pende group, Democratic Republic of the Congo
 iron and wood
 19.5 x 3.375 x 1.75 inches
 Gift of Robert W. Navin and Eva Catlin
 2010.046.024



3

RECENT ACQUISITIONS

Vignos Bequest Adds to Mesoamerican Art Collection

A bequest from the estate of Paul J. Vignos, MD of sixteen pieces of important pre-Columbian Mesoamerican art was received in the fall of 2010. Vignos was a 1944 Notre Dame graduate who became a leading therapist and researcher in degenerative muscle diseases, with a special devotion to the treatment of children.

In the 1950s and '60s, he and his wife Edith began what was to become a typical American art collection in some respects—primarily European but with a small, choice, group of pre-Columbian objects from Mexico—but atypical because of the abundance of documentation of their purchases, which includes dealer invoices and correspondence. Thus we know that Paul and Edith Vignos primarily bought from the major art dealers, and that many acquisitions came from Andre Emmerich, arguably the most important 20th-century American art dealer.

Two exceptional pieces in the bequest stand out: a Jaina Maya whistle figure of a ruler and a large, hollow slipped and painted Nayarit standing female figure. The Maya figure is an exceptional object, showing the thin figural style found in graves on the funerary island of Jaina off the coast of Campeche, Mexico. At more than nine and one-half inches in height, it displays an elaborate headdress with fish and plant elements, relating it to the underworld, and patches of corruption on the cheeks that reinforce that link; the whistle mouth is visible on the right shoulder. Repaired breaks across the thighs, neck and in the headdress are common among these pieces, but the minimal amount of restoration is very uncommon. It will make a wonderful addition to the Museum's Maya holdings.

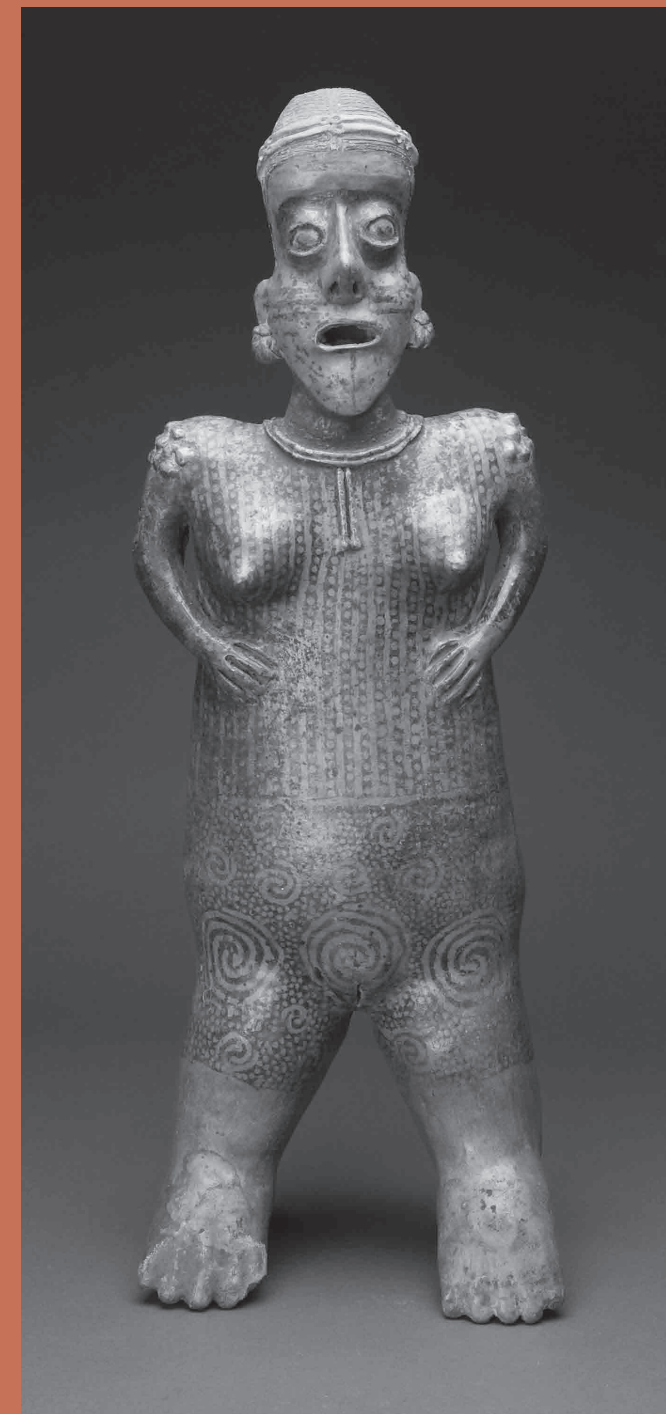
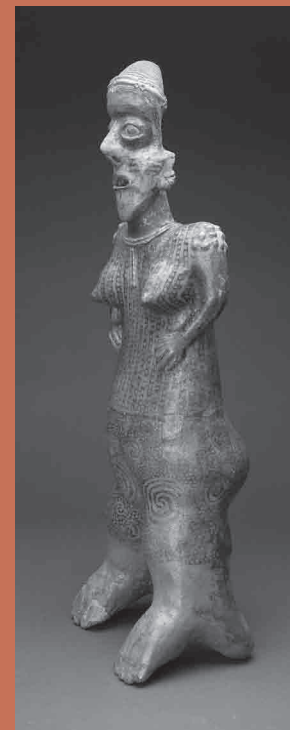


