



# Calendar *of* Events

January – August 2011

The Snite Museum of Art  
University of Notre Dame



## 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 — open to all

Front cover image  
*Maquette for Wing Generator, 1982/1984*  
Richard Hunt,  
American, born 1935  
Corten steel, 59 x 48 x 60 inches  
Acquired with funds provided by Judith Kinney  
2010.030

## 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

### Cheryl Kathleen Snay

I am delighted to welcome Cheryl Snay to the Snite Museum of Art as curator of European art.

Snay was the associate curator of European art at The Blanton Museum of Art, The University of Texas at Austin, where she worked for six years with their collection of Old Master and nineteenth-century prints, drawings and paintings. Most recently, she has organized an exhibition and a catalog of approximately sixty drawings dating from the sixteenth to the early twentieth centuries entitled *Storied Past: Four Centuries of French Drawings from The Blanton Museum of Art*. This exhibition will open in February 2011 at the Frick Art & Historical Center in Pittsburgh before being presented at The Blanton Museum of Art and at the Iris and B. Gerald Cantor Center for the Visual Arts, Stanford University. In 2007, she organized *A Century of Grace: 19th-Century Masterworks from the Dahesh Museum of Art*—an exhibition of fifty paintings, sculptures, and drawings examining the role of the figure in academic art during the period of transition to Modernism. Her contributions to the field of nineteenth-century visual studies began when she collaborated on a multi-faceted project, *The Essence of Line: French Drawings from Ingres to Degas*, consisting of an exhibition, catalog, and on-line searchable database that was jointly produced in 2005 by the Baltimore Museum of Art and the Walters Art Museum.

She earned her Ph.D. in art history from Pennsylvania State University, University Park; a M.A. in art history from Michigan State University, East Lansing; and a B.A. in journalism from Oakland University, Rochester, Michigan.



Cheryl K. Snay, Ph.D

Snay's expertise in nineteenth-century visual culture in France with an emphasis on the academy will serve the Snite Museum well in interpreting our Noah L. and Muriel Butkin Collection of 19th-Century French Art; and her keen eye for drawings will support our continued efforts to develop, exhibit, publish, and interpret our fine Old Master drawing collection. I am especially impressed by her demonstrated commitment to the unique role of university art museums; she has already expressed her intention to develop insightful exhibitions, publications, symposia, and classes in cooperation with University faculty and students. Moreover, her engagement with the academic and scholarly communities both in the United States and abroad promises to help raise Notre Dame's national and international profile.

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

**James Wille Faust**

Geometrics in Nature: Trees and Birds

O'Shaughnessy Gallery West

January 9 to March 6, 2011

Recent paintings and sculptures inspired by trees and birds are featured in this exhibition by Indiana artist James Wille Faust. Some works are the result of a recent trip to Kings Canyon, California, funded by a Creative Renewal Arts Fellowship Grant awarded by the Arts Council of Indianapolis, to experience the majestic presence of giant sequoia groves. The bird sculpture concepts come from time Faust spends at his White River studio in Indianapolis.

Faust's public art projects include commissions for Artspark at the Indianapolis Art Center and the Herron School of Art of IUPUI (Indiana University-Purdue University Indianapolis). He was commissioned by the Indianapolis Airport Authority to create his 2008 mural installation *Chrysalis* for the new Indianapolis Airport.

Below: Bird sculptures as installed at the Snite Museum

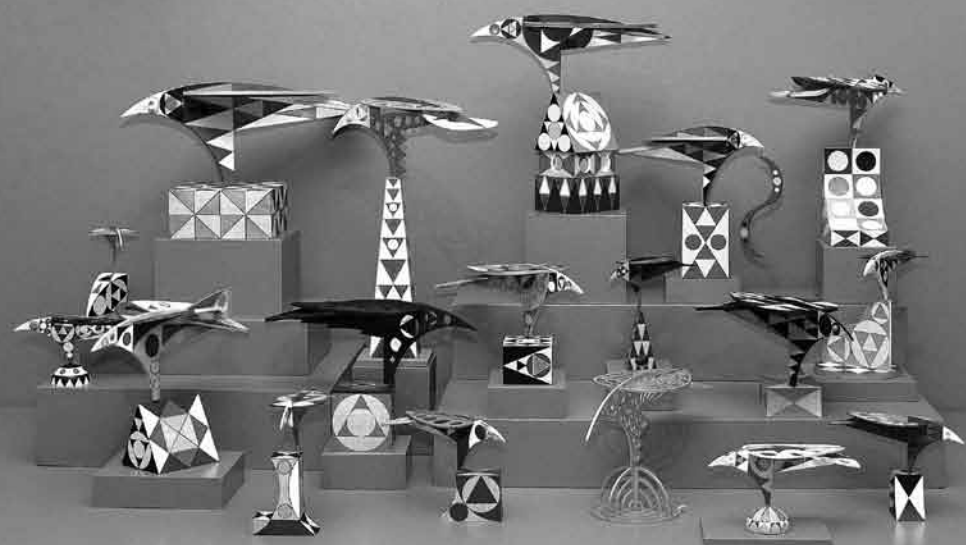


Faust has a BFA in sculpture from the Herron School of Art and Design of Indiana University and an MFA in painting from the University of Illinois, Champaign-Urbana. A professional artist since 1978, Faust's artwork has been included in over 100 Indiana exhibitions and more than 100 national exhibits. His work is included in the internationally famous Absolut Art Collection, and in 1993-94 he served on the N.A.S.A. Art Team for the "Mission to Planet Earth" project. His painting *Rising Plume* was on loan to the Monterey Bay Aquarium of California in the award-winning exhibit *Jellies: Living Art*.

This exhibition is generously funded by Dr. and Mrs. R. Stephen Lehman.



James Wille Faust and Dr. R. Stephen Lehman



*Bayou*, 2009  
James Wille Faust  
American, born 1949  
acrylic on canvas, 72 x 60 inches  
On loan from the artist





## John Bisbee: Old and New Nails

Milly and Fritz Kaeser Mestrovic Studio Gallery  
January 23 to March 6, 2011

Bowdoin College art instructor John Bisbee has created a site-specific sculptural installation for the Mestrovic Studio Gallery. It features two, new, large wall reliefs, *Floresco*, 2011 and *Clematis*, 2011, meant to evoke stained glass windows as well as some smaller wall pieces and a free-standing “spool” composed of nails created during the last few years.

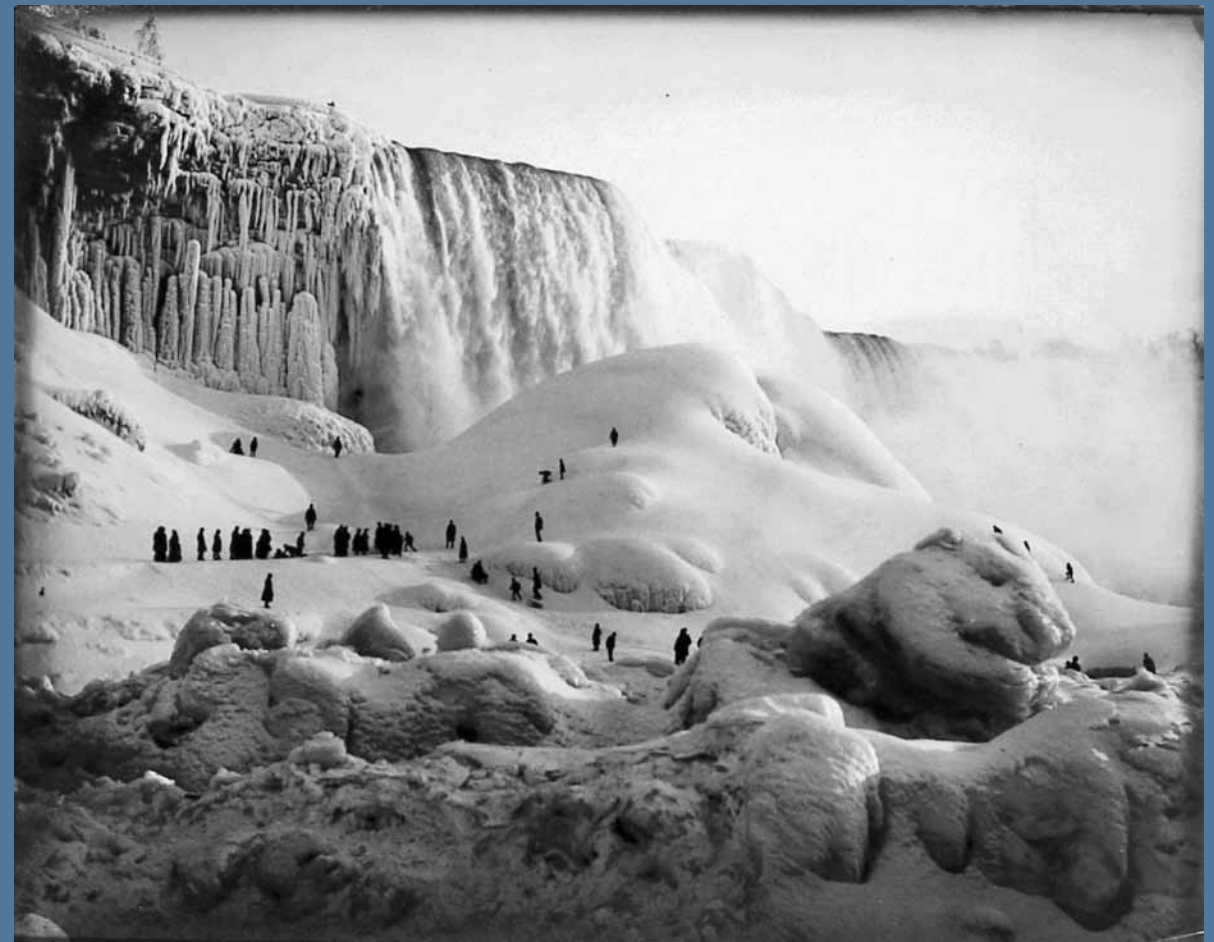
Typical of Bisbee’s life-long *oeuvre*, the sculptures are fabricated solely from nails. Commenting on his passion for this banal material, Portland Museum of Art (Maine) Curator Susan Danly observed:

