



SNITE MUSEUM *of* ART

Spring 2020

FROM THE DIRECTOR



Unidentified artist, Kuba Group, Democratic Republic of Congo,
Southern Savanna Culture area, Kasai-Sankuru River
Mukyeem Elephant Mask, 1900-1950
Raffia cloth, cowrie shells, glass beads, animal skin, wood
Gift of Mr. and Mrs. Richard and Susan Lee
2009.063.004



TWO BOLD IMPRESSIONS have come into focus for me over the course of the last year. First, I am inspired by the degree to which the University of Notre Dame commits to educate and elevate the whole person—students, staff, and community alike. Second, I am awed by the ways the University engages with the world; the sense of being a part of, and contributing to a global community, clearly registers. Your Museum plays a vibrant role in both of the aforementioned through collections, exhibitions, and programming.

This said, one question has filled my head and heart in my first year as director: “What does it mean to be an art museum at a Catholic university in the twenty-first century?” In many ways, the question is amplified considering the high regard and degrees of excellence associated with the University of Notre Dame. Indeed, the question seems pressing as we work forward on plans for the new Raclin Murphy Museum of Art. As with any complex question, it seems fruitful to break the elements apart from one another, reflect, and then begin to put things together again.

Foundationally, it is important to think about the essence of an art museum at a university. The tradition dates to the Ashmolean Museum of Art and Architecture at Oxford which was founded in the late seventeenth century. Yale University established the first university art museum in the United States in the nineteenth century; now, most of the Ivy League and Big Ten universities, among notable others, have museums. It is against this backdrop that Father Hesburgh’s visionary statement resonates most clearly; “You cannot have a first-class university without a first-class art museum.”

A university art museum should be a resource and, perhaps more than ever, a refuge. It is logical to imagine that students and faculty in art and art history are the singular beneficiaries, but the reality for this Museum is that it is vital to departments and learning across the academy from the sciences to the humanities, from first year studies to graduate endeavors. Simply consider the extraordinary statistics shared in the last issue. Add to this the myriad of programs that give students a place to gather and grow and feel comfortable and safe. One suspects that Father Hesburgh is smiling.

Among major university art museums in the United States, our Museum is the only example at a religious, specifically Catholic, institution. This is something to embrace simply considering that the history of art and the Catholic Church have been closely interwoven since imagery first appeared on catacomb walls nearly two millennia ago. Given that intertwined history, this Museum has opportunities and avenues of expression that most art museums, including municipal and public examples, simply do not. The present exhibition, *Divine Illusions*, and several recent acquisitions discussed in this issue, distinctively resonate with that legacy. Uniquely, we can and do host Stations of the Cross, offer opportunities to pray the Rosary, and hear sacred music.

Yet however authentic and compelling, the narrative of this Museum is decidedly more than a stewardship of religious imagery. Existing at the heart of a major university, it strives to contribute to the nourishment of the whole person in an increasingly complex, global environment. The Museum’s commitment to the academy has to be as a resource for the

very essence of the University wherein research and scholarship meld with external engagement, embraced by Catholic character. To accomplish this, the Museum must be a broad and welcoming touchstone and resource for the University.

Simply consider Notre Dame’s profoundly important global initiatives; the fact that more than 75% of undergraduates study abroad; and the importance of the Museum’s outstanding permanent collections in African, Mesoamerican, and Native art to appreciate how the University and the Museum complement one another in fostering an appreciation and understanding of the human condition. Add to that mix such opportunities as the forthcoming Chao Shao-an exhibition, realized in partnership with the Liu Institute for Asia and Asian Studies, and the picture emerges of what a top flight university art museum can be.

I’d like to focus a moment on research and scholarship. In many ways, these endeavors occur every day on every floor of the Museum: curators develop their collections, faculty lecture before a painting or sculpture, students write a paper on a compelling theme, and the general public moves through the galleries on a tour. Yet this issue celebrates four compelling examples of research and scholarship for which the Museum is deeply proud. We congratulate Curator of European Art Cheryl K. Snay and Curator of Photography David Acton on their recent publications detailed in this magazine. Also, we gratefully acknowledge our colleagues in the Art, Art History & Design Department, Michael Schreffler and Fletcher Coleman, on their respective exhibitions of Spanish Colonial and Chinese landscape painting.

Finally, this issue begins to draw into focus the importance of being attentive to our positioning in the twenty-first century. More than any other topic, the hunger for Modern and Contemporary art has been shared with me from every direction since I stepped on campus. In many ways, the last decades have witnessed the increasing centrality of art to global conversations. Moving us further into this dialogue, it is a pleasure to announce the extraordinary gift from Pop Art icon Jim Dine of more than 200 prints covering the entirety of his career from 1969 to the present. Dine is among the most prolific and prodigious artists of our time, and his gift greatly elevates the entire holdings of the Museum.

Let’s return to the question, “What does it mean to be an art museum at a Catholic university in the twenty-first century?” I suggest that the answer is not singular but a composite of the aforementioned. Through original works of art, many of which speak to Catholic traditions, we must remain committed to reaching and informing the whole person. Further, there must be an ongoing dialogue with the world, past and present, to better understand our humanity. Scholarship at every level is important, but so is the informal opportunity to simply be with an original work of art and allow it to open windows we only partially or never knew. For me, perhaps the words of Father Jenkins have meant the most on my journey to find answers to this question: “Works of art can make us aware of the divine presence, and help us understand what it means to be human.” I hope his words nourish you as well.

— Joseph Antenucci Becherer, Ph.D.
Director and Curator of Sculpture

Calendar of Events

JANUARY – MAY 2020

Visit sniteartmuseum.nd.edu for updated and additional information
Open to all and free, unless noted



Lecture by Dr. Darius A. Spieth, Louisiana State University

“Frank Hayden: A Mid-Century Sculptor between Catholicism and the Civil Rights Movement”

TUESDAY, JANUARY 21
5:30 – 6:30 p.m.

Frank Hayden (1936–1988), is a Notre Dame graduate (MFA '59) who studied under Ivan Meštrović and then became a leading African-American sculptor in the South. Dr. Spieth's talk will explore Hayden's career with a special focus on his monuments to Dr. Martin Luther King Jr. that include some of the nation's first public memorials to the civil rights leader. Offered in celebration of the University of Notre Dame's *Walk the Walk Week*, the program is generously supported by Percy A. Pierre.



Snite Salon

Join fellow art lovers in the galleries for in-depth conversations about great works of art.

THURSDAY, JANUARY 23
5:30 – 6:15 p.m. (due to campus *Walk the Walk Week* celebrations)

Discuss the photograph *Fire Hose Aimed at Young Demonstrator, Birmingham, Alabama, May 3, 1963*, by Charles Moore (American, 1931-2010).

THURSDAY, MARCH 19
6:00 – 7:00 p.m.

Discuss the painting *The Roll Call of the Last Victims of the Reign of Terror*, ca. 1860, by Charles Louis Lucien Muller (French, 1851-1892).