Large hollow West Mexican figures such as the twenty-seven-inch tall, unbroken Nayarit female are uncommon; but finding one with commanding presence that is intact and with preservation of its negative resist decoration is extraordinary. Large standing ceramic figures are difficult to fabricate, involving complicated modifications in style and function to affect structural stability.

After construction, the piece was slipped in red, dried, then painted with a wax or resin resist, fired, and the resultant black smoke driven into the ceramic fabric—creating the black body decoration that is still visible, such as the black spirals that symbolize life and animation. This impressive sculpture of an important female ancestor will make a substantial contribution to the Museum's West Mexican holdings.

Standing male ruler with elaborate headdress (whistle)
Late Classic period, 600–900 CE, Jaina Maya culture
slipped and painted earthenware
9.625 x 3.625 x 2.375 inches
Bequest of Dr. Paul '44 and Edith Vignos
2010.044.008

Standing female figure with extensive body paint
Protoclassic period, 200 BCE–250 CE, Nayarit culture
slipped and painted earthenware
27 x 9.875 x 7.5 inches
Bequest of Dr. Paul '44 and Edith Vignos
2010.044.003





Palladian Architecture Exhibition and Conference

This summer in collaboration with the Notre Dame School of Architecture, the Museum hosted the exhibition *Palladio and His Legacy: A Transatlantic Journey* featuring thirty-one rare drawings by the sixteenth-century Italian architect, Andrea Palladio, in the collection of the Royal Institute of British Architects (RIBA), London. Models of buildings, such as Thomas Jefferson’s Monticello, the White House, and the U.S. Capitol, inspired by Palladio’s designs, were also on view to illustrate the impact of the renaissance designer’s ideas on architecture in a nascent democracy. The plaster models were loaned by the workshop of Timothy Richards, Bath, England.

The traveling exhibition organized by the Royal Institute of British Architects, London, in association with the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza, was displayed at venues in New York, Washington, D.C., Montreal, and Pittsburgh, in addition to Notre Dame. Once the tour is completed in fall 2011, the drawings will return to London where, due to their fragility, for the next twenty years they will only be available for individual study upon request.