*For the past 20 years, John Bisbee has been building inventive and complex sculptures from just one type of ordinary object—the bright common nail or spike. He has welded, cut, hammered, forged, spliced, and bent all sizes of nails from tiny brads to 12-inch spikes...His sculpture derives its fascination from the contradiction between the ordinariness of materials and the cleverness of their transformation.*



*Some of the titles that he gives his sculptures suggest actual objects—purse, spool, cocoon, husk, lattice—or simple shapes—square, arc, plume, sphere—but of late these representative forms have given way to more abstract constructions that are elaborations on the nail itself...His simple nails have become beautiful, intricate, and emblematic.*

The Snite Museum of Art installation is generously funded by Mr. and Mrs. Robert S. Nanovic '54.



## Nineteenth-Century Landscape Photographers in the Americas: Artists, Journeymen or Entrepreneurs?

Scholz Family Works on Paper Gallery  
February 13 to March 27, 2011

From the frozen waters of Niagara Falls to the sultry jungles of Brazil, photographers of the nineteenth-century in the Americas focused their lenses on the landscapes around them, capturing a still frame of breathtaking views of nature or sweeping cityscapes of a budding metropolis. But what caused these photographers to break away from the daguerreotypists and their portrait studios and take an interest in these landscapes? Did they consider themselves explorers, artists, scientists, or businessmen? And who commissioned the expeditions that allowed these men to explore the forests, valleys, mountains, rivers, deserts, and jungles of North and South America?

This exhibition explores these questions by presenting a range of nineteenth-century landscape photographs

from across the Americas and looking more closely at the men who created them. On display are works by Americans George Barker, F.J. Haynes, George Barnard, Timothy O’Sullivan, and W.H. Jackson; Europeans Eadweard Muybridge and Jean Chaffonjon; as well as several by Brazilian Marc Ferrez. The photographs these men created are not only awe-inspiring and technically superior; they also give twenty-first century viewers a glimpse into the nineteenth-century point-of-view, philosophies of nature, and the building of new civilizations in the Americas.

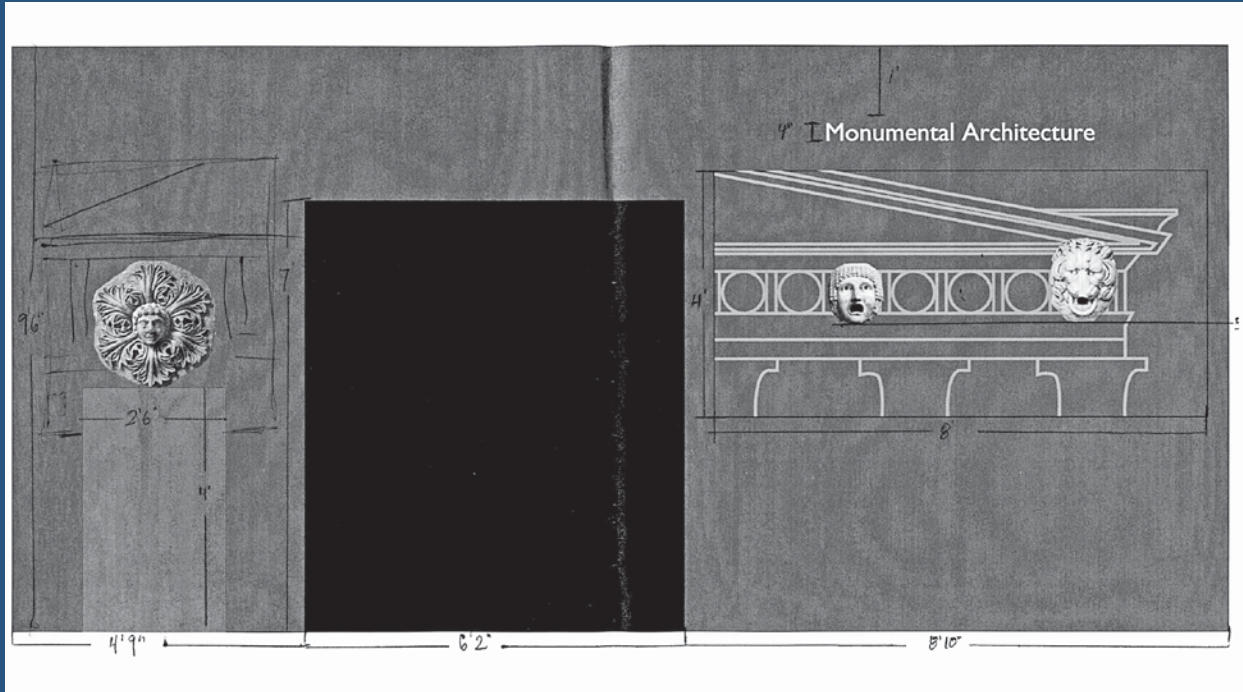
The guest curators of this exhibition are students of Micheline Celestine Nilsen, associate professor of art history, Ernestine M. Raclin School of the Arts, Indiana University South Bend. The images are from the Snite Museum Collection.

*Niagara Falls in Winter, 1885*

George Barker  
Canadian, 1844-1894  
albumen silver print, 7 3/4 x 9 3/4 inches (19.69 x 24.77 cm)  
1999 Art Purchase Fund  
1999.005



## EXHIBITIONS



Student concept of north gallery wall installation of three carved architectural decorations.

## Spring 2011 Ancient Gallery Reinstallation

Fall seminar students of Associate Professor, Art History and Classics, Robin F. Rhodes were invited to propose a reinstallation plan for the lower level Ancient Gallery. They began by selecting groups of objects included in the new publication authored by Rhodes and other scholars, *Eclectic Antiquity: the Classical Collection of the Snite Museum of Art* that could illustrate significant Greco-Roman cultural concepts and contributions, such as objects used in Greek funerary rituals and daily life, carved marble decorations from monumental structures, and remnants of colossal political and religious sculptures. Readings and presentations by museum staff members provided the students with general museum exhibition design concepts. The students' final proposal included wall colors, display designs, a timeline for one wall, text and drawings for wall didactic panels, and videos to be played on a small screen in the gallery.



*Theatrical Mask Architectural Decoration*, ca 300 CE  
Unknown Roman artist, Asia Minor  
marble, 12 x 10 x 4.57 inches  
Gift of Mr. and Mrs. James W. Alsdorf  
1973.079.005

## 2011 BFA/MFA Candidates' Theses Exhibition

O'Shaughnessy Galleries and  
Milly and Fritz Kaeser Mestrovic Studio Gallery  
April 3 to May 22, 2011

This annual exhibition of culminating works by eight seniors and seven third-year graduate students in the Art, Art History and Design Department demonstrates a broad awareness of the themes and processes of contemporary art and is often provocative.

The artworks range from industrial and graphic design projects and complex multi-media installations to more traditional art forms such as paintings, drawings, photographs, prints, ceramics and sculpture.

