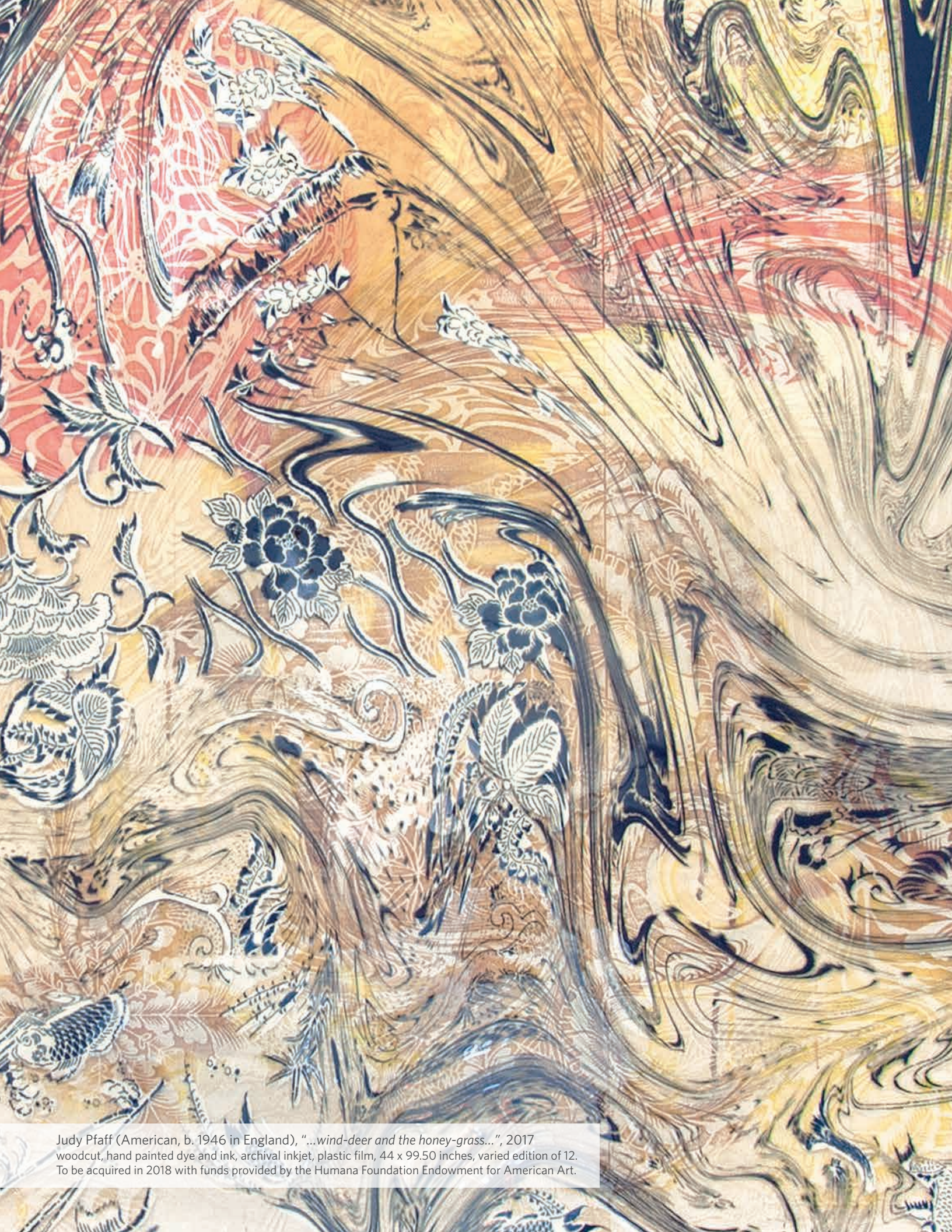


Calendar of Events

The **SNITE MUSEUM of ART**

January - August 2018



Judy Pfaff (American, b. 1946 in England), "...wind-deer and the honey-grass...", 2017 woodcut, hand painted dye and ink, archival inkjet, plastic film, 44 x 99.50 inches, varied edition of 12. To be acquired in 2018 with funds provided by the Humana Foundation Endowment for American Art.