THURSDAY, MAY 21
6:00 – 7:00 p.m.

Discuss the sculpture *Tale Teller VI*, 2014, by Jaume Plensa (Spanish, b. 1955).

Divine Illusions: Statue Paintings from Colonial South America

Public Exhibition Reception
FRIDAY, JANUARY 31
5:00 – 7:00 p.m.

All are welcome to celebrate and view the temporary exhibition. Hear brief remarks by the guest curator and live music, and enjoy complimentary light refreshments provided by the Friends of the Snite Museum.



Unidentified artist, Cuzco, Peru, *Our Lady of the Rosary as a Pilgrim*. Courtesy of the Carl & Marilyn Thoma Art Foundation

Chao Shao-an: Moments between Worlds

Public Exhibition Reception
THURSDAY, FEBRUARY 6
5:30 – 7:30 p.m.

A lecture by the guest curator will be followed by a painting demonstration and reception. See page 8 for more information on the exhibition.

Artful Yoga

THURSDAYS, FEBRUARY 6,
MARCH 5, APRIL 2, MAY 7
5:30 – 6:30 p.m.

Steve Krojnowski leads this series of yoga classes and introduces you to a different work of art each session. Capacity is limited. All levels are welcome. Bring your own mat or borrow one of ours. Co-sponsored by RecSports.

Words in Prayer & Song

FRIDAY, FEBRUARY 7
3:00 – 4:00 p.m.
THURSDAY, MARCH 5
6:00 – 7:00 p.m.
SATURDAY, APRIL 25
1:00 – 2:00 p.m.

Join us to recreate a small part of the sacred lives of these 17th- and 18th-century paintings. Each program will begin by praying the rosary followed by a choral performance.



Side-by-Side Saturday*

FEBRUARY 8 People in Art
MAY 30 Animals in Art
1:00 – 3:00 p.m.

Spend an afternoon at the Museum creating a lasting memory with a little person in your life.

Advance registration required
\$5 per pair (adult + child) for non-members/FREE for members
Register online at sniteartmuseum.nd.edu/visit-us/events

*For children (4-8) accompanied by an adult.

Stations of the Cross

FRIDAY, APRIL 3
3:00 – 4:30 p.m.

A participatory devotion led by Deacon Joe Pederson, C.S.C., and illustrated by the drawings of George Tooker (American, 1920–2011).



Spring Break Family Night @ the Snite

THURSDAY, APRIL 9
5:30 – 7:00 p.m.

Go on an ARTventure this spring break. Pack your imagination (instead of your suitcase) for a trip around the world in the Museum.

2020 MFA Candidates Thesis Exhibition Public Reception

FRIDAY, APRIL 17
5:00 – 7:00 p.m.

First opportunity to view the exhibition and hear the announcement of various Department of Art, Art History & Design awards.

Ekphrastic Poetry Workshop

THURSDAY, APRIL 16
5:30 – 7:30 p.m.

Deepen your experience of art and use it to inspire your writing in this ekphrastic poetry workshop led by Shari Wagner, former Indiana Poet Laureate.

Free, but advance registration required. Limit of 15 participants. High school through adult poets welcome. Register online at sniteartmuseum.nd.edu/visit-us/events

ArtWords

THURSDAY, APRIL 23
6:00 – 7:30 p.m.

Enjoy the beauty and creativity of visual art and the spoken word during performances by featured poets from the on- and off-campus community.



Mother's Day @ the Museum

SATURDAY, MAY 9
1:00 – 3:00 p.m.

Celebrate the most important women in our lives during this special program all about mothers and grandmothers. Advance registration required. Reserve tickets at sniteartmuseum.nd.edu/visit-us/events
\$10 per family/Free for museum members

EXHIBITIONS

Divine Illusions: Statue Paintings from Colonial South America

January 18 – May 16, 2020

In eighteenth-century Spanish America, sculpted images of the Virgin Mary were frequent subjects of paintings. Some of these “statue paintings” depicted sculptures famed for miraculous intercession in medieval Spain. Others captured the likenesses of statues originating in the Americas and were similarly celebrated for their divine intervention. Like the statues they portrayed, the paintings,

too, were understood to be imbued with sacredness and were objects of devotion in their own right.

Drawn from the extraordinary holdings of the internationally renowned Carl & Marilyn Thoma Art Foundation, this exhibition focuses on statue paintings of the Virgin from the Viceroyalty of Peru, a part of the Spanish Empire encompassing much of Andean South America.

It centers particularly on works produced in Cuzco (Peru) and artistic centers in the vicinity of Lake Titicaca and explores the European and American dimensions of the phenomenon, iconographic variations in the genre, and what these works of art reveal about sacred imagery and its operation in Spanish colonial South America. The identities of the painters and patrons of these works remain largely unknown, but certainly some of them were native Andeans.

The paintings in the exhibition cohere not only in their subject matter and place of production, but also in the painters’ meticulous treatment of the lavish dresses, mantles, jewels, and crowns that adorned the sculpted images. These details enhance their illusionistic effects, simulating the presence of the dressed statue itself. By making divine images from distant places present in colonial Peru and positioning them—through painting—in the company of sacred sculptures from the Americas, works in this genre traced a transatlantic spiritual geography conceived in eighteenth-century Spanish America and extending from the Andes to the Pyrenees and beyond.

The Snite Museum of Art is very grateful to the Carl & Marilyn Thoma Art Foundation for lending the 13 paintings from their extraordinary collection that are the focus of the exhibition. They are supplemented with books and other printed materials on loan from the Department of Rare Books, Marion Library, University of Dayton, and Rare Books & Special Collections of the Hesburgh Libraries, University of Notre Dame.

The exhibition is curated by Professor Michael Schreffler, Ph.D., of the University of Notre Dame Department of Art, Art History & Design and made possible with support from the Fritz and Mildred Kaeser Endowment for Liturgical Art.

Visit sniteartmuseum.nd.edu for a schedule of related programs.



(opposite) Unidentified artist, Peruvian or Bolivian School
Our Lady of the Rosary of Pomata, 1669
Oil on canvas.
Courtesy of the Carl & Marilyn Thoma Art Foundation,
photo by Jamie Stukenberg.

Unidentified artist, Cuzco, Peru
Our Lady of the Rosary as a Pilgrim, Second half of the 18th century
Oil on canvas.
Courtesy of the Carl & Marilyn Thoma Art Foundation,
photo by Jamie Stukenberg.

UPCOMING EXHIBITIONS

Chao Shao-an: Moments between Worlds

February 4 - June 20, 2020



Chao Shao-an (Chinese, 1905-1998) *Pomegranate: Seeds of an Open Pomegranate*, n.d.
Ink and pigment on paper, Courtesy of the Artist's family

Chao Shao-an (Chinese, 1905-1998) lived a momentous life vividly expressed through brush and ink over a nearly 80-year career as an artist. This intimate exhibition of 17 works is drawn from the collection of Chao Shao-an's family and features detailed yet poetic images of the natural world for which the artist developed an international reputation. These album leaf paintings highlight Chao Shao-an's remarkable ability to capture the essence of subtle moments in nature through vibrant brushwork and coloration.

