

Calendar *of* Events

The Snite Museum of Art
January – August 2012

ENDOWED FUNDS

Edward M. Abrams and Family Endowment for the Snite Museum
Marilynn and James W. Alsdorf Endowment for Ancient, Medieval, and Early Renaissance Art
Ashbaugh Endowment for Educational Outreach
Walter R. Beardsley Endowment for Contemporary Art
The Kathleen and Richard Champlin Endowment for Traveling Exhibitions
Mr. and Mrs. Terrence J. Dillon Endowment
Susan M. and Justin E. Driscoll Endowment for Photography
Mr. and Mrs. Raymond T. Duncan Endowment for American Art
Margaretta Higgins Endowment
Humana Foundation Endowment for American Art
Milly and Fritz Kaeser Endowment for Photography
Fritz and Mildred Kaeser Endowment for Liturgical Art
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.



FROM THE DIRECTOR



Within the Sculpture Park grounds, at the south end of the Notre Dame campus

Notre Dame Sculpture Park

Michael Van Valkenburgh Associates (MVVA landscape architects) have been retained by the Snite Museum of Art to design a sculpture park on an eight-acre campus site. This ideal location is at the southern boundary of campus, adjacent to the Irish Green campus lawn and directly across the street from Eddy Street Commons.

This is also the location reserved for a future Notre Dame art museum building.

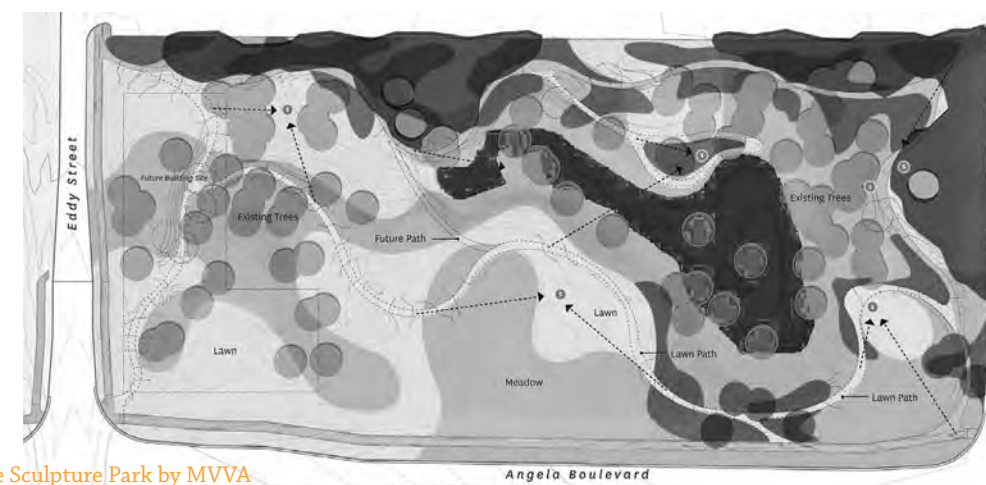
The site contains mature trees, rolling topography and a water element. These features will be enhanced to create an accessible, park-like green space. Because the Midwest features prairies and marshlands, we anticipate the addition of indigenous trees, shrubs and grasses along a sculpture pathway that will meander through the park. Plantings will be selected and placed to create outdoor “galleries,” to attract songbirds and

butterflies, to provide season-long flowering, and to present enjoyable scents—without need for irrigation or regular pruning.

Pathways and display sites will provide a framework for flexible exhibition of a variety of sculptures over time to encourage multiple community and university activities, to offer opportunities for recreation, and to allow for the contemplation of natural and artistic beauty throughout four seasons.

Because MVVA has already completed a conceptual study for the sculpture park, we anticipate design and bidding to be completed by May 2012, with construction beginning during the summer of 2012, and with sculpture installations taking place during the 2012 academic year.

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



Initial Rendering of the Sculpture Park by MVVA

EXHIBITIONS

Artist in Residence:

Working Drawings by Luigi Gregori
(Italian, 1819–1896)

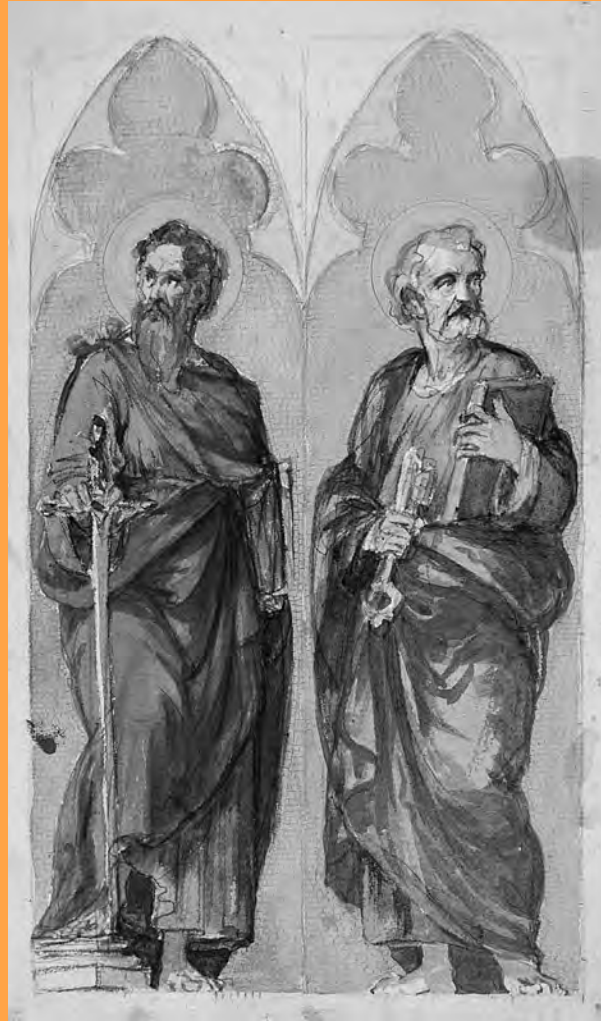
O’Shaughnessy Galleries II and III

January 15–March 11, 2012

From 1874 to 1891, at the invitation of Rev. Edward Sorin, C.S.C., president, the Italian painter Luigi Gregori (1819–1896) was a professor and artist-in-residence at the University of Notre Dame. During his tenure Gregori transformed the interiors of the initial campus buildings with many large-scale murals. More than a century later, Gregori’s art continues to appeal to students and visitors alike.