FROM THE DIRECTOR

Raclin Murphy Museum of Art at Notre Dame



Longtime philanthropists in the greater South Bend community — Ernestine Raclin and her daughter and son-in-law Carmen and Christopher Murphy — made a lead gift for the construction of the Raclin Murphy Museum of Art at Notre Dame to be located within the University's new arts district on the south end of the campus.

At 70,000 square feet, the Raclin Murphy Museum of Art will be the first phase of what will ultimately become a 132,000-square-foot museum. Construction will begin by early 2020 with an anticipated completion in late 2021 or early 2022. It will join the DeBartolo Performing Arts Center, Charles B. Hayes Family Sculpture Park, Matthew and Joyce Walsh Family Hall of Architecture, and O'Neill Hall of Music in Notre Dame's new arts district.

The Snite Museum of Art will continue to operate until the entire new museum is one day constructed.

I am deeply moved by this transformative gift that fulfills the museum's primary vision —to place art at the heart of Notre Dame. This new museum will make the arts central to a Notre Dame education, enhance collaboration between Notre Dame's arts units, and better share campus resources with the local community. It will also resolve serious space shortages we are experiencing within the current building and it will address the absence of visitor parking.

We are presently turning down some requests for tours and programs because the building is at capacity. We cannot display certain temporary exhibitions offered to us because of limited gallery space, and as the collection has grown we have had to convert some galleries to art storage vaults. In short, the new building will allow us to better fulfill the University's mission as it relates to the arts.

Raclin is a Trustee Emerita of Notre Dame, a formidable community leader for many years on the local, state, and national levels and a generous supporter of the University. She, the Carmichael Foundation, and her family made a lead gift to Notre Dame in 2011 to fund the renovation of the Morris Inn, the full-service on-campus hotel that was originally constructed in 1952 with a gift from her parents, the late Ernest M. and Ella L. Morris. She also contributed to Raclin-Carmichael Hall, the home to Notre Dame's W.M. Keck Center for Transgene Research and the Indiana University School of Medicine-South Bend.

Chris Murphy is chair, president, and chief executive officer of 1st Source Corp. A 1968 Notre Dame graduate, he has served as CEO of the bank since 1977 and on its board for 45 years. In addition to the Morris Inn, he and Carmi have supported Raclin-Carmichael Hall, the 1st Source Bank Commercialization Award, and multiple other projects at Notre Dame.

Chris Murphy serves on Notre Dame's College of Arts and Letters Advisory Council, and he and Carmi are members of the President's Circle and Gift Planning Advancement Committee. In addition to serving on the Indiana Commission for Higher Education, he is chair of the Medical Education Foundation and the Indiana Academy Board of Regents, and he is a member of the board of the Independent Colleges of Indiana.

Carmi Murphy has served on the Snite Museum Advisory Council since 2007 and is a life board member of WNIT. She served for 15 years on the Saint Mary's College Board of Trustees and now sits on the President's Circle. Among others, she serves on the boards of the Michiana YMCA, Memorial Health Foundation, and the Family and Children's Center. Four of Chris and Carmi's children have Notre Dame degrees.

— Charles R. Loving
Director, Snite Museum of Art
Curator, Charles B. Hayes Family Sculpture Park
Curator, George Rickey Sculpture Archive

Calendar of Events

JANUARY

3RD THURSDAYS @ THE SNITE Connections: Art, Community, Action

THURSDAY, JANUARY 18
5:00 - 7:30 p.m.

Honor the life and legacy of Rev. Martin Luther King by participating in a community celebration. Join a uniting drum circle, talk with members of the community about their lives and the role that art plays in them, create a work of art that will bring beauty and healing into the world, and learn more about your community.