The artist came of age in the southern Chinese province of Guangzhou in the early years following the collapse of China's last imperial dynasty. During this period of rapid change, Chao began

his first apprenticeship in ink painting under one of the three masters of the Lingnan School of painting—famous for creatively blending international painting methods and materials onto a foundation of traditional Chinese technique. Later, Chao Shao-an took over responsibility for the Lingnan School and began his career as an award-winning artist that brought recognition to the Lingnan style across the globe.

Through the unrest of the Japanese occupation of China during World War II and the subsequent civil war, Chao developed a style that emphasized the traditional category of bird-and-flower painting and the close study of nature. From the 1930s-1960s, Chao Shao-an traveled around the world for

solo and group exhibitions across Asia, Europe, and the United States. He settled permanently in Hong Kong in 1948 and established the Lingnan Art Studio in his residence. There, he mentored generations of students in the Lingnan method and ensured its place as one of the most influential styles of twentieth-century Chinese ink painting.

In a remarkable continuation of Chao's international legacy, two generations of his descendants have attended the University of Notre Dame and have made this distinguished exhibition a possibility.

The exhibition is curated by Fletcher Coleman from the Department of Art, Art History & Design and made possible through a partnership with the Liu Institute for Asia and Asian Studies.

2020 MFA Candidates Thesis Exhibition

April 17 - May 16, 2020

This annual exhibition is comprised of the culminating thesis projects created by the students graduating with an MFA degree from the University of Notre Dame Department of Art, Art History & Design.

It is typically provocative and demonstrates a broad awareness of the themes and processes of Contemporary art. Museum visitors are often challenged and always intrigued by the aspiring graduates' creations which range from industrial and graphic design projects, videos, and complex multi-media installations, to more traditional art forms such as paintings, photographs, prints, ceramics, and sculpture.

This temporary exhibition is made possible with support from the Humana Foundation Endowment for American Art and a cash prize is awarded from the Walter R. Beardsley Endowment for Contemporary Art.

(Right) A Museum visitor viewing one of the many sections that comprised the exhibition installation by Stephen Lemke, MFA Sculpture 2019.



Touchstones of the Twentieth Century: A History of Photography at the University of Notre Dame

August 21 - December 12, 2020

The Snite Museum of Art is home to a remarkable collection of over 10,000 photographs that is perhaps the finest academic collection in the Midwest. This fall exhibition of 100 carefully selected American and European twentieth-century photographs is the first presentation of this scope at Notre Dame and celebrates a new publication. (see page 16).

The exhibition will provide a survey of creative photography through the course of the century, an era when such images were known worldwide, providing touchstones of history and culture. Iconic works by artists such as Alfred Stieglitz and Lewis Wickes Hine from its early decades will be included, as well as photographs by Sally Mann and John Baldessari from its final ones. The photographs have been chosen to exemplify major developments in visual culture, historical events, and the stylistic and technical evolution of photography. This dynamic century—marked by two world wars, aesthetic and news pictures, and the landing of humans on the Moon—is preserved in the collective memory in photographic images.



Jacques-Henri Lartique (French, 1894-1986), *Le Grand Prix*, 1913, Gelatin silver print, 11 x 14 inches, Jack B. Smith Jr. fund, 2015.045.003

The installation will unfold in a roughly chronological arrangement over seven galleries. This presentation is meant to guide visitors in diverse ways of confronting and understanding works of art and to be an introduction to the history of twentieth-century photography.

Supplementary didactic materials, including wall labels and gallery brochures, will introduce many of the photographers, their media and practices, in a clear, accessible manner.

The exhibition curator, and author of the related new publication, is our own Milly and Fritz Kaeser Curator of Photographs David Acton, Ph.D.

The exhibition is made possible with support from the Milly and Fritz Kaeser Endowment for Photography.

RECENT ACQUISITIONS

Major Gift of Jim Dine Prints



The artist in the studio, 2013. Courtesy of Ruth Lingen.

The Snite Museum of Art and the University of Notre Dame are honored to announce a landmark gift by legendary American artist, Jim Dine (American, born 1935). One of the leading figures in Contemporary art with an active presence across the globe, Dine is featured in the most distinguished museum and private collections. The artist has generously gifted an extraordinary collection of 238 of his prints to the Museum spanning 50 years and covering nearly every aspect of his iconic repertoire from 1969 to the present. This generous gift is among the largest by a single artist to the Museum. Together with Andy Warhol, Roy Lichtenstein, and Claes Oldenburg,

Jim Dine is heralded as a leading figure of the Pop Art movement. Dine is also associated with Performance Art and the experimentation of Neo Dada Art—particularly the assemblage work of Robert Rauschenberg and Jasper Johns. Known for his paintings and sculpture, he is also among the most prodigious and prolific printmakers of the twentieth and twenty-first centuries. His varied creative output is unlike that of any other visual artist of our time.

Born in Cincinnati, Dine attended the Art Academy of Cincinnati before transferring to Ohio University. Immediately following graduation, he moved to New York and fell in with Oldenburg and Alan Kaprow,

participating in numerous Happenings in the late 1950s and early 1960s. His work was a vital presence in most of the Pop movement's defining exhibitions. In contrast to the cool remove of Oldenburg and Warhol, and the bold link to popular imagery of Lichtenstein, Dine focused on a series of icons that often held personal significance: images of tools, the heart, the Venus de Milo, floral images, and Pinocchio, among others, that played a critical role in his body of work.

Throughout his career Dine has been deeply engaged in printmaking. Among the most experimental artists of his generation, he often combined techniques to a highly inventive end.

The earliest works in the gift are lithographs and etchings, and several early collages. Notable woodcuts from the 1980s are included. The resulting range of the gift covers every major facet of the artist's renowned graphic repertoire.