Artist in Residence: Working Drawings by Luigi Gregori (1819–1896) showcases Gregori’s sketches for the murals in the now-Basilica of the Sacred Heart and Main Building. As the first exhibition dedicated to his graphic oeuvre, the show explores Gregori’s drawing style, working methods, and techniques. With his drawings as illustrations, it presents new research regarding his biography and artistic training. The contemporary impact of Gregori’s work at Notre Dame is also considered, and historical contextualization aided by the inclusion of a few artifacts and photographs on loan from University Archives.

The guest curator of this exhibition is Sophia Meyers, an alumna of Notre Dame and former Bock Family Graduate Intern at the Snite Museum of Art. The drawings were bequeathed to the University by Gregori and now reside in the Snite Museum Collection.



The painted ceiling of the Basilica of the Sacred Heart

The Christopher Columbus Murals in the Main Building



above
Saint Paul and Saint Peter, 1874–1878
watercolor and gouache over black chalk on wove paper
11.50 x 7.25 inches (sheet)
Gift of the artist
1977.005.020.DD

far left
Christopher and Diego Columbus at the Gate of the Convent of La Rabida, 1880–1884
graphite and brown ink on tracing paper
7.75 x 4.75 inches (image)
Gift of the artist
AA2009.056.010

left
Christopher and Diego Columbus at the Gate of the Convent of La Rabida, 1880–1884
black ink with watercolor and gouache over black chalk and graphite on wove paper
7.75 x 4.75 inches (image)
Gift of the artist
1977.005.020.BB



Portrait of Trilachan Mohanta, Orissa, India 2008
 Johann Rousselot (French, born 1971)
 15 x 15 inches (image)
 Reproduced courtesy of Rousselot and Amnesty International France



Mendicanti (Beggars), 1924
 Robert S. Austin, A.R.E. (English, 1895–1973)
 etching
 4.50 x 3.75 inches (image)
 Gift of Mr. and Mrs. Frederick C. Elbel
 1987.049.008

DIGNITY and A Person's Worth

O'Shaughnessy Galleries

January 15–March 11, 2012

In collaboration with Prof. Julia Douthwaite, French and Francophone Studies, the Museum will install two exhibitions and be the venue for a series of events that highlight the contributions made to modern humanitarian thinking by the Swiss philosopher Jean-Jacques Rousseau (1712–78).

Douthwaite organized the exhibitions and academic programs to honor the tercentennial of Rousseau's birth and stimulate a cross-disciplinary discussion on social justice and human dignity.

The coursework of spring semester classes offered in a variety of disciplines in the College of Arts and Letters, as well as those in the Kellogg Institute for International Studies, and the Law School's Center for Civil and Human Rights, will include visits to the exhibits and encourage attendance to the accompanying lecture series.

The *DIGNITY* exhibition is a smaller version of the photography exhibition, *DIGNITÉ: Droits Humains et Pauvreté (DIGNITY: Human Rights and Poverty)*, commissioned and organized by Amnesty International France, which Douthwaite viewed in Paris. The Snite Museum version will consist of fifty-two, color, large-format digital photographs by five photographers. It features portraits, landscapes, and personal testimonies of poverty-stricken people living today in Mexico, Egypt, Nigeria, India and Macedonia. The five photographers are Guillaume Herbaut, Michaël Zumstein, Jean-François Joly, Philippe Brault, and Johann Rousselot. Rousselot will visit campus in February to speak in the Museum about his work, as will Brault in March.

The second exhibition, *A Person's Worth*, contains nine prints, three drawings and three photographs selected from the collections of the Museum. These 18th-, 19th- and 20th-century images of peasants and craftsmen are offered as examples of how little the economic status of the general population has changed since Rousseau wrote his treatise, *Discourse on the Origin and Basis of Inequality Among Men*, in 1754.

With the permission of Amnesty International, a condensed English-language version of the *DIGNITÉ* exhibition catalog will be available. The French text was translated into English by degree candidates Lea Malewitz '12, Lauren Wester '11, MA '12, and Douthwaite, and the catalog designed by degree candidate Marie Bourgeois MFA '12 under the artistic direction of Robert Sedlack, associate professor of graphic design.



Nenén de la ruta mora (Nenén of the Moorish Way), 1956
 Carlos Raquel Rivera
 Puerto Rican, 1923-1999
 lithograph
 30 x 18.75 inches (sheet)
 On loan from the Collection of Marisel C. Moreno and Thomas F. Anderson

The exhibits and events in the Snite Museum are made possible in part by a grant in support for the "Rousseau 2011: On the Road to DIGNITY Project" from the Henkels Lecture Fund, Institute for Scholarship in the Liberal Arts, College of Arts and Letters, University of Notre Dame. Additional support has been provided by the Department of Romance Languages and Literatures; the Kellogg Institute for International Studies; the Program in Liberal Studies; the Department of Political Science; the Department of History; the Center for Social Concerns; the Undergraduate Minor in Poverty Studies; the Program in Gender Studies; and the Department of American Studies.

Art and Literature at the Service of the People

Posters and Books from Puerto Rico's Division of Community Education (DIVEDCO)

Milly and Fritz Kaeser Mestrovic Studio Gallery

January 22–March 11, 2012

This exhibit will include twenty-eight posters and ten books produced by Puerto Rican graphic artists who worked for the island's Division of Community Education (DIVEDCO), a government agency formed in 1949 as one of the initial acts of the territory's first-elected governor, Luis Muñoz Marín, a poet, journalist and politician. "A unique and powerful adaptation of New Deal-era programs," DIVEDCO placed didactic art at the center of a massive public education campaign that aimed—through the production of posters, books, and short films—to teach the island's predominantly rural population about important issues such as community-building, democracy, conflict resolution and public health. Many of the works by the DIVEDCO artists also drew attention to Puerto Rico's rural cultural traditions, many of which were disappearing due to industrialization and ever-increasing U.S. influence on the island.

Most of the posters and book covers produced for the DIVEDCO and included in this exhibition were designed by the island's best-known and most accomplished graphic artists: Lorenzo Homar, Rafael Tufiño, Antonio Maldonado, Carlos Raquel Rivera, Eduardo Vera Cortés, Rafael Delgado Castro, and José Meléndez Contreras. Their graphic works made silkscreen technique the most popular one in Puerto Rico.