PUBLIC RECEPTION Winter Special Exhibitions

FRIDAY, JANUARY 26
5:00 - 7:30 p.m.

Friends of the Snite Museum will host the winter reception offering refreshments, and entertainment by Eli Kahn, local jazz musician. Cash bar available. Enjoy an evening at the Snite Museum mingling, listening to music, and viewing two special exhibitions opening in January - *Modern Women's Prints* and *Money Worries*. Free parking on campus after 4:30 p.m. in lots south of the stadium near Legends.



FEBRUARY



EXHIBIT LECTURE *Money Worries*

"Precious Metals in the Age of Terror: Goldsmiths at Work during the French Revolution,"

TUESDAY, FEBRUARY 6
5:00 p.m.

by Iris Moon, Assistant Curator in the Department of European Sculpture and Decorative Arts, Metropolitan Museum of Art. Co-sponsored with the Nanovic Institute for European Studies

3RD THURSDAYS @ THE SNITE Artist Talk: Judy Pfaff

THURSDAY, FEBRUARY 15
5:00 - 7:30 p.m.

Pfaff will give an illustrated talk of her work in Annenberg Auditorium and then spend time in the *Modern Women's Prints* exhibition talking about her piece *...wind-deer and the honey-grass*.

MARCH

EXHIBIT LECTURE *Money Worries* "Money Immaterial: The Cashless Past, a Cashless Future, and the Public Good,"

WEDNESDAY, MARCH 7
5:00 p.m.

by Bill Maurer, Dean of Social Sciences, Prof. of Anthropology and Law, University of California, Irvine. Co-sponsored with the Department of Anthropology and the Institute for Scholarship in the Liberal Arts.



3RD THURSDAYS @ THE SNITE Figure It Out

THURSDAY, MARCH 15
5:00 - 7:30 p.m.

Explore the complexity of the human form during facilitated nude figure drawing sessions in the 18th and 19th century galleries (which will be open only to those drawing). No experience is required. Guidance will be provided by Notre Dame MFA students, and all materials will be supplied.

*This event is for adults 17 and over.

APRIL



Family Programs

SPRING BREAK FAMILY NIGHT @ THE SNITE: ARTIST STORIES

THURSDAY, APRIL 5
5:00 - 7:00 p.m.

Explore how artists share their personal stories through their artworks during this special evening event.

PUBLIC EXHIBITION RECEPTION 2018 BFA/MFA Candidates Thesis Exhibit

FRIDAY, APRIL 13
5:00 - 7:00 p.m.

Join us for an evening of live music, the departmental awards presentation, and complimentary refreshments



3RD THURSDAYS @ THE SNITE Sonic Borders 2 by Guillermo Galindo

THURSDAY, APRIL 19
5:00 - 7:30 p.m.

Artist and experimental composer Guillermo Galindo creates instruments that look like sculptures using discarded items found at the U.S./Mexico border. This sonic ritual performance will explore the challenging physical and emotional realities of the border.

MAY — AUGUST



Jazz Series

SUMMER 3RD THURSDAYS @ THE SNITE

Spend four summer evenings with us grooving to jazz in the Mary Loretto & Terrence J. Dillon Courtyard. Stephen and Mary Merriman of Merrimans' Playhouse will again bring artists from around the country to the Museum for a summer jazz series that you won't want to miss. Enjoy a cash bar, freshly popped popcorn, and featured works of art for every concert. Join us for some amazing jazz in the courtyard.

THURSDAY, MAY 17

THURSDAY, JUNE 21

THURSDAY, JULY 19

THURSDAY, AUGUST 16

Each event runs from 5:00 until 7:30 p.m.