On Sunday, April 3 the Art, Art History and Design Departmental awards will be announced in the Annenberg Auditorium during the 2-4 p.m. opening reception, along with the 2011 Efroymsen Family Fund Emerging Artists Awards. For the fifth consecutive year, these are possible due to a \$10,000 grant award from the Efroymsen Family Fund, a Central Indiana Community Foundation Fund.



## Italian Renaissance and Baroque Drawings

Scholz Family Works on Paper Gallery  
April 3 to May 15, 2011

Spring semester seminar students of Associate Professor, Art, Art History and Design, Robert Randolph Coleman, will curate this exhibition of Old Master Drawings selected from the Museum's collection. Thanks to the benevolence of Mr. John D. Reilly '63, the collection has grown to over 540 studies, sketches, and finished works in pen, pencil, chalk and charcoal by significant European artists of the 15th through 18th centuries.

The course, culminating exhibition, and accompanying catalog will offer the undergraduate and graduate students opportunities to do primary art historical research based on an original work of art. The course topics include paper conservation and art object connoisseur techniques, and the history of art papers and drawing materials.



*The Trinity*, after 1770  
Giovanni Domenico Tiepolo  
Italian, 1727-1804  
pen and brownish-black ink over black chalk on paper, 9.89 x 6.54 inches  
Gift of Mr. John D. Reilly '63  
1996.070.018



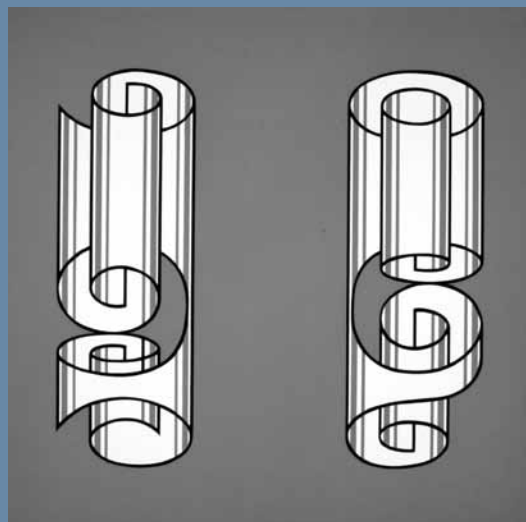
## UPCOMING EXHIBITIONS

### Josef Albers

Formulation: Articulation, 1972

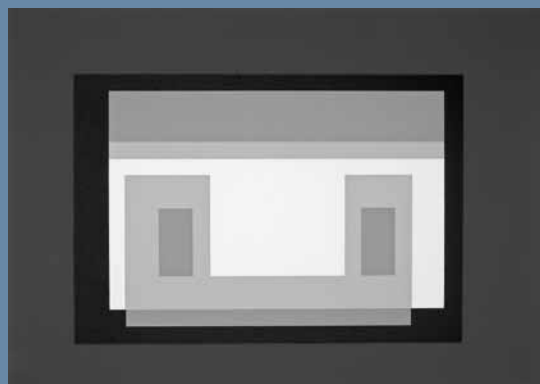
Milly and Fritz Kaeser Mestrovic Studio Gallery  
June 5 to July 24, 2011

Selected works from this two-volume print suite generously given by Mr. and Mrs. James D. Griffin '45 will be exhibited to illustrate Bauhaus-trained artist Josef Albers's stunning achievements. The suite summarizes Albers forty-year investigation of color, form and perception while teaching at Black Mountain College, Harvard University and the Department of Design at Yale University.



*Rolled Wrongly*, 1972  
(print suite vol. I: image 18)  
Josef Albers  
German-American, 1888–1976  
serigraph, 15 x 20 inches  
Gift of Mr. and Mrs. James D. Griffin '45  
1973.093.018

*Variant*, 1972  
(print suite vol. I: image 11)  
Josef Albers  
German-American, 1888–1976  
serigraph, 15 x 20 inches  
Gift of Mr. and Mrs. James D. Griffin '45  
1973.093.011



## Interrogating Native American Art Past and Present

### O'Shaughnessy Gallery II

December 19, 2010 to February 13, 2011

Students instructed by Dr. Joanne Mack, curator of Native American Art and associate professor of anthropology, selected ceramics, textiles, carved utensils, Kachina dolls, and contemporary prints from the permanent collection to illustrate the diverse themes and artistic media of Native North American art. As guest curators they wrote the labels and explanatory panels after careful consideration of issues such as the effect of commercial market forces on traditional art form, e.g., if the object was created to be traded or used within the tribe or culture; the continuity of artistic techniques, materials and designs over time; the new art forms and range of expressive freedom found in contemporary Native American art; as well as the necessary caution in interpreting the meaning of other cultures' motifs, symbols and rituals.



Dr. Joanne Mack and Kasey Kendall examine a rug to determine the dyes used and wool quality.

## RECENT ACQUISITIONS



### Gifts from the Emilio Sanchez Foundation

The Emilio Sanchez Foundation generously gave the Snite Museum over 100 paintings, drawings and prints by important Cuban-American artist Emilio Sanchez.

*Emilio Sanchez was born in Camagüey, Cuba in 1921. He began his artistic training at the Art Students League in 1944 when he moved to New York City where he lived until he died in 1999. However, it was in Cuba that he became fascinated with the play of light and shadow on colored forms that became a dominant characteristic of his works.*

*An artist with an independent voice and international acclaim, Sanchez has had over sixty solo exhibitions and has been included in numerous group shows in museums and galleries in the United States, Latin America and Europe. His art is well-represented in private and public collections including over thirty museums like the New York Museum of Modern Art, the Metropolitan Museum and the Philadelphia Museum of Art. He has also received prestigious awards, such as first prize at the 1974 Biennial in San Juan, Puerto Rico.*

— Dr. Ann Koll, director, Emilio Sanchez Foundation

This gift greatly advances the Snite Museum's ambition to become a major resource for Latino art, from prehistoric to contemporary times. The Museum has an outstanding collection of pre-Columbian art, which is being expanded to include colonial art and its later forms, such as religious imagery from New Mexico. In addition, the Museum is presently developing a collection of 19th-century and contemporary Latin American and Mexican photography, Mexican graphics of the 1930s and contemporary prints by Chicano artists.

*House with Yellow Fence*, ca. 1980s  
Emilio Sanchez  
Cuban-American, 1921-1999  
oil on canvas, 48 x 48 inches  
Gift of the Emilio Sanchez Foundation  
2010.011.022



## RECENT ACQUISITIONS

### *Wing Generator* by Richard Hunt

The Museum recently acquired two maquettes for a Richard Hunt sculpture entitled *Wing Generator*. The first was purchased through the generosity of Judith Kinney, (cover image); the second is a gift of the artist in honor of Kinney.

Writing about the finished sculpture in *Sculpture* magazine, director Charles Loving stated:

... *Wing Generator* (ca. 1982), developed one of Hunt's major formal themes—the hybridization of the Greco-Roman winged Nike/Victory with bird forms found on African (Yoruba) iron staffs. This gravesite monument, commissioned through the will of a deceased friend, is rich in Western and African mythology. Hobart Taylor, Jr., whose grave *Wing Generator* marks, achieved victory through a successful private and public life as a civil rights lawyer, an attorney for the City of Detroit, a member of President Lyndon Johnson's staff for the enactment of civil rights legislation, and a prominent corporate lawyer. The winged motif also symbolizes the Christian victory of life after death.

An avid collector of African art, Hunt owns several iron Osanyin staffs depicting abstract bird forms. His use of this symbol in *Wing Generator* acknowledges the traditional meanings associated with the staffs. As African art historian Robert Farris Thompson explains, "The persistent equation of the bird with the head, as the seat of power and personal destiny, is of the essence in comprehending elaborations of this fundamental metaphor, including staffs." The metaphor is especially significant for *Wing Generator*, because Taylor's only requirement for the memorial was that it include the phrase, "There are no barriers to the mind."

These two latest sculptures add to the Museum's core collection of sculptures and works on paper by Hunt, one of our nation's premier public artists.

above: *Maquette for Wing Generator*, 1982

Richard Hunt  
American, born 1935  
bronze, 10.50 x 3 x 3.25 inches  
Gift of the artist in honor of Judith Kinney  
2010.029

bottom: *Hybrid Form*, 1986

Richard Hunt  
American, born 1935  
cast bronze, 4/5, 21 x 7 x 7 inches  
Gift of the Dorsky Gallery Curatorial Program  
2010.021



Richard Hunt and Judith Kinney in the Snite Museum's Mary Loretto & Terrence J. Dillon Courtyard



## RECENT ACQUISITIONS



*Seated burden bearer effigy vessel*  
Early Intermediate period, 400-600 CE  
Late Nazca culture, Peru  
slipped earthenware, 8.125 x 5.5 x 5.5 inches  
Acquired with funds provided by the 2010 Art Purchase Fund  
and Marilynn Alsdorf  
2010.012

### Alsdorf Purchase Enhances Peruvian Holdings

A recently purchased, polychrome seated figure of a burden bearer is a compelling expression of an ordinary member of Nazca (ancient Andean) society—one who made his living by carrying goods in a large bag on his back. The carrying strap attached to both sides of the bag also crossed his forehead, and the pins for securing the burden are stuck into both arms of his tunic.