The exhibition is comprised of a selection of works from the private collection of professors Marisel C. Moreno and Thomas F. Anderson, and will be used during the semester as an instructional tool by them and other ND faculty for classes in Spanish language and literature.

The following University units generously provided underwriting support for the exhibition and catalog: The José E. Fernández Caribbean Initiative, The Boehnen Fund for Excellence in the Arts; The Institute for Scholarship in the Liberal Arts; The Helen Kellogg Institute for International Studies; Multicultural Student Programs and Services; The Institute for Latino Studies; The Office of Undergraduate Studies; The Department of Romance Languages and Literatures; and Center for the Study of Languages and Cultures.

EXHIBITIONS



A Grand Flourish:

Drawings of Architectural Ornament from the Permanent Collection

Scholz Family Works on Paper Gallery

January 15–April 1, 2012

Organized by art history graduate student Elizabeth Peterson, this focus exhibition explores the decorative principles established in Italy by the Renaissance humanist and architect Leon Battista Alberti (Italian, 1401–1472) and their dissemination to France in subsequent centuries. Rarely displayed drawings by Perino del Vaga (Italian, 1501–1547), Giorgio Vasari (Italian, 1511–1574) Charles de la Fosse (French, 1636–1716), Charles Percier (1764–1838), Gilles-Marie Oppenord (French, 1672–1742) and Jean-Michel Moreau le Jeune (French, 1741–1814) among others introduce the integral, if subordinate, role of ornament in architecture.

A Design for a Section of a Frieze Decoration,
ca. 1540–1545

Perino del Vaga (Italian, 1501–1547)

pen and brown ink and wash on laid paper
2.63 x 5.75 inches

On extended loan from Mr. John D. Reilly '63
L1997.057.001

“A Strange Enterprise”

Drawings of the French Theatre from the Permanent Collection

Scholz Family Works on Paper Gallery

April 15–July 1, 2012

French playwright and actor Molière (Jean Baptiste Poquelin, 1622–73) once said, “It is a strange enterprise to make respectable people laugh.” This focus exhibition of Old Master and 19th-century drawings related to the theatre examines the function and role of the performing arts within political and social discourse in France. The selection presented here includes figure studies and decorative designs by 18th-century artists Claude Gillot (French, 1673–1722), Charles-Antoine Coypel (French, 1694–1752), and Gilles-Marie Oppenord (French, 1672–1742) and their post-revolutionary successors Alexandre Denis Abel de Pujol (French, 1785–1861), James Pradier (Swiss, 1790–1852), and Charles-Antoine Cambon (French, 1802–1875).



An Ornamental Cartouche, ca. 1700

Gilles-Marie Oppenord (French, 1672–1742)

pen and gray ink and brown wash and watercolor on laid paper
13.25 x 16.87 inches (sheet)

On extended loan from Mr. John D. Reilly '63
L2009.005.003

2012 Thesis Exhibition by BFA and MFA Candidates

O'Shaughnessy Galleries and the Milly and Fritz Kaeser Mestrovic Studio Gallery

April 1–May 20, 2012

This annual exhibition of culminating works by eight seniors and five 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 1 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 2012 Efroymson Family Fund Emerging Artists Awards. For the fifth consecutive year, these are possible due to a \$10,000 grant award from the Efroymson Family Fund, a Central Indiana Community Foundation Fund.



UPCOMING EXHIBITIONS



SUMMER 2012

The 18th and 19th Century Galleries will be closed several weeks during the summer due to renovations to the windows and in preparation for the September exhibition in the O'Shaughnessy Galleries of highlights of the Butkin Collection of 19th-Century French art.

FALL 2012

Breaking the Mold:

The Noah and Muriel S. Butkin Collection at the Snite Museum of Art

West O'Shaughnessy Gallery

September 2–December 2, 2012

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



Highlights of the Father Lindesmith Collection

O'Shaughnessy Galleries II and III

September 2–December 2, 2012

above
Lakota Girl's Dress, about 1880
American, [Lakota Nation]
buckskin, beads, and sinew
44 x 56 inches
Gift of Rev. Edward W. J. Lindesmith, C.S.C.
AA 1899.002

Sculptures by Stephen De Staebler

Milly and Fritz Kaeser Mestrovic Studio Gallery

September 2–December 2, 2012

at left
Figure Column IX, 2001
Stephen De Staebler (American, born 1933)
fired clay
77 x 11.5 x 16 inches
Acquired with funds provided by the Humana Foundation Endowment
for American Art
2002.038

Upcoming Events In The Museum

Wednesday, January 18 at 5:00 p.m.

“Rousseau and Human Rights” by Christie McDonald, professor of French and comparative Literature, Harvard University, followed by a reception

Thursday, February 2 at 4:30 p.m.

“Rousseau and the Pursuit of Happiness” by Christopher Kelly, professor of political science, Boston College

Sunday, February 5 at 3:00 p.m.

Performance of Jean-Jacques Rousseau's opera, *Le Devin du Village*

Thursday, February 9 at 5:00 p.m.

Gallery talk by French photojournalist, Johann Rousselot

Wednesday, February 15 at 5:00 p.m.

“On Jean-Jacques Rousseau: Literary Lie and Political Fiction” by Serge Margel, professor of theology and the sciences of religion, University of Lausanne Switzerland

Sunday, February 26 from 2–4 p.m.

Reception for the four special exhibitions, including a 3:00 p.m. presentation by Sophia Meyers, MA '10, guest curator of the exhibition, *Artist in Residence: Working Drawings by Luigi Gregori* (Italian, 1819–1896)

Tuesday, February 28 at 5:00 p.m.

“Rousseau and Religious Liberty” by Jason Neidleman, professor of political science, University of La Verne

Tuesday, March 6 at 5:00 p.m.

“Behind the Story” by French photojournalist, Philippe Brault

Wednesday, March 21 at 4:30 p.m.

“Destroying Art: Caravaggio and his Followers” by David Franklin, director of the Cleveland Museum of Art, cosponsored by the Art, Art History and Design Department

Sunday, April 1 from 2–4 p.m.