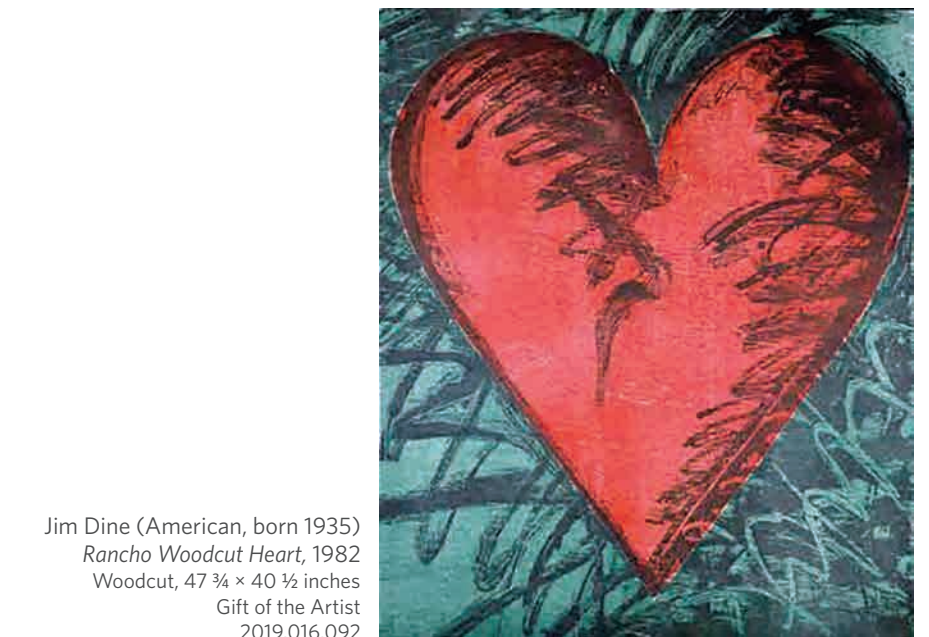
Two important characteristics of this monumental gift deserve mention. First, it serves as catalyst to increase the Museum's holdings of Contemporary art. Second, the addition of Dine's works makes a significant contribution to the Snite Museum's already highly-regarded collection of works on paper. A major exhibition celebrating this gift is being planned to open in January 2021.



Jim Dine (American, born 1935)
The Kindergarten Robes, 1983
Woodcut, 60 × 75 inches
Gift of the Artist
2019.016.006



Jim Dine (American, born 1935)
Two Hearts in the Forest, 1981
Lithograph and woodcut, 36 × 60 ½ inches
Gift of the Artist
2019.016.005



Jim Dine (American, born 1935)
Rancho Woodcut Heart, 1982
Woodcut, 47 ¾ × 40 ½ inches
Gift of the Artist
2019.016.092

Sculpture



Clement Meadmore (American, born Australia, 1929-2005)
UPBEAT, 1984
 Painted aluminum, Artist's Proof, 118 × 75 × 78 inches
 Gift of the Clement Meadmore Foundation, 2019.019

A Work by Clement Meadmore

There is little doubt that Modern and Contemporary sculpture play a significant role in the collection and, by extension, the persona of the Snite Museum of Art. The collections of both Ivan Meštrović and George Rickey have played definitive roles. Against this backdrop, the Museum is pleased to announce the gift of a major sculpture by Clement Meadmore—one of the most compelling and eagerly sought public sculptors of the second half of the twentieth century.

Born in Melbourne, Australia, and educated at the Royal Melbourne Institute of Technology, Meadmore began making welded sculptures in the 1950s. He moved to New York City in 1963 to more closely experience the vanguard of Contemporary art. Deeply moved by both Minimalism and its forerunning antithesis, Abstract Expressionism, he forged a career as one of the most distinguished abstract sculptors of his generation.

Meadmore is most widely celebrated for his bold statements based in a vocabulary of geometry with a strong emphasis on crisp linear contours and broad planes. Whether working in aluminum, steel, or bronze, he most frequently finished his sculptures with a black patina. For all of the aforementioned, he can be seen in the ambiance of Minimalism. However, his introduction of movement and frequent use of curved forms celebrates his affection for the visual energy of Abstract Expressionism.

UPBEAT, 1984, conveys the buoyancy of the upright composition of Meadmore's iconic style. The work and title also exemplify the sculptor's life-long interest in music, particularly jazz. *UPBEAT* is a gift of the Clement Meadmore Foundation. It is placed in the Museum courtyard as a point of dialogue with other major outdoor sculptures in the collection.

Photography



Judith Joy Ross (American, born in 1946)
Randy Sartori, 1st Grade, A.D., Mrs. Starkey's Class, A.D. Thomas Elementary School, Hazleton, PA, 1993, from the series *Portraits of the Hazleton Public Schools*
 Gold-toned gelatin silver printing-out-paper print, edition 17/25, 25 ½ × 20 inches (sheet)
 Patty & James Cownie, and Thomas and Mary Gerry Lee fund. 2019.025

Randy Sartori gazes out at us in a moment of stillness amidst the bustle of his first-grade class. Details like the background chalkboard and writing charts locate the familiar setting. His desk feels too big for him, his feet do not touch the ground, and his line of sight barely clears the top of the desk. Though he sits in the center of the room, he appears withdrawn from the community of his class. What is Randy's demeanor communicating in this moment?

Photographer Judith Joy Ross raises this question in part through her photographic process. Ross uses a large-format camera mounted on a tripod that requires a long exposure so her sitters must remain still for several seconds, sacrificing an immediate expression for a settled one. Through this work from one of Ross's best-known projects—a series of portraits from the Hazleton, Pennsylvania, public schools where she was a student herself in the 1950s and 1960s—the photographer reflects on her own schooling while inviting us to recollect our own experiences.

This photograph was selected for the Snite Museum Permanent Collection by the students who participated in the seminar PhotoFutures 2019: Sarah Harper '20, Abigail Patrick '22, Claire Stein '22, Cameron Sumner '21, and Stanley Ying '21. Under the instruction of Curator of Education, Academic Programs Bridget Hoyt and Curator of Photographs David Acton, they were challenged to recommend a photograph that engaged the theme of "American education" in a meaningful way, added value to the Snite Museum's collection, and supported the mission of the University. The students agreed that Ross's photograph "sparks a collective examination of the role of education in a young person's life and encourages the viewer to draw upon their own varied experiences within the American educational system."

The photograph was purchased with funds provided by Patty and James Cownie, and Thomas and Mary Gerry Lee.



European Art

Through the continued generosity of the Donald and Marilyn Keough Foundation, the Snite Museum has been able to add an important Irish painting by Walter Osborne (1859–1903) to the collection. *At the Breakfast Table* was painted in 1894, and it marks a critical turn in the artist's career. It also serves as a document of the suburban domestic lifestyle at the end of the century.

Osborne was born in Rathsmine, Dublin, to a father who was also an artist specializing in painting portraits of wealthy patrons' horses and dogs. After studying locally, he made his way to the Royal Academy of Fine Arts in Antwerp in 1881. Like many aspiring artists of the day, he later ventured to Brittany,

where the cost of living was low and the models abundant. The regional costumes of the Breton people and the patterns of rural life appealed to him. It was a simple life, untouched by industrialization or the squalor of a crowded city. He followed the trend towards Impressionism, brightened his palette and loosened up his brushwork. In 1884 he exchanged the French province for the English countryside and continued painting landscapes and genre scenes outdoors.