Nazca human effigy vessels are rare, almost always retaining their sub-conic shape with a minimally formed head and perhaps a hand, allowing the painting to convey the human form. This unusual vessel is much more evocative of the body—with well-modeled head and arms, legs and carrying bag that stand out in relief. By elongating the torso and the legs, the concept

of a seated male is conveyed without forcing the arms and legs into a visual jumble. These distortions allow the arms to bring animation to the upper torso, countering the void created between the legs. Because the painting is well handled, as evident on the mouth and nose, and conforms to the elements in relief, it enhances them in every way.

The piece was first shown at the Brooklyn Museum in an exhibition from November 30, 1959-January 30, 1960, then at the American Museum of Natural History in 1961, and published in a Time-Life book written by Jonathan Norton Leonard, *Ancient America*, in 1967.

### O'Grady's Add Zulu Art to African Collection

Robert E. ND'63 and Beverly SMC '63 O'Grady have recently made possible the acquisition of three elegant, late 19th-century objects—a prestige spoon and two war clubs.

The spoon is a very fine example of Zulu geometric composition and artistic creativity combined with the skilled craftsmanship required to achieve such a remarkable result.

The precision of the carving and pyro-coloration, achieved by burning wood surfaces with a heated tool, is exceptional. What resembles a stack of stylized heads forms the handle for the teardrop-shaped bowl. The hair and beard of each head are the V-shape dark parts; the natural color V-shapes are the eyes and mouth, while the bottom head on the back is entirely black. A patina of wear has softened tips of the V-forms just above the bowl—to be expected after a hundred years of repeated, but careful, use.

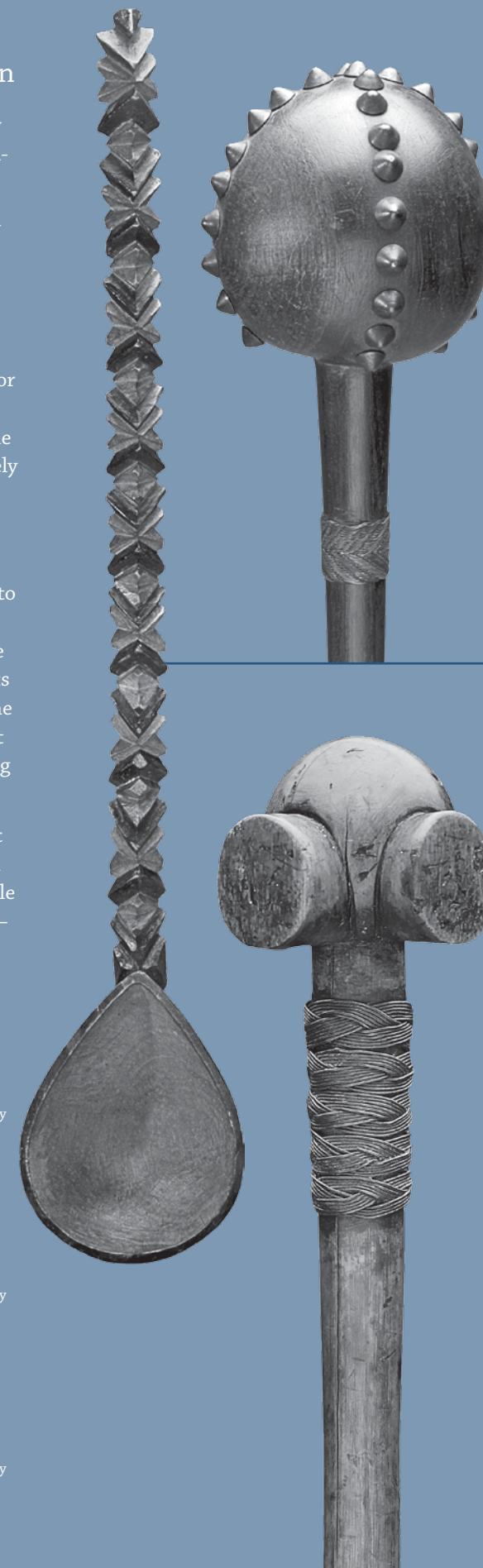
The first knobkerrie war club has a spherical head divided into quarters by two intersecting lines of conic brass tacks. The shaft gradually expands from its base to the head, with three decorative bands of geometric brass and copper wirework. Its form and size suggest it belonged to a military leader. But the weight would prohibit use in combat suggesting, rather, that it functioned as an authority staff. A patina of wear, resulting from years of handling, reinforces this interpretation.

The second club is another display of the war clubs' aesthetic forms for prominent Zulu warriors, having the same general shape as the first, but smaller and lighter with marks of battle quite evident on it. One could fight all day with this weapon—indeed, the handle once was extensively pyro-colored, but years of use have worn it away.

*Prestige spoon, handle decorated with human head shapes,*  
1875-1900  
Zulu group, Kwa Zulu Natal, South Africa  
pyro-colored wood, length 17 inches  
Acquired with funds provided by Mr. Robert ND '63 and Mrs. Beverly SMC '63 O'Grady  
2010.023.002  
shown in color on back cover

(Upper right)  
*Knobkerrie decorated with brass tacks and wirework,*  
1875-1900 (detail)  
Zulu group, Kwa Zulu Natal, South Africa  
wood, brass tacks, copper and brass wire, height 21.25 inches  
Acquired with funds provided by Mr. Robert ND '63 and Mrs. Beverly SMC '63 O'Grady  
2010.023.001  
entire object shown in color on back cover

(Lower right)  
*Knobkerrie with four ovoid projections and wirework,*  
1875-1900 (detail)  
Zulu group, Kwa Zulu Natal, South Africa  
wood, brass wire, and pyro-coloring, height 21 inches  
Acquired with funds provided by Mr. Robert ND '63 and Mrs. Beverly SMC '63 O'Grady  
2010.038





## RECENT ACQUISITIONS

### A Gift of Friendship, A Gift of Art

Owen D. Mort, Jr., a new friend of the Museum, is making a watershed donation of African art, which in upcoming years, as these very fine works are converted from loans to gifts at a steady pace, will ultimately number almost a thousand pieces. Many of the objects were acquired when Mort worked in the former Zaire (now Democratic Republic of Congo) from 1974-83.

This major gift of African art is example of how great collections are built on personal relationships among curators, donors, benefactors and dealers over decades. In 2009 Mort loaned a vast number of objects to the Snite and encouraged his friends who had also worked and collected in Zaire to loan or donate similarly. As published in the last issue of *Events*, Richard and Susan Lee and Robert E. Navin have done that—contributing elegantly designed Congolese weapons, metal currency, masks, pipes and household and funerary objects.

After leaving Africa Mort continued to collect Africa-wide art forms purchased from dealers in the United States. But the heart of his donation remains masks, figures, beadwork, textiles, weapons, and metal currency from central Africa, in general, and the Kuba and neighboring cultures of the Congo, in particular.