Reception for the 2012 Thesis Exhibition by BFA and MFA Candidates, with departmental awards announced at 3 p.m. in the Annenberg Auditorium, cosponsored by the Art, Art History and Design Department

RECENT ACQUISITIONS



Works on Paper by Contemporary Native American Artists Acquired

Six contemporary monotypes and lithographs, purchased with funds provided by the Humana Foundation Endowment for American Art, have been added to the Native American Contemporary Art Collection. Three monotypes from the Emmi Whitehorse *Pollination* series are pictured on the back cover and above.

Whitehorse's work is often compared to Klee's, because of her free association and individualistic approach to pictograph forms. All three monotypes use small pieces of paper collage and hand-drawn symbols, which relate to her early years on the Navajo Reservation and usually include objects in the environment. She sees her art as magnifying nature's indiscernible—but so effective in our lives—energy. The Museum already holds a small lithograph by Whitehorse purchased in 2001.

Three lithographs add two new artists, James Lavadour and Wendy Red Star to the Museum's collection. Lavadour is known for his landscapes, but in 2001 he began using abstraction and landscape together with geometric structures, as exemplified in the lithographs

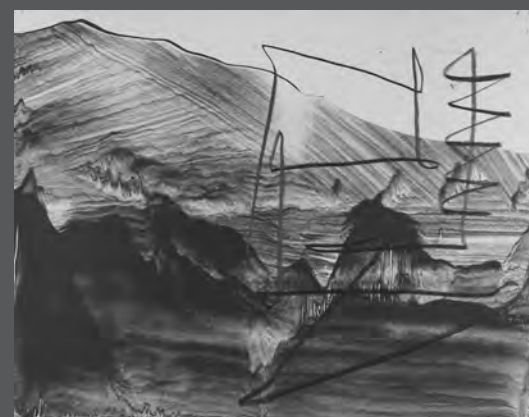
Ghost Camp and *Stick House*. Lavadour is also the founder of Crow Shadow Institute and Press, which collaborates with both Native American and non-native artists in learning how to translate their art into lithographs.

Wendy Red Star uses vibrant colors with a collage of archival pigment print in the background of *enit*. The super-adorned car, suggestive of the parade at the annual Crow Fair, with its Mexican rugs and Crow parfleches (hides), illustrates the cultural interaction that occurs on Native American reservations today. While Red Star is already recognized for her performance art, this recent lithograph reflects her desire to illustrate reservation-life in a new medium.

All three artists have been recognized as Eiteljorg Fellows.

Pollination Series, 2011

Emmi Whitehorse (American, born 1957) [Navajo] color monotype with collage elements (rice paper and sheets with mono type) and extensive hand drawn additions (pencil, color pencil, chalk and oil stick), unique from series, image/sheet 29 3/4 x 22 1/4 inches printed by Michael Costello at Hand Graphics, Santa Fe, published by Zanatta Editions. 2011.030.001, 2011.030.002, 2011.030.003



Stick House, 2002
James Lavadour (American, born 1951) [Walla Walla]
color lithograph
edition 30, 22 1/2 x 30 inches
Printed by Frank Janzen, published by Crow's Shadow Press
Impression 33/30
Acquired with funds provided by the Humana Foundation Endowment for American Art
2011.030.006



enit, 2010
Wendy Red Star (American, born 1951) [Crow]
color lithograph with collage of archival pigment print
edition 12, 22 3/8 x 30"
printed by Frank Janzen, published by Crow's Shadow Press
Impression 1/12
Acquired with funds provided by the Humana Foundation Endowment for American Art
2011.030.007

at left
Ghost Camp, 2002
James Lavadour (American, born 1951) [Walla Walla]
four-panel color lithograph with extensive hand drawn additions in graphite
variant edition 16, 34 1/2 x 43 3/4" overall
printed by Frank Janzen, published by Crow's Shadow Press
Impression VE 3/16
Acquired with funds provided by the Humana Foundation Endowment for American Art
2011.030.005, 1-4