3RD THURSDAYS @ THE SNITE

Mark your calendars for the third Thursday each month for exciting programs, interesting people, and amazing works of art. All 3rd Thursdays are from 5:00 - 7:30 p.m., free, open to all, include refreshments, and are a great way to connect with art in new ways. The entire Museum is open and waiting for you.

A free shuttle runs 4:45 - 7:45 p.m. from Compton Family Ice Arena lot to Snite Museum or park in B or C lots south of the Stadium and walk to the Museum.

ND Students can receive weekly event schedules and special emails about the **Snite Salon series**, **Snite@Nite**, **Reading Days in the Museum**, the annual **Wham! Bam! Poetry Slam!** and other events designed for them by sharing their email address with Hoyt.14@nd.edu.

For more information on how university students can become involved with the Snite Museum's educational and social programs visit: sniteartmuseum.nd.edu/learn/university/students

For more information about upcoming events visit our website, sniteartmuseum.nd.edu

All events are free (unless noted) and open to all.

WINTER EXHIBITIONS

Modern Women's Prints

O'Shaughnessy Gallery West
January 14 – March 18

Modern Women's Prints includes over 30 works selected from the permanent collection of the Snite Museum, some of which have never been on public view in the Museum. The prints are by female artists whose styles are drawn from many cultural traditions, and reflect the full array of printmaking techniques. Among the artists represented are Jennifer Bartlett, Deborah Muirhead Dancy, Grace Hartigan, Lee Krasner, Koo Kyung Sook, and Emmi Whitehorse.

Late in the nineteenth century, many artists in Europe and the United States became interested in printmaking as a creative process. Unlike their predecessors, these printmakers designed their own images, created their printing matrices, and pulled their own multiple originals by hand or at the press. The notion of self-reliance was comfortable to Americans, and many women and men pursued printmaking craft: hobbies that often grew into a profession. During the 1910s and 1920s, women helped organize the spread of print clubs across the United States, and during the Great Depression they worked in the government-sponsored Works Progress Administration printshops. However, when the market for fine prints evaporated during World War II, the graphic media approached extinction.

In 1957 Tatyana Grosmann opened her print workshop, Universal Art Limited Editions (ULAE), on Long Island. She invited artists working in other media to visit and collaborate with a professional printer on their own fine prints.

Soon thereafter, the painter June Wayne opened Tamarind Lithography Workshop in Los Angeles, with the support of the Ford Foundation. Aside from establishing a professional studio for the complex method of lithography, Tamarind was designed to train master printers, and thereby revitalize printmaking practice in the United States.



Emmi Whitehorse (American, b. 1957) *Untitled (from Untitled Series)*, 2011 monotype, 29.75 x 22.25, inches. Acquired with funds provided by the Humana Foundation Endowment for American Art, 2013.022.002. © Emmi Whitehorse

Over the next 60 years, an unprecedented flourish of graphic art followed in this country, as artists from many other visual media tried their hand at printmaking. This exhibition includes both works printed and published by ULAE, and others produced by Tamarind-trained Master Printers.

Money Worries

O'Shaughnessy Galleries II and III
and the Scholz Family Works on
Paper Gallery

January 21 – March 25

"Thinking about money, and money itself, has the power to evoke despair," wrote Michael Phillips in his 1974 book *The Seven Laws of Money*. That observation was the starting point for a new exhibition, *Money Worries*.

Co-organized by an anthropologist, a professor of French, a curator, a local numismatist, and an emerging technologies librarian, the exhibition includes old master and contemporary paintings, sculptures, prints, photographs, antique and modern currencies from Europe, America, and Africa in addition to interactive games that encourage visitors to reimagine money and their relationship to it.

A case at the entrance of the gallery displaying bank notes from revolutionary France, pre-World War II Germany, antebellum Indiana, and even The Walt Disney Company reveals the arbitrary way that value is assigned and wealth is designated. The beautifully illustrated, colorful notes introduce concepts such as hyperinflation, micro-currencies, and the whitewashing of colonial exploitation.