The exhibition at the Snite Museum was supplemented by a student design competition, and a three-day conference organized by the School of Architecture. “From Vernacular to Classical: The Perpetual Modernity of Palladio” took place June 10-12 at Bond Hall and in the Annenberg Auditorium and brought together over eighty scholars and practitioners from various disciplines and from around the world to examine how the Palladian tradition inspires the evolution of classical architecture and continues to shape paradigms for sustainable architecture and urbanism. Keynote speakers included Robert Adam, Léon Krier, Witold Rybszynski, and David Watkin with presentations, panel discussions and tours provided by curators Charles Hind and Irena Murray.



Conjectural portrait of Andrea Palladio, ca.1715 engraved after Sebastiano Ricci (1659-1734)
Courtesy of the RIBA British Architectural Library

Focusing on Palladio’s initial profession, during the June conference stone mason Travis Kline ’03 and fifth-year student Joey Hiben, built a limestone Palladian jack-arch in front of Bond Hall. Bybee Stone Company of Bloomington, Indiana generously donated the limestone and underwrote a video on the process.

Underwriters of the exhibition include: Richard H. Driehaus Charitable Lead Trust, Regione del Veneto, British Architectural Library Trust, Dainese, The Gladys Kriebel Delmas Foundation, Center for Palladian Studies in America, Inc., William T. Kemper Foundation, Samuel H. Kress Foundation, Andrew D. Stone, Richard Wernham and Julia West, and Matt and Joyce Walsh. Timothy Richards of Bath, England, Sir John Soane’s Museum Foundation, and Anne Kriken Mann provided in-kind support.

2011 Efroymsen Family Fund Emerging Artist Award

This year’s winner of \$10,000 from the Efroymsen Family Fund, a Central Indiana Community Foundation Fund, is Joseph Small, MFA ’11 MFA. His challenging, well-crafted installation in several media explored “whiteness” as a racial construct.

Awarding of the prize is based on the BFA and MFA candidates’ theses installations in the annual exhibition and intended to encourage and sustain his/her/their future artistic endeavors.



May 2011 Graduating Snite Student interns, employees, volunteers

Some twenty undergraduates and three art history graduate interns contributed greatly to the year’s accomplishments. We bid farewell to those who completed their degrees in May:

Margaretta Higgins Intern **Kirsten Appleyard**, MA in art history, did provenance research for the 2012 Butkin Collection exhibition as well as guest curated a Rouault and Chagall print exhibition.

Stephanie Klem, MA degree candidate in art history, cataloged and entered into the database a portion of the many Latin American, American and European art objects recently donated to the Museum.

Marcelo Perez prepared and led Spanish-language student tours for three years while earning a BA in Spanish literature.

Melissa Coles, **Bianca Fernandez**, **Katherine Hanson** and **Elizabeth Olveda** did research on various objects in the Snite Museum collection of Native North American art.

Not pictured are **Laura Bradley** and **Emma Zainey**, registrar assistants, and **Melissa Kaduck**, graphic designer and office assistant.



Kirsten Appleyard



Stephanie Klem



Marcelo Perez



Melissa Coles



Bianca Fernandez



Katherine Hanson



Elizabeth Olveda

EDUCATION — PUBLIC PROGRAMS

Italian-Language Tours Added

Pamela Johnson, an MA candidate in art history at Notre Dame, developed a new bilingual Italian/English gallery guide and tour in the style of the popular bilingual Spanish/English ones which Snite Museum educators have been using for ten years. She gave such animated, interesting tours in Italian that teachers of Italian brought fifteen classes to the museum during the 2010-11 academic year to take part in them.

For the 2011-12 academic year, art history graduate student Tatiana Spragins will also be teaching Italian in the galleries, as she gives tours and prepares another bilingual gallery guide of artworks on view in the permanent galleries for use by faculty and students.

Contact Diana Matthias, curator of education, academic programs, to schedule a foreign-language gallery tour in Spanish, Italian, French or German; Diana.C.Matthias.2@nd.edu or 574-631-4718.