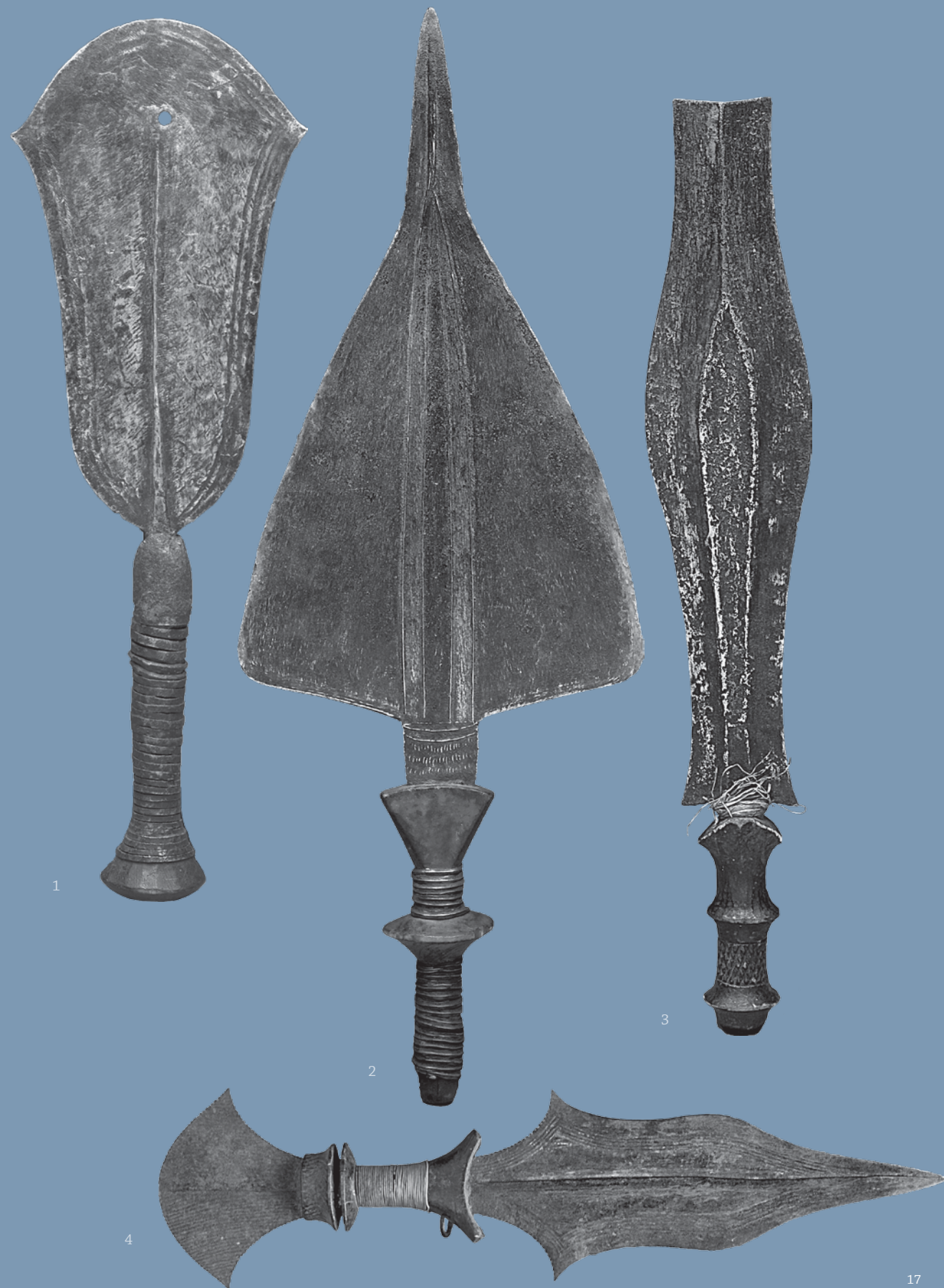
The conversion of the loans to gifts begins in 2010 with a 47-piece donation. The weapons, authority axes and staffs have many elegant forms and celebrate the skill of 19th-century Congolese blacksmiths. A Kuba authority flywhisk and sword stand out: the flywhisk has an elaborately carved handle covered by sheet copper hammered into the intricate pattern and the very rare copper-bladed sword unite the balance of fine design and superb workmanship. Not overshadowed are the tooling on the Bwaka knife, the Pende knife and the Tetela/Mbole knife with a crescent-shaped blade on the butt of the handle. Sidamo and Amarro elephant hide shields from Ethiopia are also impressive (see page 18).



*Flywhisk with punched sheet metal handle, 1875-1900*  
Kuba group, Democratic Republic of Congo  
wood, sheet copper, animal hair, raffia, 16.5 x 2 inches  
Gift of Mr. O.D. Mort, Jr.  
2010.031.005

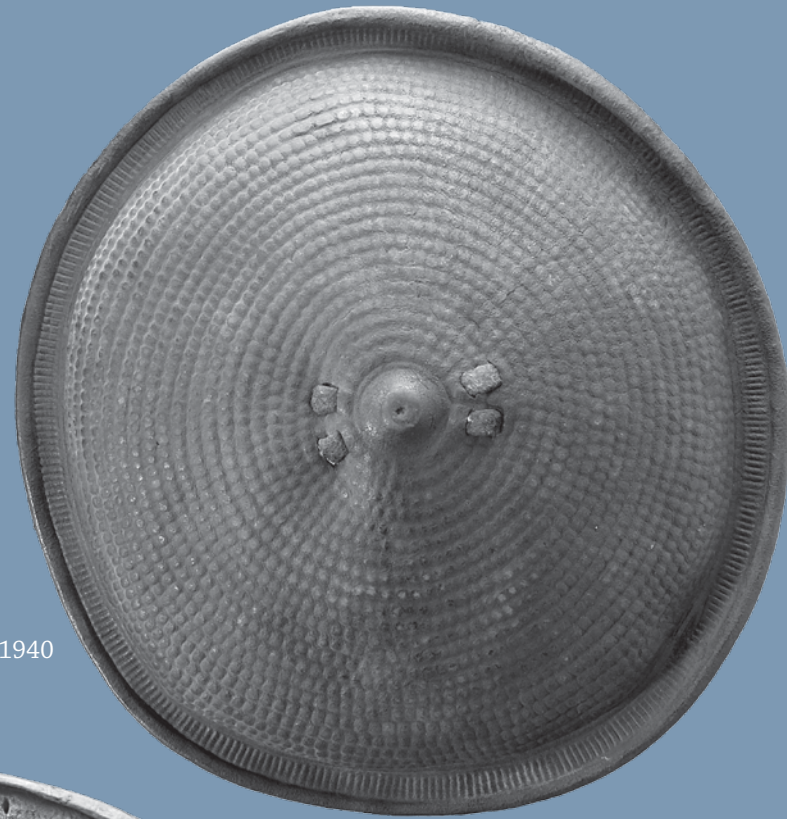
Opposite page:

- 1 *Tulip-shaped copper knife blade with wrapped copper handle, 1875-1925*  
Kuba group, Democratic Republic of Congo  
copper, wood, 14 x 4.625 x 1.625 inches  
Gift of Mr. O.D. Mort, Jr.  
2010.031.015
- 2 *Knife with shovel-shaped blade and pointed end, 1875-1925*  
Bwaka group, Democratic Republic of Congo  
iron, wood, copper wire, 22.75 x 8.5 x 2.375 inches  
Gift of Mr. O.D. Mort, Jr.  
2010.031.017
- 3 *Chief's knife with concave blade end, 1875-1925*  
Pende group, Democratic Republic of Congo  
iron, wood, 17.625 x 3 x 1.375 inches  
Gift of Mr. O.D. Mort, Jr.  
2010.031.020
- 4 *Knife with foliate blade and tulip blade handle end, 1875-1925*  
Tetela or Mbole group, Democratic Republic of Congo  
iron, wood, copper wire, 18 x 4.625 x 1.875 inches  
Gift of Mr. O.D. Mort, Jr.  
2010.031.029





RECENT ACQUISITIONS



*Circular shield with concentric design, 1880-1940*  
 Sidamo group, Ethiopia  
 water buffalo hide, 21.75 x 22.75 x 6.5 inches  
 Gift of Mr. O.D. Mort, Jr.  
 2010.031.007



*Oval shield with incised surface, 1880-1940*  
 Amarro group, Ethiopia  
 water buffalo hide, 27.75 x 25.5 x 4.125 inches  
 Gift of Mr. O.D. Mort, Jr.  
 2010.031.024

*A Gift of Friendship, A Gift of Art, continued*

The donation includes fine wooden sculptures, as well. One is a Guerze (Kpelle) composite horned mask with long-toothed beak from Liberia. It is the full-sized version of a Mau passport mask from a recently purchased collection. This old and well-carved sculpture achieves a true sense of balance and grace through the combination of its disparate elements.