Using radically anachronistic juxtapositions, the curators arranged a section on portraits acknowledging their use as a form of cultural currency that signals political and social capital, culminating in the ubiquitous "selfie" and the accumulation of "likes" on social media. Julia Douthwaite Viglione, professor of French and Francophone Studies at the University of Notre Dame and guest co-curator, explained, "The purpose of the exhibition is to foreground money as a gauge of our value and to disrupt visitors' received notions of wealth."

Other sections of the exhibition explore banks as temples to money and financial transactions, such as paying taxes or tithes, that are evidence of how relationships between the classes are structured.



Artemio Rodriguez (Mexican, b. 1972), *Avaricia*, 2005 screenprint, 33.75 x 33.25 inches. Gift of Dr. Gilberto Cardenas, 2011.045.069. © Artemio Rodriguez

The curators invite visitors to play games featuring money, one designed specifically for this exhibition. The digital game *Spent* is available online and allows players to run through microeconomic simulations of urban living to test their ability to manage money. In addition, Randal Harrison, emerging technologies librarian at the University of Notre Dame's Hesburgh Libraries, custom redesigned a board game called *Landlord* that recognizes inequalities built into our economic system. Players assume different statuses, start with different amounts of money, and use different dice with varying numbers on them so they move around the board at various paces. Set in a gallery with glass walls, the players themselves become part of the exhibition on display for passersby to behold and contemplate.

RELATED LECTURES

Iris Moon, Assistant Curator in the Department of European Sculpture and Decorative Arts, Metropolitan Museum of Art, New York

"Precious Metals in the Age of Terror: Goldsmiths at Work During the French Revolution."

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

Co-sponsored with the Nanovic Institute for European Studies.

Bill Maurer, Dean of Social Sciences, Prof. of Anthropology and Law, University of California, Irvine

"Money Immaterial: The Cashless Past, a Cashless Future, and the Public Good."

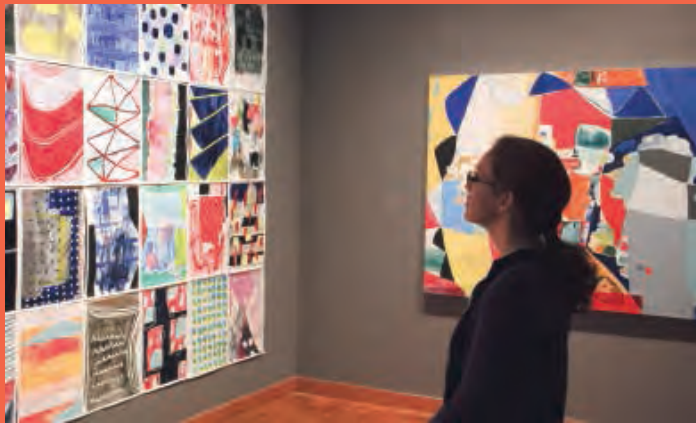
Wednesday, March 7 at 5:00 p.m.

Co-sponsored with the Department of Anthropology and the Institute for Scholarship in the Liberal Arts.

SPRING EXHIBITION

2018 BFA/MFA Candidates Thesis Exhibition

O'Shaughnessy Galleries II, III and West
April 13 - May 20



This annual exhibition is comprised of the culminating thesis projects created by the students graduating with either a BFA or 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 graduate's 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.



Public Reception and Departmental Awards Presentation

Friday, April 13, 5:00 - 7:00 p.m.

Join us as we celebrate the May 2018 graduates of the Art, Art History & Design Department and their completed thesis projects, and learn the winners of the department's annual awards.

FALL EXHIBITION

There's No Place Like Time: A Retrospective

A Collaborative, Multimodal
Installation by Lance & Andi Olsen

Scholz Family Works on Paper Gallery
September 1 - December 2

There's No Place Like Time is a novel you can walk through. It takes the form of a real retrospective of videos dedicated to the career of Alana Olsen, one of America's most overlooked experimental video artists who never existed. An interplay of videos, texts, books, and interventions, *There's No Place Like Time* forms a multimodal installation that translates Alana's life (which began as a fictional character in Lance Olsen's novel, *Theories of Forgetting*, 2014) into a three-dimensional reality.