Family Day

On Sunday, July 10 the Snite held its first Family Day, an event geared to families with children ages four-ten. Four hundred people spent the afternoon prowling for animals in the Mesoamerican gallery and for birds in the Decorative Arts galleries; creating animal

artworks in the Ashbaugh Education Center; getting to know a clever rabbit in the African galleries and watching film shorts on animals from around the world in the Annenberg Auditorium. Much fun was had by all animals of all ages.

Sculpture to Go Packet

It's back! Sculpture to Go is bigger and better than ever and perfect for visitors with seven to ten year-olds. Packed with things to do, it can be checked out free-of-charge at the front desk. Adults will like the easy-to-read map and guide, and kids will love the many activities designed just for them. Take a look at one on your next visit.



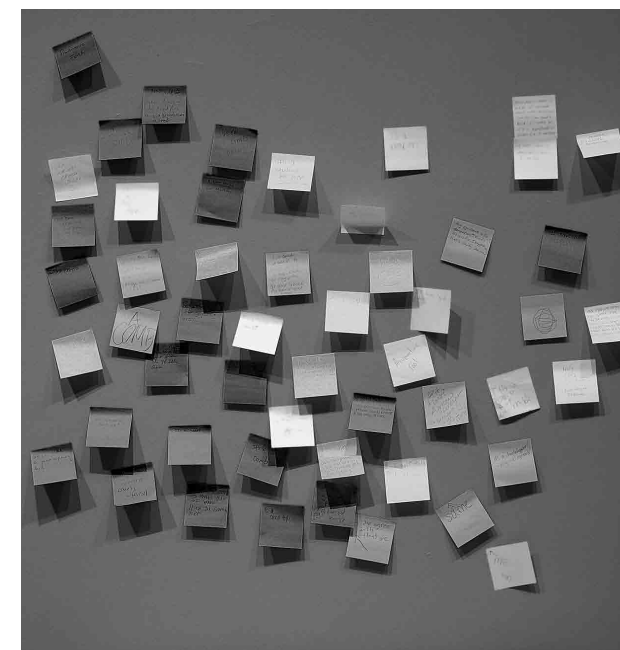
The Sculpture to Go guide

Post-it Project

For five weeks in May you might have noticed something different in a first floor hallway ... a lone object in a case, no label or informational panel nearby—only a large gray square with the request that the visitor: “Tell us about this object.” And so you did! Over 200 stopped, looked closely, and told us something about it, by drawing a picture, or asking a question, or commenting on a previous visitor’s posting.

Inspired by a similar project at the San Diego Museum of Natural History, our Post-it Project seeks to find out both what our visitors know and what they want to know about works in our collection. These PIPs will pop up periodically and highlight works from different collections—so be alert and ready to post something.

The Post-it Project team: Gina Costa, Sarah Martin, Diana Matthias, Ramiro Rodriguez, Cheryl Snay





Robinson Community Learning Center Summer Program

Curator of Education Sarah Martin collaborated with Velshonna Luckey, director of Children’s Programs at the Robinson Community Learning Center (RCLC), to develop a multi-visit program for kids participating in their Summer Program. Over the five-week program, participants ranging from first-to-twelfth grade came to the Snite three times for gallery tours and art

making, while Martin visited the RCLC twice to do the same. The Museum activity component focused on maintaining an artist’s journal, which each child did throughout the five weeks. Projects in their journals were centered on self-portraits (present and future), poetry, and African proverbs—all utilizing the Snite’s collection for inspiration.

A Call for Art Museum Docents!



What is a docent?

A docent is a volunteer educator. The name comes from the Latin word docere, meaning “to teach.” Docents function in museums of all kinds, worldwide, serving as the “face” of the museum for many of its visitors.

Who can be a docent?

You can—if you have a genuine interest in art and in people of differing ages and backgrounds; willingness to stretch yourself and be part of a team that learns and grows by creating opportunities for visitors of all ages to experience art in exciting and fun ways.

If this describes your interests and capabilities, then you have the potential to become a great docent at the Snite Museum of Art and the South Bend Museum of Art. Further information regarding applications (September 5 deadline) and training sessions starting in October is available from Curator of Education, Public Programs, Sarah Martin, phone 574.631.4435 or sarah.martin@nd.edu.