*Mask with open-sided, serrated beak and two horns, 1900-1940*  
 Guerze group, Liberia  
 wood, 31.375 x 6.75 x 6.5 inches  
 Gift of Mr. O.D. Mort, Jr.  
 2010.031.044





RECENT ACQUISITIONS

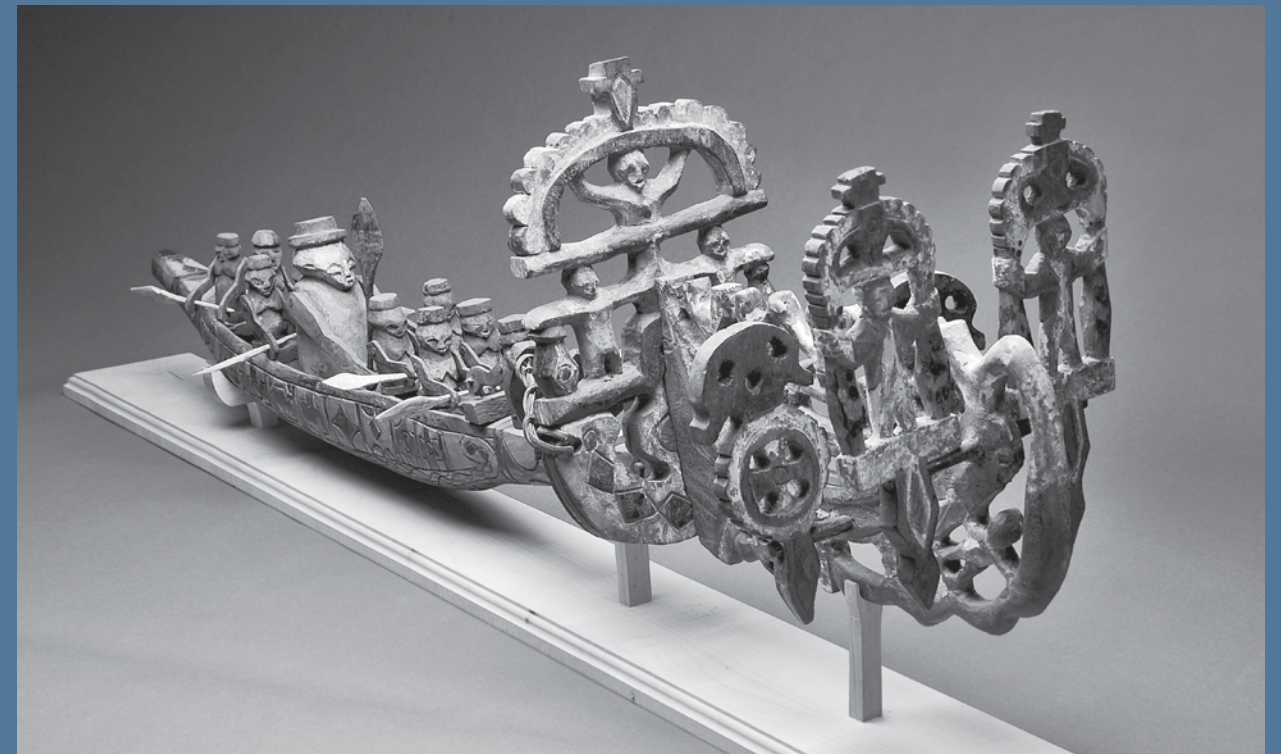


A Gift of Friendship, A Gift of Art, *continued*

An intriguing wooden sculpture is the Kakongo duality mask—possibly contrasting illness/health or life/death. Masks of this form are rare, but its patina of wear and adherence to stylistic conventions confirm its authenticity. This expression of duality may indeed be unique. Another rarity is a Duala model of a canoe, complete with crew and their paddles, commissioned by German traders who controlled the shipment of coffee and chocolate beans by canoe from their inland plantations down the Wuri River in Cameroon to the coast. They

organized races among the local Duala boat owners and crews, and models such as this made by the Duala were often given to visiting dignitaries. It offers an intriguing window on the colonial African world.

This is the first in a long series of donations that will include hundreds of works of art that will bring great quality and diversity to the museum's collection. The Museum's debt to Mr. Owen D. Mort, Jr. is great, and so is its thanks to him for such a tremendous gift.



opposite page: *Youth/age (?) duality mask*, 1875-1925  
Kakongo group, Democratic Republic of Congo or Angola  
pyro-colored and painted wood, 11.25 x 8 x 6 inches  
Gift of Mr. O.D. Mort, Jr.  
2010.031.047

above and below: *Regatta canoe model*, 1875-1918  
Duala group, Cameroon  
polychromed wood, 14.25 x 47.625 x 7.625 inches  
Gift of Mr. O.D. Mort, Jr.  
2010.031.045





## RECENT ACQUISITIONS



### Two William Glackens Paintings Donated

The Sansom Foundation of Fort Lauderdale, Florida, has generously converted from long-term loans to gifts two oil paintings by William J. Glackens—*Bathers in Bishops Cove*, and *Nude with Pink Chemise*. The latter is a fine example of Glackens's efforts in the early 1900s to emulate the color choices, painting techniques, and subject matter of the French Impressionists, especially the pastel palette and voluptuous nudes that predominate the early works of Pierre-Auguste Renoir (French, 1841–1919).

Glackens's knowledge and interest in the work of his European peers were useful when he helped to organize an influential New York City exhibition showcasing their work (the famed 1913 Armory Show), and assisted Dr. Albert C. Barnes to develop one of the most important, private, American collections of European Impressionist and Post-Impressionist Art.

*Nude with Pink Chemise*  
William J. Glackens  
American, 1870-1938  
oil on canvas, 18.25 x 15 inches  
Gift of the Sansom Foundation  
2010.034.001



### Fritz Scholder Painting Acquired

The purchase of *New Mexico #14*, 1965 by Fritz Scholder adds a painting by an internationally known Native American artist to the contemporary art collection, which already holds two Scholder lithographs printed in the mid-1970s.

The abstracted desert landscape from his *New Mexico Series* was executed while living in Santa Fe, New Mexico, and teaching at the Institute of American Indian Art. The desert, mountains, and sky are reduced to loosely rendered layers of colors. The artwork illustrates the artistic influences of his instructor, Wayne Thiebaud, and another famous painter Scholder came to know while living in New Mexico— Georgia O'Keeffe.



above left, *New Mexico #14*, 1965  
Fritz Scholder  
American (Luiseno), 1937–2005  
oil on canvas, 16 x 16 inches  
Acquired with funds provided by The Humana Foundation  
Endowment for American Art  
2010.028

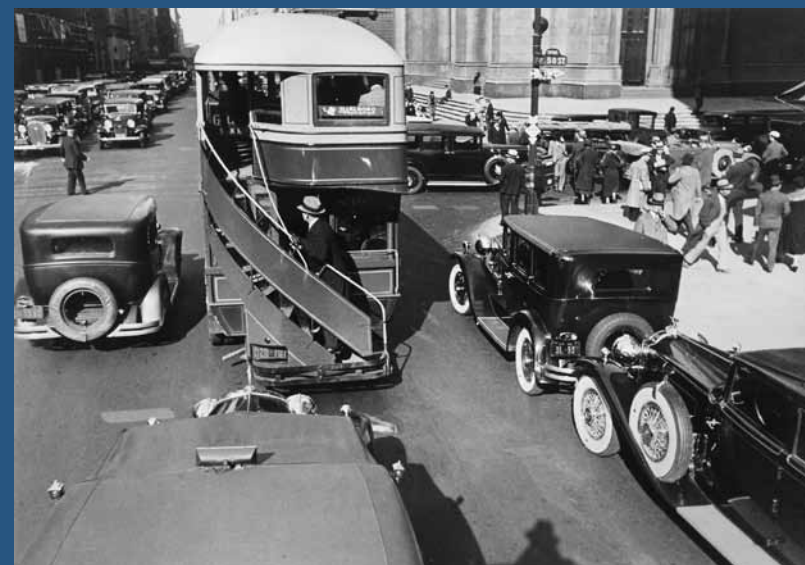
above right, *Blue 1*, 1958  
Georgia O'Keeffe  
American, 1887–1986  
oil on canvas, 30.13 x 26.13 inches  
Gift of Walter R. Beardsley  
1978.073.001

### Museum Acquires Dr. Paul Wolff Photograph

The continuing generosity of Mr. and Mrs. Robert E. O'Grady has made possible the acquisition of an important Modern photograph by Dr. Paul Wolff.

Although trained as a medical doctor, Wolff enjoyed, instead, a remarkable career as a photographer, utilizing the then-revolutionary Leica camera. In fact, Wolff won his first Leica camera in a photo contest and subsequently published several manuals on its proper use. *Bus at 50th Street, New York*, ca. 1932, evidences Wolff's typical, highly-objective vision that took full advantage of the Leica's portability and extraordinary optics.

The O'Gradys are also acquiring classic Leica cameras for the Museum and they hope to add additional photographs by other Modern artists who utilized Leica cameras to advance the art of photography.