RECENT ACQUISITIONS

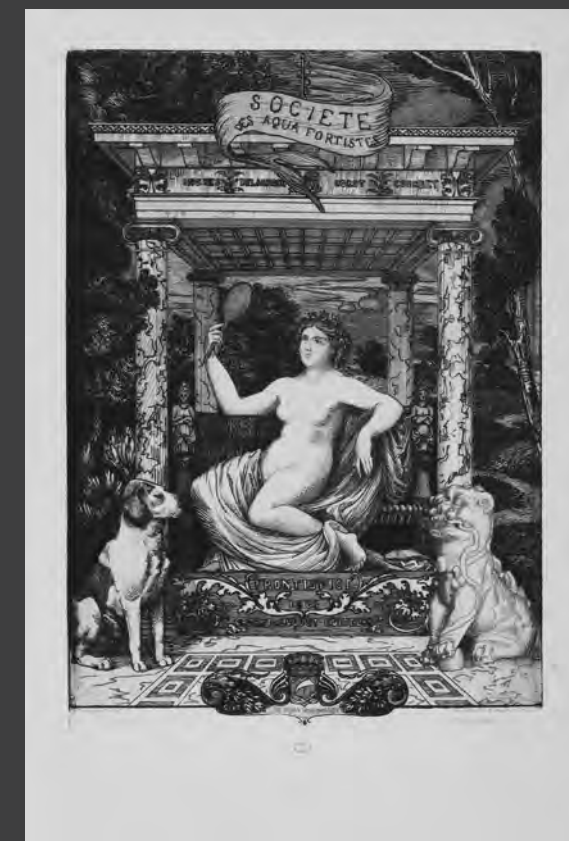
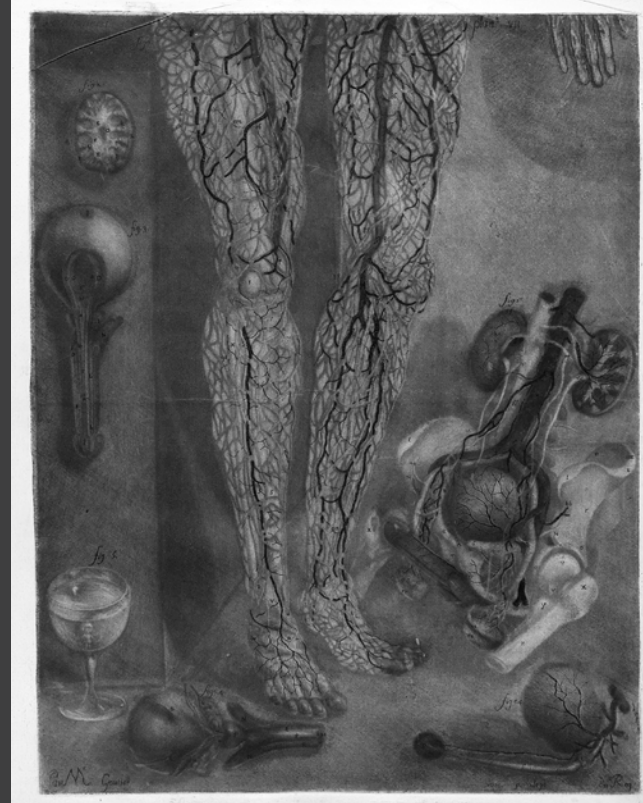
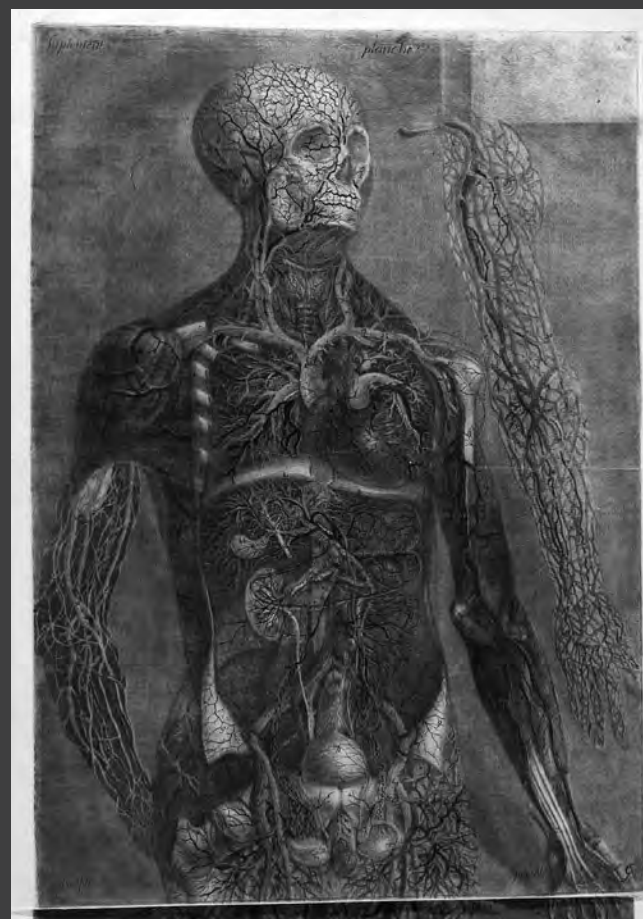
Old Master Works on Paper Acquired

To continue building the print collection, the Museum purchased a seminal work by one of the masters of printmaking, Jacques Callot (French, 1592–1635). *The Triumph of the Virgin* (1625) has been regarded by some scholars as “without contest, the most profound and the most complex work ever executed by the artist.” Its large scale, level of detail, and the seriousness of the subject matter elevate it within Callot’s considerable oeuvre (over 1,400 prints). The print served as the frontispiece for a thesis written by two Minorite priests during the Counter Reformation reaffirming the essential role of the Virgin in Catholic dogma. Callot is credited with succeeding in the effort to render pictorially ideas that were highly theoretical and abstract.

Other print acquisitions include an impression of an anatomical study by Jacques-Fabien Gautier-Dagoty (French, 1716–85) notable for being produced in 1759 in color from multiple plates on two sheets of paper; and an example of Félix Bracquemond’s (1833–1914) frontispiece for an album of the Society of Aquafortistes, the group largely responsible for the etching revival in France in the mid-nineteenth century. They were purchased with funds provided by Dr. Paul ‘41) and Edith Vignos and the 2011 Art Purchase Fund respectively.



The Triumph of the Virgin, 1625
 Jacques Callot (French, 1592–1635)
 etching and engraving on laid paper
 second state of two
 21.9375 x 14.5625 inches
 Acquired with funds provided by the Fritz and Mildred Kaeser Endowment
 for Liturgical Art
 2011.026



Frontispiece pour un album de la Société des Aquafortistes, 1865

Félix Bracquemond (French, 1833–1914)
 Blindstamp: Cadart et Luquet, [publishers], Lugt 424
 Collector's Mark (?): "Jacques Frapier" (black ink, recto), Lugt suppl. 950b
 Watermark: (open letter) AQUA FORTISTES
 etching
 14 x 9.625
 Acquired with funds provided by the 2011 Art Purchase Fund
 2011.031.001

Man seen in three-quarters turned to the right, showing the circulatory system and urogenital organs, and The Legs of the same figure, from Exposition anatomique de la structure du corps humain, 1759

Jacques-Fabien Gautier-Dagoty (French, 1716–1785)
 etching, engraving and mezzotint in four colors, only state, Inventaire 159 and 160, vol. X, p. 69.
 50.375 x 18.125 inches
 Acquired with funds provided by the Fritz and Mildred Kaeser Endowment
 for Liturgical Art
 2011.027.001-002

RECENT ACQUISITIONS

European and American Collections Grow with Vignos Bequest



Readers of the fall issue of the Snite's *Calendar of Events* may recall the generous gift to the Snite Museum of pre-Columbian Mesoamerican art from the Estate of Dr. Paul J. Vignos, Jr., '41 that was described there. Most recently, significant European and American paintings and works on paper were added to the collection as part of the same gift. Vignos graduated from Notre Dame in 1941 and earned his medical degree from Case Western University in 1944. He specialized in degenerative muscle diseases. A prominent figure in Cleveland social circles, Vignos served on the Board of the Cleveland Art Museum.

Chief among the thirty-two European and American works that comprise the Vignos gift is a major painting by the German Expressionist artist Gabriele Münter (1877–1962). *The Red Cloud*, signed and dated 1911, featured prominently in many of the early exhibitions mounted by The Blue Rider, an avant-garde art movement she co-founded with Franz Marc (1880–1916) and then-fiancé Wassily Kandinsky (1866–1944). The vibrant colors, abstracted form, bold and simplified composition, and broad application of paint characterize the style that gave “Expressionism” its name.