In 1892, however, his sister died in childbirth, and the orphaned child named Violet, pictured here, was sent to his aging parents' home in Dublin to be raised. Osborne returned from England to support his family. The painting documents a quiet

moment in the intimacy of their home. In the foreground is a George II mahogany side chair pushed against the table covered in a crisp, white cloth and set with a rustic pitcher of flowers, a plate of bread, a simple bowl, and a squat, silver teapot gleaming in the background. Dark, heavy curtains part to let the morning light filter through lacy sheers. The scene is devoid of any of the Victorian frivolity popular at the time and instead taps into the stoicism of a solidly Protestant, middle-class household. The painting marks a shift in Osborne's oeuvre. He takes on more commissioned portraits in order to support the family. He also begins focusing on children, attracted by their spontaneity and candor.

In a letter to his brother-in-law in 1895, Osborne described the painting and proclaimed it "the best picture" he had done. He showed it at the Royal Academy in London and the Dublin Arts Club that same year. It was included in the Memorial Exhibition held for the artist at the Royal Hibernian Academy in 1903–04 after his death and then again in 1935 in Cork.

Lucas van Leyden (Netherlandish, ca. 1494–1533), is one of the canonical Northern Renaissance printmakers and was one of the first artists to establish his reputation based solely on his prints. He produced over 200 prints, most of them small scale, and mostly in engraving. *Herod and Herodias* is a fine, early impression of a rare example of his large woodcuts before damage to the block resulted in losses to the image.

The subject depicts Herod and Herodias, rulers of Galilee in northern Palestine—whose marriage was censured by John the Baptist—seated at a table where Herodias's daughter Salome offers John's head on a platter to her stepfather. Through a window in the back, we can see an earlier scene in the narrative where an executioner raises his sword to behead the blindfolded saint. The sheet was part of a series called the *The Large Power of Women*, a popular theme during the Renaissance intended to warn men about the wily ways of women who ultimately cause their downfall. Other images from the series include Adam and Eve, Samson and Delilah, and Virgil suspended in a basket.

Comparisons between the prints of Lucas van Leyden and his contemporary Albrecht Dürer, whose work is well represented in the Snite Museum's collection, enrich our understanding of early sixteenth-century history and culture. And together, the two artists' prints provide a strong foundation for Rembrandt van Rijn's graphic production more than a century later.

The van Leyden woodcut is just one example of several recent print acquisitions made possible through the generosity of Rebecca Nanovic Lin '87.



Lucas van Leyden (Netherlandish, ca. 1494–1533)
Herod and Herodias, from the series *The Large Power of Women*, ca. 1516–19
Woodcut on laid paper, 16 ½ × 11 ½ inches (sheet).
Rebecca Nanovic Lin '87 Fund.
2019.023.003.

(opposite) Walter Osborne (Irish, 1859–1903)
At the Breakfast Table, 1894
Oil on canvas 20 × 24 inches (canvas).
The Donald and Marilyn Keough Foundation Fund.
2019.029

MUSEUM NEWS

Two New Museum Publications

A History of Photography at the University of Notre Dame: Twentieth Century, is the first of a two-volume catalogue documenting the history of the photography collection at the Snite Museum, whose noteworthy collection of over 10,000 photographs is perhaps the finest academic collection in the Midwest. While the nineteenth-century collection has gained renown through earlier publications and exhibitions, the twentieth-century collection is equally significant but lesser known.

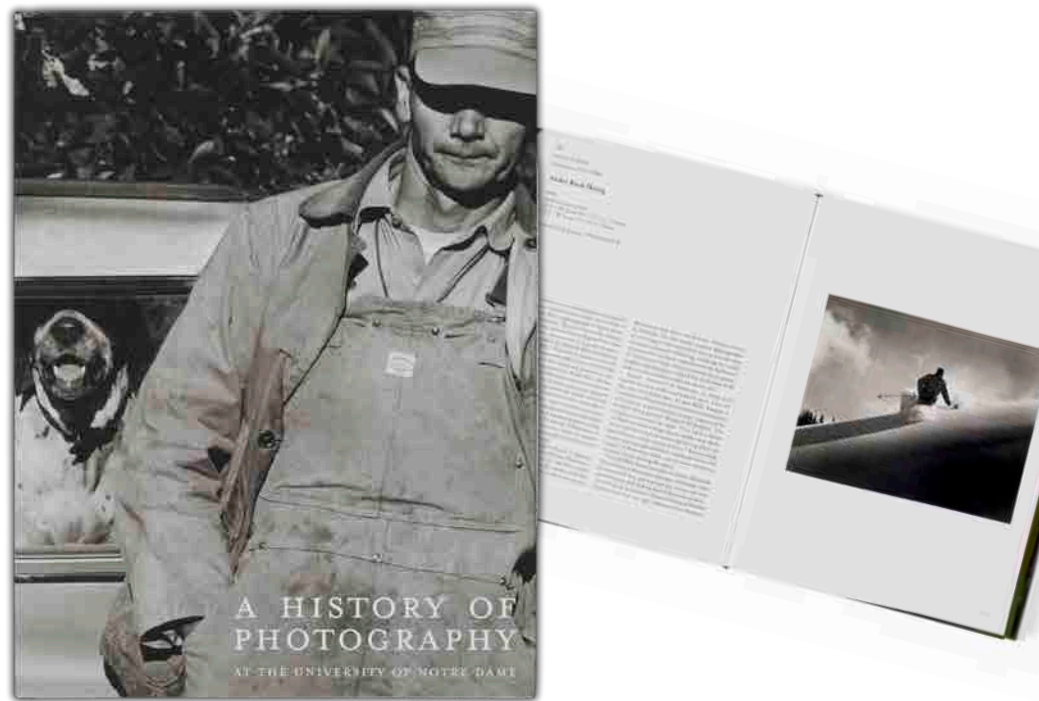
This new publication features a careful selection of 100 American and European photographs to provide a survey of creative photography through the course of the twentieth century. The same set of images will be featured in a Snite Museum Fall 2020 exhibition.

(See page 9).

The author is the Snite Museum's Milly and Fritz Kaeser Curator of Photographs David Acton, Ph.D., and the publisher is D Giles Limited, which is headquartered in the United Kingdom.

The second new publication, *The Donald and Marilyn Keough Collection of Irish Art*, was released in November. Each of the 19 paintings donated to the Snite Museum of Art by the Donald and Marilyn Keough Family is described in detail and illustrated with full-page, four-color, images. The editor is our own Curator of European Art Cheryl K. Snay, Ph.D., with essays and entries by other scholars affiliated with the University of Notre Dame: Patrick Griffin, Frances Jacobus-Parker, Morna O'Neill, and Maria Rossi.

The catalogue was made possible by a generous donation from the Keough Family Foundation through Snite Advisory Council member Eileen Keough Millard.



Both publications can be purchased from the Hammes Notre Dame Bookstore or by contacting Kevin Gibley (kgibley@gmail. nd.edu or 574-631-4522).



Roseline Olang Odhiambo Joins the Advisory Council

The Fall 2019 Snite Advisory Council meeting was the first for new council member Roseline (Rosie) Olang Odhiambo. She was invited to succeed David A Trujillo, whose three-year term as one of our two young alums on the council ended in June.