*Bus at 50th Street, New York*, ca. 1932  
Dr. Paul Wolff  
German, 1887-1951  
gelatin silver print, 6.5 x 9.25 inches  
Acquired with funds provided by Mr. Robert E. ND '63  
and Mrs. Beverly SMC '63 O'Grady  
2010.036



## EDUCATION

### Vital Visionaries

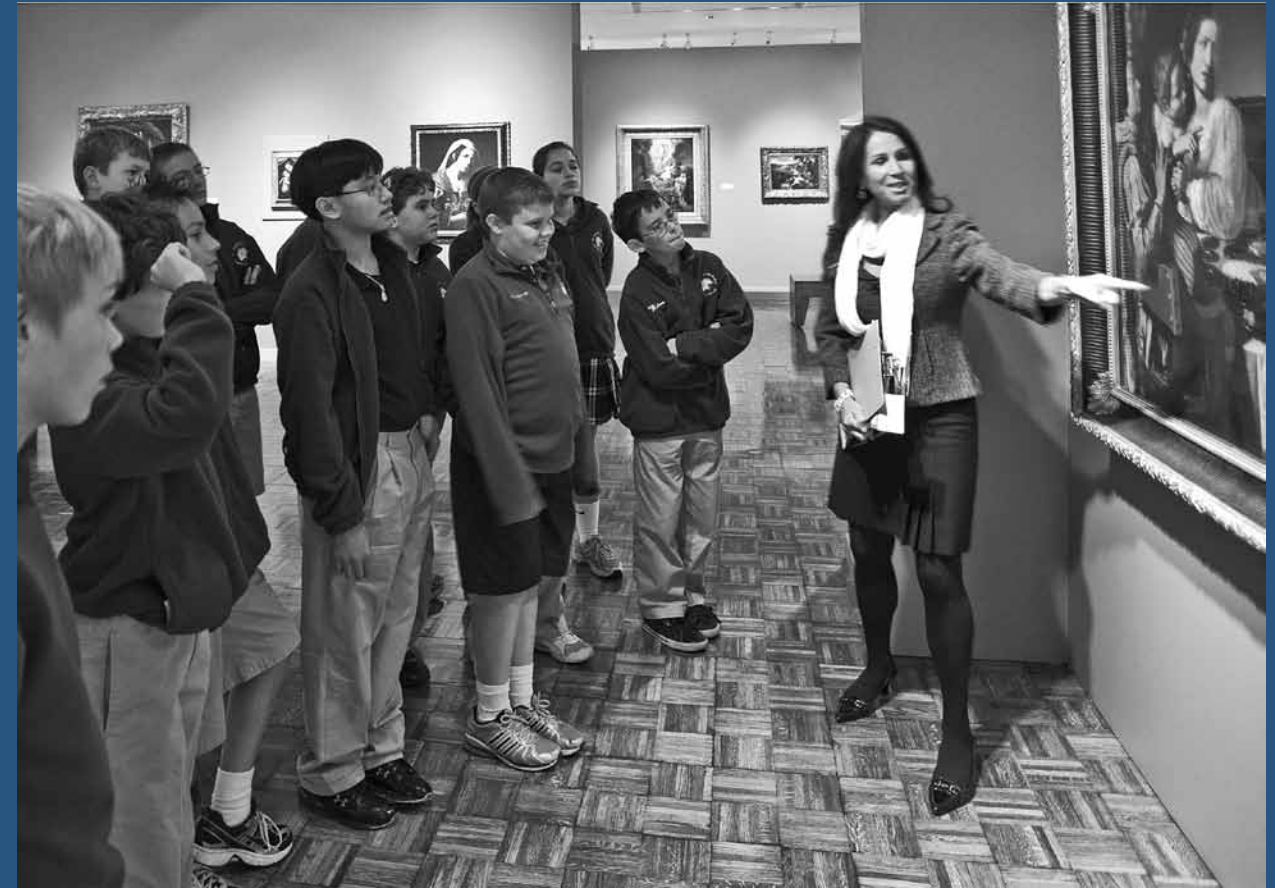
This collaborative project involved The Indiana University School of Medicine – South Bend, The Forever Learning Institute and the Snite Museum of Art.

Developed in 2004 by the National Institute on Aging between healthy senior citizens and students at the Johns Hopkins School of Medicine, the program aimed to promote connections and friendship between senior citizens and medical students in the hope that more students will enter the field of geriatric medicine as the older population increases and the number of geriatric specialists decreases.

In our version seniors and students worked in pairs on a series of tasks honing their talking and listening skills by writing an interview-type script based on a work of art's story. In the third session each pair performed its script for the entire group. In later classes participants developed their own hands-on creative skills—choosing to draw, paint, and/or model in clay.

The five sessions took place at the Snite Museum of Art and were conducted by Diana Matthias, curator of education, academic programs.

At right: Vital Visionaries pair Stephanie Slep and Eleny Deamer



### Foreign-Language Tour Program

Docent Marcelo Perez, a senior, (far right) leads a discussion of a painting during a tour of the exhibition, *Parallel Currents: Highlights of the Ricardo Pau-Llosa Collection of Latin American Art*. Student docents, native speakers of Spanish, are trained in Socratic methods—encouraging questions and responses in Spanish from peers studying the language.

Docents who speak German or French are also available

### The Big Read Program

St. Anthony de Padua School students learn about symbolic images used in both the writings of Edgar Allan Poe and Giovanni Martinelli's painting *Memento Mori: Death Comes to the Table* from (right) Gina Costa, public relations and marketing specialist, as part of the national Big Read program.

The program is funded by a grant from the National Endowment for the Arts, and is a collaborative effort of the University's Institute for Scholarship in the Liberal Arts, Alliance for Catholic Education and the Snite Museum of Art. After one month's intensive reading and discussion of a selected author, 7th and 8th grade students from two area parochial schools saw how the visual vocabulary of paintings has parallels in the verbal images created in print by Edgar Allan Poe.



Griffon Repainted



Last summer the massive steel outdoor sculpture, *Griffon*, which “guards” the Snite front entrance, received a new coat of black paint thanks to the efforts of art professor William Kremer and funding from the Rev. George Ross Endowment for Art Conservation. The 27-foot-high steel sculpture designed by David Hayes '65 was installed in 1989. The sculpture is often referenced as a landmark when visitors request directions to the Snite Museum, and has become a popular meeting spot on football game days.

October International Symposium

The success of the two-day symposium, “Documenting History, Charting Progress, Exploring the World: Nineteenth-Century Photographs of Architecture,” was due to the organizational skills and dedication of Micheline Celestine Nilsen, associate professor of art history, Ernestine M. Raclin School of the Arts, Indiana University South Bend (top photo). Seventeen scholars participated as presenters and moderators. Four traveled to campus from various European countries and one from Turkey. The keynote lecture on the photography of Henry Talbot was presented by scholar Larry Schaaf, and Jeffrey Cohen, senior lecturer, Bryn Mawr College, presented the closing lecture, “Blockscapes on Paper: Capturing the Streets of the New 19th-Century City,” in the School of Architecture lecture hall (bottom photo). Support for this collaborative venture was provided by the Snite Museum of Art, the Nanovic Institute for European Studies and the School of Architecture at ND, Indiana University’s New Frontiers in the Arts & Humanities Program, Mr. and Mrs. Christopher J. Murphy III, and the Christopher Scholz Family.



Evelyn Welch September Presentations

A public lecture and graduate seminar by Evelyn Welch, professor of Renaissance Studies and Academic Dean for Arts at Queen Mary, University of London, was cosponsored by the Department of Art, Art History, and Design, Snite Museum of Art, Institute for Scholarship in the Liberal Arts, Nanovic Institute for European Studies, Medieval Institute, Department of History, Italian Studies, The Genevieve D. Willis Endowment for Excellence, and the Gender Studies Program. The Annenberg Auditorium was the venue for the evening lecture “Scented Gloves and Perfumed Buttons: Smelling Things in Renaissance Italy.” Welch outlined the economic, sexual, medicinal, and hygienic reasons behind a significant increase in the production and use of perfumed accessories such as hats, gloves, buttons, belts, shoes and all forms of jewelry in 16th- and 17th-century Italy. The title of the graduate seminar held the following day was, *Learning from Things: Material Culture and the Italian Renaissance*.



Michael Ray Charles Lecture

The Art, Art History and Design Department sponsored a September lecture in the Annenberg Auditorium by the visual artist Michael Ray Charles. The art studio and design students were intrigued with his confrontational and thought-provoking paintings and sculptures. His paintings combine text, primary colors, a strong graphic commercial composition, and African American stereotypes that began as stock comic characters in 19th-century minstrel shows played in blackface makeup—such as Jim Crow, Mammy, Sambo, and Buck—to effectively express an ironic comment on 21st-century society. His contemporary contextualization of these racist characters remind us of the racial prejudices and stereotypes African Americans still confront daily.