The gift included notable paintings by 19th-century French artists, some already represented in the collection, including Antoine Vollon (1833–1900) and Théodule Ribot (1823–1891). Especially noteworthy is a small gem of a genre painting entitled *The Fly Catcher* by a female artist practicing at the turn of the nineteenth century, a rarity during this period. Isabelle Pinson (1769–1855) studied with important neoclassical academicians François-André Vincent (1746–1816) and Jean-Baptiste Regnault (1754–1829), and married André Pierre Pinson (1746–1828), an artist and anatomist who worked at the medical school of Paris. This painting was exhibited at the Salon of 1808 in Paris and depicts a charming domestic scene with all the clarity and precision associated with the heroic neoclassical style.

The Red Cloud, 1911
Gabriele Münter (German, 1877–1962)
oil on canvas
31.875 x 39.25 inches
Bequest of Dr. Paul, Jr., '41 and Edith Vignos
2011.024.006

The Snite's holdings of American art are strengthened considerably with the addition of several landscape paintings by Emmanuel Gottlieb Leutze (1816–68), William Hart (1823–94), and Frank Duveneck (1848–1919). An especially handsome example of Abstract Expressionism by Theodorus Stamos (1922–1997), entitled *Shibboleth* (1961), brings the American landscape tradition to its logical conclusion. Although unrecognizable as a conventional landscape, Stamos's painting was meant to evoke nature, or perhaps more accurately, his “spiritual bond” with it. Stamos admired the Hudson River School artists for their “mystical” approach to landscape. A follower of Asian philosophy, he regarded nature as an object of spiritual contemplation.

The Vignos bequest contributes significantly to the story of Western art history the Snite is able to tell at the University of Notre Dame.



The Fly Catcher, 1808
Isabelle Pinson (French, 1769–1855)
oil on canvas
15.25 x 11.875 inches
Bequest of Dr. Paul, Jr., '41 and Edith Vignos
2011.024.001



Shibboleth, 1961
Theodorus Stamos (American, 1922–1997)
oil on canvas
51 x 47 inches
Bequest of Dr. Paul, Jr., '41 and Edith Vignos
2011.024.011

MUSEUM NEWS

Chicanitas
SMALL PAINTINGS FROM THE CHEECH MARIN COLLECTION



Cheech Marin

Actor and art collector Cheech Marin visited the Museum to view the installation of the traveling exhibition *Chicanitas: Small Paintings from the Cheech Marin Collection*, while in town to attend the Notre Dame vs. USC football game.

John Bielenberg

The Art, Art History and Design Department cosponsored the November lecture in the Annenberg Auditorium by graphic designer, John Bielenberg. Bielenberg spoke about his Project M—a design program that challenges participants to address one small global problem at a time through simple, frugal, design solutions.



Margaret Grasselli

As guest speaker for *The Epic and the Intimate: French Drawings from the John D. Reilly '63 Collection*, Margaret Morgan Grasselli, curator of Old Master drawings, National Gallery of Art, Washington, DC, presented a lecture on the history of French drawings from 1600 to 1900 using selected works in the exhibition to illustrate her remarks.

The Epic and the Intimate
FRENCH DRAWINGS FROM THE JOHN D. REILLY COLLECTION



Coffee and Conversation about Italian Art

The ND Italian Club cosponsored an evening opportunity for students to flex their Italian-language skills discussing art with their peers. It included a guided tour in Italian of artworks by Italian artists in the permanent collection led by student-docent, Tatiana Spragins.

CINEMA PLAY HOUSE

Photographs by Nandita Raman



Nandita Raman, left

Photographer Nandiata Raman presented a gallery talk on her *Cinema Play House* suite after visiting a photography class to talk about her body of work.

Latino Printmaking and Its Roots from the 14th- to the 21st-Century: History, Critique and Practice

Students in this class, taught by visiting instructor and master printmaker Joseph Segura, visited the Museum several times to view in person selected prints from the extensive works on paper collection.



Freshman Night at the Snite, right

This September event, organized with the assistance of the staff of First Year Studies, consisted of guided tours of the collection given by student docents, refreshments and the chance to meet and mingle with other “newcomers” to the Museum and the University.





The Snite Museum of Art Advisory Council welcomed three new members in 2011.

Anthony Hirschel fills a Council position reserved for the director of a university art museum. He has served as the Dana Feitler Director of the David and Alfred Smart Museum of Art at the University of Chicago since 2005. Trained as an historian of the art of the late Middle Ages and early Renaissance first at the University of Michigan (B.A. in history and art history) and then at Yale (M.A. and M.Phil. in art history) he has been active in art museum administration for over twenty years, seventeen of them as a museum director. Much of that time has been spent in some of the nation's most ambitious academic art museums, first at Yale and then as the director of the art museums at the University of Virginia and Emory University. He has also taught at Yale, Randolph-Macon Women's College in Lynchburg, Virginia and, currently, at the University of Chicago Law School.

Charlotte Mittler's collection of Native American easel paintings was published by the Wheelwright Museum of the American Art, *Through Their Eyes: Indian Painting in Santa Fe, 1918-1945*. She serves on the Collector Committee of the Indianapolis Eiteljorg Museum of American Indian and Western Art; Collection Committee and Executive Committee of the Wheelwright Museum Foundation, Santa Fe, New Mexico; and she has been a board member of the Friends of the Snite Museum of Art. Charlotte and her late husband Tom were honorees at the 2007 Friends of the Snite Museum of Art Christmas Benefit Dinner.

Courtney Stiefle fills a Council position reserved for recent ND graduates. She received a B.A. in anthropology from the University of Notre Dame and was a member of its women's varsity soccer team. While a ND student, she served an internship with Curator of Native American Art Joanne Mack and completed a research project entitled, "The Mimbres People: The Evolution of Design Styles Through Gender Roles and Exchanges." She is vice president and secretary of SITY (a philanthropic foundation). As a full-time mom—"the best job in the world"—she is very active in her children's schools.