Rosie Odhiambo became familiar with the Snite Museum staff while she was a student assistant for Visiting Curator of African Art Elizabeth Morton. Odhiambo helped create the digital content for the interactive multi-layered, didactic in the reinstalled African Art Permanent Collection Gallery, entitled *Dimensions of Power*.

Before graduating in May 2018 with a bachelor's degree in economics and a minor in studio arts, Odhiambo served a term as Vice President of the African Students Association, played several years on the Women's Club Rugby Team, and acted in the 2016 *Show Some Skin* performance. While pursuing her degree, her summer jobs in Nairobi, Kenya, included being a digital marketing intern for Coca-Cola CEWA, and an intern at the Circle Art Gallery. Summer positions held in the United States included a digital engagement internship for the National Museum of Women in the Arts in Washington, D.C., and a research assistantship for the Lab for Economic Opportunities in South Bend, Indiana.

In addition to her duties as Project Assistant for the Goethe-Institute in Nairobi, Kenya, Odhiambo continues to pursue her passion for the visual and literary arts in both Africa and the United States. Since 2017, she has been an editor and illustrator for the online *Enkare Review*, which seeks to promote the art forms and emerging artists of Africa. Starting in 2019, Odhiambo has written a weekly blog post featuring current artists-in-residence for the Women's Studio Workshop, located in Rosendale, New York.



New Museum Staff Member Matthew Bean, Art Handler

In late September, Matthew Bean joined the museum staff in the position of Art Handler. His primary responsibilities include matting and framing Museum objects, assisting Curator of Education, Academic Programs Bridget Hoyt, in responding to the growing number of University class requests to view works of art in storage, and assisting other colleagues with the collection inventory project related to the Mellon Foundation Digitization Grant.

Bean received his MFA in Photography from the University of Notre Dame in May 2013, and has taught photography classes at both Notre Dame and Indiana University South Bend. He served three years as the Photography and Video Gallery Exhibition Curator and Preparatory Technician for the Notre Dame Art, Art History & Design Department, and has worked as a custom framer at The Frame Factory.

After graduate school, Bean moved back to the Los Angeles, California, area and worked as a registrar/art preparator for the Patrick Painter Gallery and then the Von Lintel Gallery while also working as a framemaker for Absolute Framemakers. Their customers included David Hockney's studio, the J. Paul Getty Museum, and the Los Angeles County Museum of Art.

Matthew's wife, Mary Fashbaugh Bean, received her MFA in Photography from Notre Dame in 2014. They have two children, Veda and Daniel.

In his spare time Bean enjoys photographing his children, family outings, antiquing, reading, shopping at Costco, cooking, and aspiring to fight crime as a masked vigilante. In addition to photographing his family and urban street scenes, Bean uses various personal photo archives to create layered composites representing set time periods in his current series entitled, *Time Compressions*. Often, they become videos in which numerous images morph into one other to create a new abstract composition.



Photo credit: Jenna Mrozinske, Hesburgh Libraries

MUSEUM NEWS

Andrew F. Mellon Foundation Grant Update

Fall Semester Focus on the Student Experience with the Web Prototype Pages

“A free donut for five to ten minutes of your time!” You might have heard this refrain this fall when walking through the Hesburgh Library concourse on a Tuesday afternoon. To encourage students to provide feedback on our online collections platform prototype, the Snite Museum sponsored a table in the Hesburgh Library lobby where students were offered a donut in exchange for their thoughts on the current draft of the website layout and its features.

A guiding goal of the joint grant awarded in early 2018 to the Snite Museum and Hesburgh Libraries by the Andrew W. Mellon Foundation has been to solicit ideas and suggestions from the campus community at every turn. The lure of free food has been a successful method for encouraging student responses. Highlights of their comments include compliments on the clean and modern interface and requests for more information about the objects in the Museum’s and Libraries’ collections. We spoke with over 150 students, faculty, and staff through our tabling activity and plan to continue it during the Spring 2020 Semester.

Internally, the Snite Museum continues to update and standardize its collection database so in the future it can be searchable online.

The second draft of the website will be tested this spring. It will initially include about 300 objects from the Snite Museum’s collection and more will be added periodically.

Collections Database Coordinator Hanna Bertoldi has been working closely with the Museum’s Collection Curators to improve the quality of the Museum’s metadata for its future online release. She has also supervised several student projects this fall to update donor information and organize object files in the Registrar’s office. With the help of many student assistants and Museum staff members, the database project has made excellent progress this fall.

MUSEUM NEWS

Moving Forward with the Raclin Murphy Museum of Art



Late November 2019 aerial photograph of the future site of the new Raclin Murphy Museum of Art.

Phase I will be built directly south of the Walsh Family Hall of Architecture (upper right corner building with tower) in the northwest quadrangle of the nine-acre Charles B. Hayes Family Sculpture Park.

The main entrance of Phase I will face Eddy Street and the Irish Green (upper left area with trees and temporary white tent), which is south of the DeBartolo Performing Arts Center.

After a rigorous national search, the University of Notre Dame announced in January 2019 that renowned New York architectural firm of Robert A.M. Stern Architects (RAMSA) was unanimously selected to design the new Raclin Murphy Museum of Art. Since then, the RAMSA team—in partnership with the University Architect’s Office, Museum Staff, the Chair of Art, Art History & Design, and the Office of the Provost—has been working towards the design of the new facility. Numerous conversations across the campus and with regional communities, site visits to many of the most renowned university museums in the country, detailed studies of the current museum and its future needs, and dozens of working sessions in 2019 led to the current schematic design phase of the new Museum. As this phase draws to a close, a detailed design-development phase begins.

In early 2020, plans for the Raclin Murphy Museum of Art will be unveiled. In the meantime, preparatory work on the new site in the northwest corner of the Charles B. Hayes Family Sculpture Park is underway. In November, three sculptures—*Many Glacier*, 2011, by Deborah Butterfield; *Tale Teller VI*, 2014, by Jaume Plensa; and *Little Seed*, 2007, by Peter Randal-Page—were temporarily moved to the grounds of the Snite Museum of Art. The iconic sculpture *Fern Temple IV*, 2012, by Father Austin Collins, C.S.C., was permanently relocated within the Sculpture Park. In addition, numerous trees in the area were transplanted. These important endeavors will allow site excavation and construction to begin in the spring.

Stay tuned to this publication and the Museum website for the exciting details to come.

Religion and Cultural Institutions Initiative Planning Grant Received from the Lilly Endowment Inc.



The Lilly Endowment Inc. of Indianapolis, Indiana, has awarded the Snite Museum a one-year planning grant through its Religion and Cultural Institutions Initiative Program. It will provide the Museum with resources to develop a strategy to build upon and improve its current use of its art collection, exhibitions, and programs to inspire its diverse audiences to make serious and meaningful connections to religion, spirituality, and related themes.