Ricardo Pau-Llosa Lecture and Poetry Reading

The event started with a public lecture in the Annenberg Auditorium by Ricardo Pau-Llosa—poet, critic, curator, professor and collector. The lecture outlined his theory that modern and postmodern styles and movements in Latin American art are distinct from those in European and American art. After a brief reception, the event participants moved to the *Parallel Currents: Highlights of the Ricardo Pau-Llosa Collection of Latin American Art* exhibition gallery and Pau-Llosa read a selection of his poems.



### October 2010 Advisory Council Meeting

The highlight of the late-October weekend annual meeting was the Friday night reception and dinner in the museum for the advisory council members and staff of the Institute for Latino Studies and Snite Museum of Art.

Ambassador Manuel Rodriguez Arriaga, consul general of Mexico in Chicago, was the guest speaker. He described how his office has worked with more than fifty Midwest organizations to orchestrate a broad program of cultural activities to commemorate in 2010 the bicentennial of Mexico's independence and the centennial of its revolution. *The Body and Soul* exhibition in the Snite Museum is one example.

As Amb. Arriaga stated that evening, and as he is quoted on the Chicago, Mexico 2010 website:

*Mexico 2010 Commemorations in Chicago has a dual intention—to celebrate Mexico and to promote stronger relations between this part of the United States and Mexico. Culture is an excellent vehicle, not only for enjoyment and individual enrichment, but also a vehicle to promote cooperation between institutions and mutual understanding between people.*

The evening ended with a guided tour of the *Body and Soul: Life, Death and Wellness in Ancient Mexico* exhibition in the Mesoamerican Gallery led by Douglas E. Bradley, curator, Arts of the Americas, Africa and Oceania.

Images:

(top) Director of the Institute for Latino Studies Gilberto Cárdenas; Ambassador and Consul General of Mexico in Chicago Manuel Rodriguez Arriaga; and Associate Director of the Institute for Latino Studies Allert Brown-Gort

(center) *Body and Soul: Life, Death and Wellness in Ancient Mexico* gallery installation

(bottom) Amb. and Consul General of Mexico in Chicago Manuel Rodriguez Arriaga speaking after dinner



### 2010 Art & Architecture Tour Series

The unique riverfront home of Joan and Jim Bock on the upper St. Joseph River was a wonder of design—with construction components and furnishings that incorporate the epitome of 19th- to 21st-century features—to three generations' delight.

We now know where to go in Elkhart to see any high-powered vehicle metamorphosed into a work of art—at the nation's leading design and custom-finish facility... The Art of Design.

Three area artists, Dave Allen, Kim Hoffman and Jackie Welsh, whose works are in museums as well as private and company collections, provided "inside" glimpses of the South Bend Museum of Art classrooms, galleries and riverside sculpture.

Even art-nerd tourists said that the Jordan Hall of Science trip made learning about its academic endeavors and facilities—from the very old (dinosaur) to the very new (digital visualization projection)—both informative and intriguing.



Joan and Jim Bock



Dean Loucks, owner, The Art of Design



David Allen



Jackie Welsh



Kim Hoffman



Barbara Hellenthal, curator of the Museum of Biodiversity, with her lab assistant



**FRIENDS OF THE SNITE MUSEUM ANNUAL CHRISTMAS BENEFIT DINNER**



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Mary and Philip Rickey, honorees

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**2010 Friends Benefit Honoree**

The Benefit honoree in 2010 is Philip Rickey, president of the George Rickey Foundation, Inc. He is responsible for the Foundation's gifts of twenty George Rickey sculptures to the Museum and the George Rickey archives to Notre Dame Archives.

These donations make the University of Notre Dame campus a major research center for anyone interested in the life and artworks of this important 20th-century visual artist internationally known for his kinetic sculptures.

Philip Rickey was also instrumental in facilitating the fall 2009 *Innovation: George Rickey Kinetic Sculpture*, which included the year-long loan of five large George Rickey kinetic sculptures to the South Bend business district, a symposium and exhibition at the Snite Museum of Art, and an exhibition at the South Bend Museum of Art. These were done in collaboration with the Community Foundation of St. Joseph County, the South Bend Museum of Art, 1st Source Bank, the Snite Museum of Art, and the George Rickey Foundation, Inc.



Debartolo Performing Arts Center – Philbin Studio Theatre



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## FRIENDS FORUM

### New Members of the Friends Board of Directors

Ever wonder why someone chooses to serve on the Friends' board of directors—for a three-year term, with optional "reenlistment" and no—not any—remuneration? Could it be that someone wants to share her/his interest in the fine arts and help to provide community children (and adults) with many creative learning opportunities? It could be, and in the case of our newest members, many of whom have already worked on Friends' activities, it certainly is. As announced by President Pat Kill at the annual meeting in May, they are Angie Faccenda, Dan Doan, Ginger Lake, Coco Schefmeyer, Joyce Stifel and (not pictured) Kathleen Beeler.



Image caption: In May the Friends Board of Directors welcomed new members (left to right) Angie Faccenda, Dan Doan, Ginger Lake, Coco Schefmeyer, and Joyce Stifel.

### 2011 Annual Meeting and Board Election

The annual election of members to the Friends board of directors will take place at 1pm on May 11 in the Morris Inn. All members of the Friends of the Snite Museum of Art are eligible to make nominations, using the form available from the Friends office, and results will be announced following the meeting. Reservations are required; please call 631-5516 to do so.



### Introducing Curator of Education, Public Programs, Sarah Martin

The museum's new curator is feeling quite at home on campus, and that's partly because she is a Saint Mary's College graduate with a major in art history who then studied at the Art Institute of Chicago and received a master's degree in Contemporary Art History, Theory and Criticism. Being a Walkerton, Indiana, native is yet another factor in her comfortable transition.

Martin's previous experience in education was at the Indianapolis Museum of Art, where for seven years she worked with a variety of audiences but enjoyed working with K-12 educators—both pre-service and active teachers—most of all. A few of her favorite programs were the open house events in conjunction with special exhibitions, which attracted 150 to 300 educators each time they were offered, and the quarterly e-newsletter she developed, which reached over 10,000 K-12 educators statewide.

Martin is looking forward to creating new and exciting programs and resources for teachers, families and adults in her new role at the Snite.



**IN MEMORIAM**

**Patricia George Decio**

The Snite Museum of Art lost a dedicated Advisory Council member and long-term friend with the passing of Pat Decio in July 2010. Pat and husband Art supported the Snite Museum in many ways, from funding publication costs for the 1987 *Selected Works from the Snite Museum of Art* collection handbook, to underwriting the Notre Dame presentation of the *Taos Artists and Their Patrons* exhibition in 1998, to acquiring an important pastel drawing by American artist Joseph Stella entitled *Flowers*, 1930, including their very generous annual gift to the Friends membership program, and annual underwriting of the Friends Christmas Benefit. Pat was rightfully proud that she had co-organized the first Christmas Benefit, which is now in its 29th year and provides essential funding for the Museum's education outreach programs.

Perhaps Pat will best be remembered for her infectious joy and easy humor. She loved her family, was passionate about the performing and visual arts, and, indeed, found pleasure and delight in treasures, large and small, found in a life well-lived.



Arthur J. and Patricia George Decio  
2009 Friends Benefit Dinner

**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 August through December 2010:

*In Memory of:*

**Patricia George Decio** from: Burkhart Advertising, Inc., Marion K. McIntyre, Geraldine Martin, Al H. Nathe, Pat and Bob Kill, Dean and Carol Porter

**Sarah Carey Reilly** from: Ann Abrams, Al H. Nathe, Frank E. Smurlo, Jr., Joan and Bill McGowan, Jr., Dean and Carol Porter, John Snider and Betty Gallagher

**Jeannie and Pete Ashbaugh** from Dean and Carol Porter

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**Adrien Ringuette** from Virginia Rumely Mueller

**Charlotte Rose Smurlo** from Dean and Carol Porter

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**Jeanne S. Williams** from John Snider and Betty Gallagher

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**Stephen R. Moriarty** from Dean and Carol Porter

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*Gifts are acknowledged with cards sent to the family, honoree or recipient; names of donors appear in the following issue of EVENTS magazine.*

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(left) *Prestige spoon, handle decorated with human head shapes, 1875-1900*  
Zulu group, Kwa Zulu Natal, South Africa

(right) *Knobkerrie decorated with brass tacks and wirework, 1875-1900*  
Zulu group, Kwa Zulu Natal, South Africa

Both acquired with generous funding from Mr. Robert E. ND '63 and  
Mrs. Beverly SMC '63 O'Grady (see page 15)