Summer Apprentice Program

St. Joseph County is bursting with talented, high school-age artists!

The fifth annual Summer Apprentice Program was held June 13-24. The twelve students from seven area-high schools, spent those days delving into the world of graphic novels, character development and sequential art, guided by local artist and educator Bill Tourtillotte. The resulting exhibition of their works, held in the Scholz Family Works on Paper Gallery from June 26 to July 10, showcased their amazing skills—both individual and collaborative. Their works remain on view on the Snite website.

Pictured below:

Front row left to right: Bill Tourtillotte (instructor), Ryan Ciesiolka (St. Joseph’s), Casey Greetis (Mishawaka), Rebecca Latson (Washington), Luke Fischer (Penn), Wolfgang Wilken (Clay).

Back row left to right: Caitlin Compton-Lujin (Adams), Anna Martin (St. Joseph’s), Melissa Thomas (Marian), Kimberly Hochstedler (Penn), Mary Gring (Marian), Aisha Erby (Clay), Ryan Freund (St. Joseph’s).



Anna Martin and Rebecca Latson





Tour group at the base of *Fern Temple, 2010*, steel, by Rev. Austin I. Collins, C.S.C.

Art & Architecture 2011

Rev. Austin I. Collins, C.S.C., sculptor and professor in the ND Art, Art History and Design Department, also served as curator of the current, outdoor exhibition *Sculpture Fernwood*. A tour of the Botanical Gardens and exhibition was enjoyed by participants in the Friends 2011 Art & Architecture Series.



Board Members Retiring

Mindy McIntire Todd and Valerie Sabo completed terms of service on the board, and we are most grateful to them for their time and service.



High School Art Day

The special day on campus for art students of the annually-chosen high school—Penn Harris Madison this year—included observing and participating in college classes, from drawing to web-design, with museum and art department personnel. The program is designed for students considering art-related studies and careers.





Appreciation Breakfast and Cinema

On a bright May morning more than 100 guests—volunteers and members—enjoyed the annual, special breakfast served in the atrium. Curator of European Art Cheryl Snay, PhD, spoke about her activities since joining the museum staff in December, and everyone later viewed a light-hearted film in the Annenberg Auditorium.



Art Beat booth

The ninth annual salute to the region's arts and artists will be on Saturday, August 27 in downtown South Bend from 11 a.m. until 6 p.m.

Celebration of the "performing, creative and culinary arts" is a family affair with diverse events, displays, items and crafts for children and adults to partake in. The booth will provide information on Friends' and Museum activities as well as offer Museum-printed material as gifts.



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 acknowledgment are sent to the honorees, or the family of those memorialized.

Tributes and memorials received January through July 2011:

In Memory of:

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

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

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

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

Mary Lou Lonergan from:
St. Julien Butler, Dee Ann Mattes,
and Anne Pendl

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

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Frank E. Smurlo, Jr. '58

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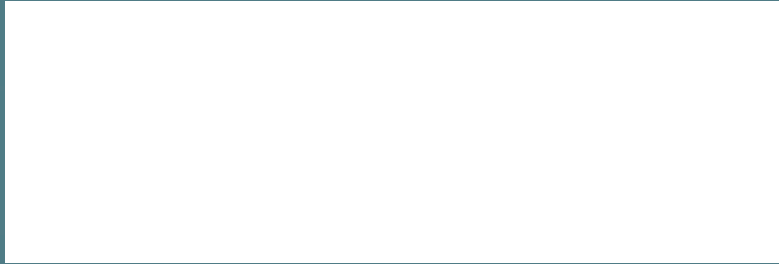
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(cover) *Adoration of the Magi*, 1513
Lucas van Leyden
(see pages 14 and 15)

(above) *Executioner's mask*, ca. 1900
Mbole group, Democratic Republic of Congo
(see page 7)