The Snite Museum's planning grant activities will include six focus meetings with its key constituents of Notre Dame faculty, students, and community members, to learn how it might fully utilize existing resources and programs, or create new ones, to improve the public understanding of religion in a deliberate and mission-driven way through encounters with original works of art. A half-day meeting with a group of approximately 22 scholars drawn from regional, faith-based institutions of higher education, as well as select representatives from the Snite staff and Notre Dame faculty, will be the final activity.



Lilly Endowment Inc.
A Private Philanthropic Foundation

FRIENDS *of the* SNITE MUSEUM *of* ART 2019 Christmas Benefit Dinner



The evening ended with a performance of seasonal music by the Notre Dame Women's Liturgical Choir under the direction of Dr. Patrick Kronner.



This annual fundraising event is organized by a volunteer committee consisting of members of the Friends of the Snite Museum and Museum Staff member Mary Rattenbury. It is an elegant evening with a long-standing tradition of kicking off the local holiday season. The proceeds support the Museum's annual art education programs for adults and over 10,000 area K-12 students.

Museum Director Dr. Joseph Antenucci Becherer and his wife, Lisa.



University of Notre Dame President Rev. John I. Jenkins, C.S.C., (left) with Benefit honorees Rebecca Nanovic Lin and former Executive Vice President John Affleck-Graves.



The 38th Annual Friends Christmas Benefit Honored Two Special Friends of the Snite Museum

Rebecca Nanovic Lin '87

The Snite Museum of Art celebrates Rebecca Nanovic Lin and her generous contributions to the University's expanding art collection.

She earned her M.A. from Williams College in 1989 and joined the Snite Museum's Advisory Council in 2004. Her earliest gifts made possible the acquisition of several notable Pre-Columbian ceramics.

As a printmaker herself, Becky has been a steadfast champion of the graphic arts. Her more recent annual gifts have allowed us to add to the Museum's holdings of important old master and nineteenth-century prints with stellar impressions by French romantic artist Théodore Géricault, British artist Richard Earlom, and Irish artists Thomas Frye and Roderic O'Connor, among many others.

She also serves on the board of directors of the Center for Contemporary Printmaking in Norwalk, Connecticut,

As a member of the University's Leadership Team, **John Affleck-Graves** has left an undeniable mark on this campus during his tenure as Executive Vice President. Before retiring in June 2019 to once again join the faculty, he guided the greatest expansion of Notre Dame's physical campus during his many years at the helm.

He was instrumental in the history of the Museum while serving as chair of the architect selection committee for the new Raclin Murphy Museum of Art at the University of Notre Dame.

The author of more than 50 referred publications and highly regarded in the classroom as well, Dr. Affleck-Graves has received eight outstanding teaching awards. "Notre Dame has benefited immeasurably from John's intelligence, good judgment, leadership ability, tireless work ethic and, above all, his devotion to Notre Dame and its mission," Father Jenkins said.

FRIENDS OF THE SNITE MUSEUM OF ART 2019 CHRISTMAS BENEFIT BENEFACTORS

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Benefit Committee members available for a group photo before the event began are (left to right): Andrew Wendelborn, John and Mary Kay Welle, Mary Lou Mullen, Benefit Chairs Roland and Angie Chamblee, Ann Dean, Tracy Duncan, Susie Farrington, Julianne Morris, Friends Board President Kelli Kalisik, and Mike Szymanski.

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Friends of the Snite Board President Kelli Kalisik thanked the committee members who worked on the event, the guests in attendance, the benefactors who supported it, and introduced the entertainers.

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FRIENDS of the SNITE MUSEUM of ART

UPCOMING EVENTS

Cincinnati Trip

March 25 - 26, 2020

Often called the "Queen City" or "Paris of the Midwest," Cincinnati, Ohio, is the next destination for a fun, cultural, Friends weekend. We will enjoy some of the city's best accommodations and tour five fabulous locations: the Cincinnati Museum Center at Union Terminal, the Cincinnati Art Museum, the Taft Museum of Art, the Krohn Conservatory, and the Rookwood Pottery & Tile Company.

We will stay at the Hilton Cincinnati Netherland Plaza Hotel. As one of the world's finest examples of French Art Deco design from the 1930's it is listed as a National Historic Landmark.

Become a Friend of the Snite Museum to be able to secure your reservation early and at a member-discounted rate. In early February members will receive the trip brochure in the mail with details and a reservation form.



The 2nd Annual Derby Day Party

4:00 - 7:00 p.m. on May 2, 2020

This will be held in the exclusive Foley Club in O'Neill Hall on the Notre Dame campus. Enjoy delicious southern fare and Mint Julips and the most exciting two minutes in sports. Watch the race on 45 TV screens while in your fun, and finest Derby wear. Tickets will be on sale in April on the Museum's website and from members of the Friends Board of Directors.



FRIENDS FORUM: MEMBER SPOTLIGHT

Anne (Mossberg) Hillman



The spotlight this issue is on one of our founding members, Anne (Mossberg) Hillman. Anne has spent a large portion of her life enjoying, promoting, and supporting the arts in the South Bend area. We wanted to hear her memories of being involved as a founding member of the Friends of the Snite Museum, and learn of her current art interests and activities in the community.

Both Anne and her husband Charles Hillman attended DePauw University located in Greencastle, Indiana. Her late husband Charles—with whom she celebrated 58-years-of-marriage—majored in Economics and Anne majored in Political Science. Through their individual efforts and by sharing the proceeds of their printing and communications business, Mossberg & Company, Inc., Anne and Charles have made a remarkable impact within our South Bend community and the greater region. Today, Anne carries on their family legacy of progressive support and constructive influence.

When asked to recall an early memory of her initial involvement with the Snite Museum of Art, Anne said, "I think my earliest memory actually was of the first Christmas Benefit Dinner, and that was so very lovely. Pat Decio was the chair, and the table appointments were beautiful. I believe we had appetizers in the O'Shaughnessy Gallery and then went into the Museum for dinner. Father Hesburgh was there, and it was not a really large crowd. Our table decorations included a beautiful little ceramic angel that Pat had as a favor for all of us. That angel has remained, genuinely, one of my Christmas treasures ever since."

"I'm so proud of being part of the Friends. Some Friends have served as docents, which I have not done, but I have several good friends who have. Hearing them talk about the joy it is for them to help children to open their eyes . . . to help them understand there's another world through art, and that they are eager to begin exploring it. I think the world has changed, in part because of the Internet where we have access to so much more information and pictures of art. But, the experience of seeing art in person and its impact has not changed."

When asked how art has directly affected her personally, Anne shared, "Well, it's not just seeing it. I have, over the course of the years, taken many lessons. I do like to paint with watercolor. I've taken drawing classes. I'm not good at all, but it helped me grow in my appreciation and understanding. So, it's not just looking. It's training your eye to see what's there. Painting is hard work. The cartoons you see of artists out in the field with a brush makes it look like they're just having a party. If you're really serious about it, it's hard work, but it's very rewarding. My art isn't anything I'm ever going to share with the world, but I enjoy it."