Those museum staff members retiring between December 31, 2011 and July 1, 2012 are (from left to right) Robert Smogor, registrar; Diana Matthias, curator of education, academic programs; Carolyn Niemier, staff accountant (front row center); Joanne Mack, Ph.D., curator of Native American art (back row center); Susan Fitzpatrick, administrative assistant, Friends of the Snite Museum; Gregory Denby, chief preparatory; and Anne T. Mills, senior staff assistant (not pictured).

Retiring Museum Staff Members

Five members of the staff have elected to accept the University's offer of early retirement, which in their case(s) adds up to many, many decades of service to the Museum. Their individual terms of service range from twenty-four to thirty-six years.

Their positions run from chief preparator, to accounts manager, administrative assistants, and registrar. Their departure dates will occur at the end of the months of December, January, March, May, and June, which will provide the museum a small window of time to find and train their replacements while maintaining normal operations.

Also, curators Diana Matthias and Joanne Mack have graciously provided the museum with advance notice of their intent to retire at the end of the current academic year.

We wish all seven of them many years more in well-earned retirement.



African Art and Culture Teacher Workshop

Thirteen area K-12 teachers spent their Saturday morning on November 5 immersing themselves in the art and culture of Africa. Designed to inspire and support their own teaching about Africa, the workshop included discussions in the *Wealth, Power, Society: African Art from the Owen D. Mort, Jr. Collection* exhibition, an illustrated talk about contemporary life in Africa by Lawrence Itela, a Notre Dame student from Kenya, as well as a presentation on African resources for the classroom by Anne Pillai, Outreach Coordinator at the Kellogg Institute for International Studies, and hands-on activities they could incorporate into their curriculum. As a result of the workshop, several teachers scheduled tours of the *Wealth, Power, Society* exhibition for their classes.

New Docent Class

After conducting many in-person interviews, we now have eleven new docents-in-training! Their classes began in October and will continue into June of 2012, meeting twice a month at both the Snite and the South Bend Museum of Art. The training focuses on the collections of each museum, art history, educational theory, and teaching techniques.

Museum Morning: Perspectives

Recently revised, the new Museum Morning: Perspectives program provides fifth-grade students in Mishawaka public schools and area Catholic schools with an opportunity to learn about the world around them, both today and in the past, through the eyes of artists. Students meet famous people, travel to exciting places, and uncover new stories all in the galleries of the Snite Museum of Art and the South Bend Museum of Art. Students travel to both museums in one morning for interactive gallery tours and hands-on activities that include careful looking, thoughtful discussion, creative writing, and inspired art making.



Values in Leadership and Art

The ten-year collaboration between the Mendoza School of Business and the Snite Museum of Art continued with the November visit of two classes in leadership taught by Prof. Theresa Ricke-Kiely. In a discussion led by Diana Matthias, curator of education, academic programs, graduate and undergraduate students compared the meaning and interpretation of leadership as presented in two Italian paintings. In the Biblical narrative of Abraham casting Hagar and Ishmael out of the family home, *Ciro Ferri* depicts three leaders—each presenting his own set of values following a domestic crisis. In the second painting, students compared the story of *Cincinnatus* with the former, discussing the style of this virtuous Roman leader, whose values and abilities arose from quite another set of circumstances.



Lucius Quintus Cincinnatus Called from the Plow to the Dictatorship of Rome
 Studio of Giambattista Tiepolo (Italian, 1696-1770)
 oil on canvas
 52 x 37.25 inches
 Gift of Mr. Lewis J. Ruskin
 1953.007

The Expulsion of Hagar, ca.1685
Ciro Ferri (Italian, 1628/34-1689)
 oil on canvas
 53.15 x 40.16 inches
 Museum purchase by exchange, Mr. Fred B. Snite and the Snite Foundation
 1988.061



Vital Visionaries: A Collaboration

In this four-session class, second-year students at the Indiana University School of Medicine South Bend and “seniors” from Forever Learning Institute met in the galleries following the program developed by the National Institute on Aging and the Johns Hopkins School of Medicine. The aim is to promote awareness and communication through their mutual participation in art-related activities and thereby encourage the future doctors’ interest in geriatric medicine.



The seniors and medical students worked in pairs on a series of tasks designed to hone their talking and listening skills, such as writing and then performing in the galleries an interview-type script based on a work of art’s narrative.



Robinson Community Learning Center Parent Retreat

Building on the many successful collaborations on programs for young people, Snite Curator of Education, Public Programs, Sarah Martin and the Robinson Center's Director of Children's Programs Velshonna Luckey turned their attention to parents and developed a Snite-centered experience during a November parent retreat weekend. Parents spent an hour at the Snite, touring the galleries, looking at works of art that explored family relationships and then making personal works of art regarding their own families.

Save the Date!

Another Family Day @ the Snite is being planned for Sunday, July 15, 2012. Keep an eye out for more information in the coming months. Hope to see you and your family at the Snite this summer!



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2011 FRIENDS OF THE SNITE MUSEUM CHRISTMAS BENEFIT DINNER

2011 FRIENDS BENEFIT HONOREE

Sculptor Richard Hunt has been awarded over 100 public art commissions and they can be seen in major cities such as New York, Washington, D.C., Atlanta, Miami, St. Louis, Cleveland, Chicago, and Detroit.

He has been an active member of the Snite Museum of Art Advisory Council for eighteen years, he received an honorary degree from Notre Dame in 2007, and he is well represented within the permanent art collection of the Snite Museum of Art. The Museum's two most recent acquisitions of Richard Hunt sculptures were made possible through the generosity of Judy Kinney.