Anne and her late husband Charles' interest and support of area arts organizations included the South Bend Civic Theatre. During the Theatre's closing summer performance of *Oliver!*, Anne's 90th birthday was celebrated with an audience comprised of 200 of her close friends and family members, and Anne was named a legendary Civic Theatre benefactor.

FRIENDS of the SNITE MUSEUM of ART

Contributions to the Friends Endowment Funds

The Snite Museum of Art and its Friends membership organization are most grateful for endowment donations made in memory of, or in honor of, special individuals. The endowment earnings support art education outreach programs.

Acknowledgments are sent to the honorees or to the family of those memorialized.

Tributes and memorials received from August 10, 2019, through December 20, 2019

IN MEMORY OF

Marilynn Alsdorf
from Carol and Dean A. Porter, Ph.D.

Madeleine Castellini
from Betty Gallagher and John Snider

Donald Desch
from Betty Gallagher and John Snider

Rev. James Flanigan, C.S.C.
from Carol and Dean A. Porter, Ph.D.

James Grey Jr.
from Carol and Dean A. Porter, Ph.D.

James "Skip" Hoffman
from Frank and Fes Smurlo

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Anne Guinan Sommer
from Frank and Fes Smurlo

Jacqueline Stephens
from Betty Gallagher and John Snider

Robert Stravitzke-Samar
from Betty Gallagher and John Snider

N.L. (Bud) Swinson
from Carol and Dean A. Porter, Ph.D.



Unidentified artist
Our Lady of the Sagrario of Toledo, 17th century
Oil on canvas. Courtesy of the Carl & Marilyn Thoma Art Foundation
photo by Jamie Stukenberg.

IN HONOR OF, AND WELCOME TO

Lisa and Joseph A. Becherer, Ph.D.
from Carol and Dean A. Porter, Ph.D.

WE WILL MISS OUR FRIENDS WHO RECENTLY PASSED

**Rick Barrett, Thomas Box, Thomas Corson,
Weir Rummel, and Richard Trafas**

Become a Friend of the Snite Museum of Art

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

MEMBERSHIP LEVELS and PRIVILEGES

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

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

- Friend of the Museum** \$100-\$499
- Patron of the Museum** \$500-\$999
- Benefactor of the Museum** \$1000-\$1499
- Catalog selection as additional welcome gift
 - ROAM membership, reciprocal privileges at 250+ museums nationwide
 - Subscription to *Notre Dame Magazine*
 - Complimentary Appreciation Breakfast & Program

RECOGNITION SOCIETIES

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

- George Rickey** \$1500-\$4999
- Ivan Meštrović** \$5000-\$9999
- A private director's tour.
- Patricia and Arthur J. Decio Circle** \$10,000+
- Ability to use the Museum or courtyard for a private event.
- A donation of \$20,000 entitles name placement on a limestone element in the Charles B. Hayes Family Sculpture Park.
(along with Decio Circle membership privileges)

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

UNIVERSITY OF NOTRE DAME EMPLOYEES

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

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



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

— Jaume Plensa

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David Acton, Ph.D.
curator of photographs

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art handler

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director and curator of sculpture

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Madlyn Steurer '20
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*Academic Advancement
Program Director*

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Deborah Osborn

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Cayla Dent '23	Marie Latham '22
Molly Doerfler '23	Caila Lindsey '20
Brian Gatter '20	Ava Longoria '22
Clare Gaylord '21	Rachel Mills '20
Holly Guggenbiller '20	Abby Patrick '21
Matthew Heilman '23	Lauren Stephenson '21
Mary Henrichs '20	Travonte Stewart-Marley '20
	Sabrina Vorne '21

All student workers, Gallery Teachers, and Student Programming Committee members are a part of the Snite Museum Student Advisory Group which meets monthly to learn about museum projects, hear from various staff members, and provide feedback.

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INFORMATION

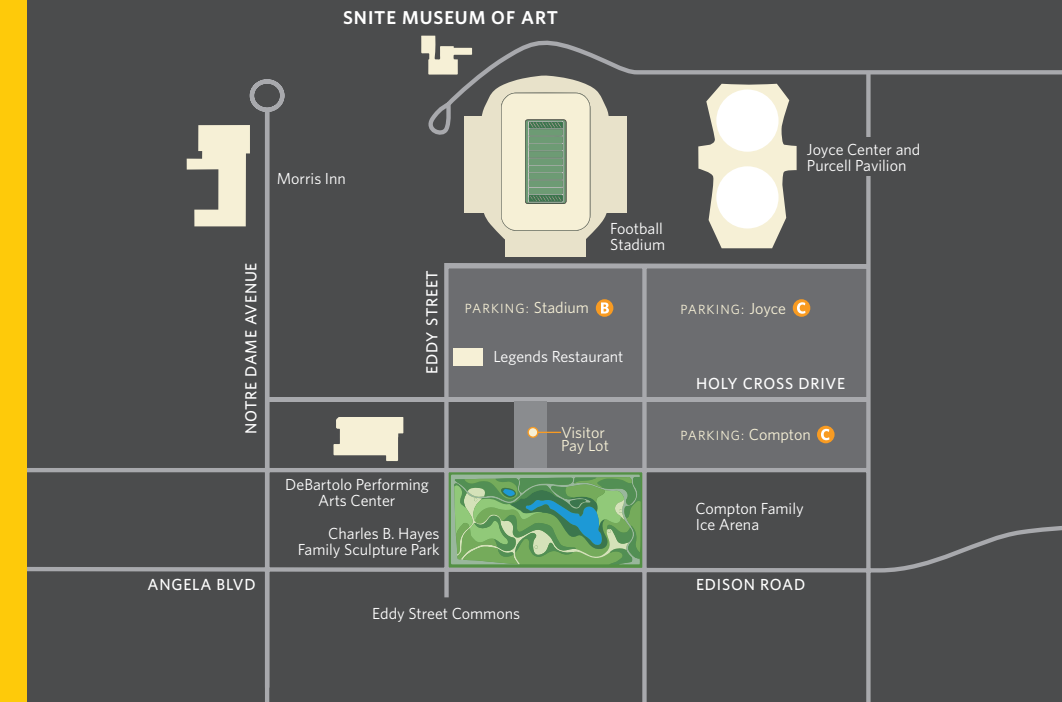
Snite Museum of Art
University of Notre Dame

(574) 631-5466
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GALLERIES OPEN

Tuesday – Friday 10:00 a.m. – 5:00 p.m.
Thursday open until 7:30 p.m.
Saturday noon – 5:00 p.m.
Closed Sunday, Monday, and major holidays
FREE ADMISSION

LOCATION + MAP



SNITE MUSEUM OF ART

University of Notre Dame
P.O. Box 368
Notre Dame, IN 46556-0368

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Chao Shao-an (Chinese, 1905-1998)
Nasturtium with High Ideals of Reading the Clouds
Ink and pigment on paper,
Courtesy of the Artist's family.
See page 8 for exhibition information