2011 Honorees Judy Kinney and Richard Hunt



2011 CHRISTMAS BENEFIT COMMITTEE

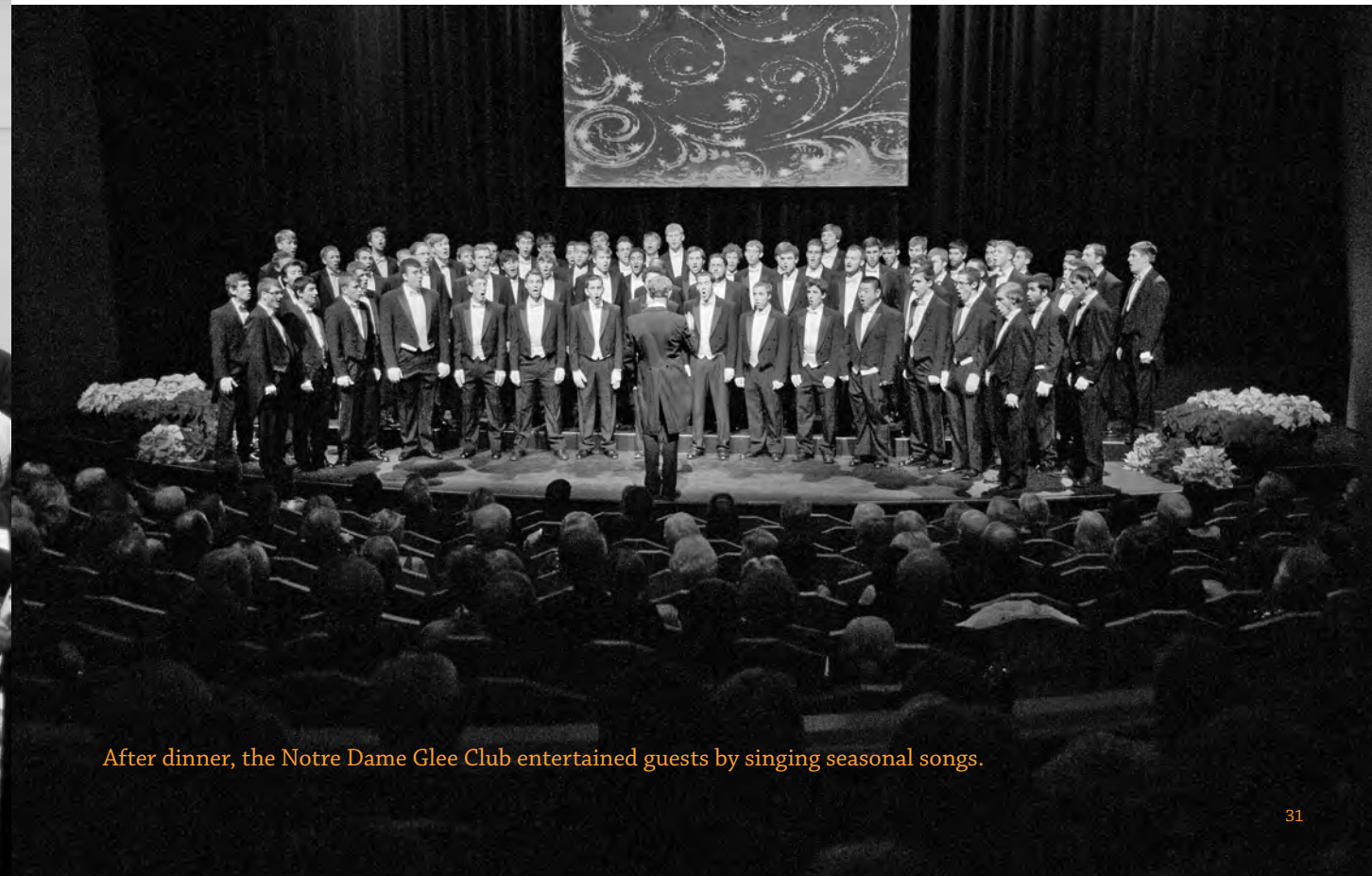
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Guests listen to Rev. John Jenkins, C.S.C., deliver the invocation.



After dinner, the Notre Dame Glee Club entertained guests by singing seasonal songs.

FRIENDS OF THE SNITE MUSEUM ANNUAL CHRISTMAS BENEFIT DINNER



(above) Dean Porter, museum director emeritus; Rev. Theodore M. Hesburgh, C.S.C., university president emeritus; and artist and faculty member, Rev. Austin I. Collins, C.S.C.

(left) The festive table decorations included a number of small metal sculptures generously lent by Honoree Richard Hunt.

(below) The invitation featured two sculptures by the honoree acquired by the Museum in 2011.



(left) The ballot choice was announced by the Sara Miller, benefit committee chairperson, and Pat Kill, president of the Friends board of directors.



The Snite Museum of Art thanks the generous underwriters of the 2011 Christmas Benefit Dinner

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Above: Rex and Alice Martin provided an amazing experience at Cerulean Shores (their Lakeside home) with its Georgian architecture and unique interiors, plus furnishings and touches that reflect the couple's extensive travels and tastes.

Art & Architecture 2011

Below: Pleasant surprises awaited us on the beautiful campus at Andrews University in Berrien Springs, where members of the art and design faculty guided us as we viewed the faculty exhibition in Smith Hall Art Gallery.



Rex and Alice Martin in the foyer of their Lake Michigan home



In New Buffalo, Dean and Sherri Goodwin's house on the bluff above the lake delighted everyone. Their ideas and improvements resulted in the inviting, warm and comfortable home that is beloved by three Goodwin generations.



The Berrien Springs day concluded with a visit to Tom Kimmel's barn, where his collection of antique steam engines is housed. With their obvious absence of high tech, they are a fascinating contrast to engines of the present.

2012 Annual Meeting and Board Election

The annual election of members to the Friends board of directors will take place at 1:00 p.m. on May 16 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.



The Friends welcomes seven new members to the Board of Directors for three-year terms: from left to right, Pam Austin, Tuck Langeland, Chris Craft, Kelly Bellinger, Louise Anella, Dick Dougherty, and Ruth Harmelink



Profile of a New Friends Board Member

This is the first in a series of articles profiling the new Friends board members. See the Snite website for a longer version of this article.

Harold “Tuck” Langeland, retired Indiana University South Bend professor of sculpture and art history, is a noted sculptor with an international reputation who over the past decade has created large-scale figurative bronzes for placement nationally and internationally. Examples are found at the British Museum and the University of Notre Dame as well as in numerous public, private and civic locations. He has had over

fifty solo shows in this country and abroad; he is an elected Fellow of the National Sculpture Society as well as an Academician of the National Academy, both headquartered in New York. Available worldwide, his best-known publication is *From Clay to Bronze: A Studio Guide to Figurative Sculpture*.

Tuck’s other interests include travel, choral singing, furniture building and cooking. Indeed, his gourmet interests make him a frequent guest on the local PBS show *Dinner and a Book*. He and Janice live in Granger, have two daughters and two granddaughters.

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 to the family of those memorialized.

Tributes and memorials received August through December 21, 2011

In Memory of:

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