From Alana Olsen's videos and the language surrounding them (including a full-length fictional catalogue) you are invited to infer her development, obsessions, and relationship with her equally fictive daughter, Aila, a Berlin art critic and conceptual artist who curates the exhibit. *There's No Place Like Time* remembers an oeuvre of fewer than 20 videos (some which are already missing) that span roughly four decades and have, despite the paucity of their numbers, influenced artists as varied as Lars von Trier, Douglas Gordon, and Martin Arnold.

One of Alana Olsen's videos, *Theories of Forgetting*, appears as a link in Lance Olsen's novel by the same title. Olsen's novel, which forms the genesis of this exhibition, is itself based on another piece of art: Robert Smithson's *Spiral Jetty*, 1970, a 1,500-foot long basalt-stone earthwork located in Utah's Great Salt Lake.

There's No Place Like Time takes part in a larger conceptual conversation investigating the problematics of identity construction and historical knowledge.

Composed of various hypotheses, interventions, and troublings, the exhibition doesn't seek to replicate, replace, or stand in for a past that never happened. Rather, it is meant to problematize the very idea of pastness — in today's sad jargon, we might call it an investigation into the idea of alt-facts — while inviting a sort of choreography, a way of moving through experience, through the complications of identity, history, genre, and textuality.

Andi Olsen is the guest curator of this exhibition requested by ND Professor Steve Tomasula, Department of English, the Creative Writing Program. It will be the focus of his fall 2018 class on hybrid writing and be on view during the October 6-8 & NOW Festival of Innovative Writing.

RECENT ACQUISITIONS



Judy Pfaff (American, b. 1946 in England) began the MFA degree program at Yale University as a painter studying under faculty member Al Held (American, 1928-2005) who became her life-long mentor. Held had gained fame in the 1950s with his abstract expressionist paintings and by the 1970s had transitioned to creating large, hard-edged, geometric paintings. By the time Pfaff graduated in 1973 painting was no longer her medium of choice, "I found when I was a painter I couldn't stop and until it was finished another thought didn't enter. With the sculpture, they go on for months. It tells different kind of stories..." From 1976-78 Pfaff learned woodworking and welding while teaching at the California Institute of Arts and began sculpting. She soon had three or four major exhibitions of her small, simple, wooden stick figures; some were painted, others were not, but to Pfaff each was a specific person. Some of these early exhibition installations were composed of as many as 60 figures and she became known as an installation artist.

Pfaff has continued to expand her repertoire of skills and mastery of a variety of materials and mediums. She currently creates sculptures, large multi-media installations, drawings, and prints, such as the one illustrated on this page and the front cover, and continues to teach art. Since 1994 Pfaff has been a faculty member of the Bard College, Department of Art, located in Annandale-on-Hudson, New York. In 2004 she was named a MacArthur Fellow and in 2007 was featured in PBS's *Art 21* series.

During the *Art 21, Season 4, October 28, 2007* videotaped interview Pfaff states that since a two-week vacation in the Mexican state of Yucatán in 1980 much of her work is inspired by trips to other cultures and environments.

"...when you go to other countries, they don't have this rhetoric of the New York art world. They don't see things the same way. Fuchsia is not gauche. Color is not forbidden, not provocative. The birds are colorful, the plants are colorful, all the houses and the plastics in the market are colored. It's so delicious, full, and rich and lively. I went snorkeling, and I think there was something about having no gravity—I saw billions of colors missing one another, floating by, things being kind of dangerous. You have to understand: I don't swim. I don't climb trees. I don't do much of anything. But this was an extraordinary experience, snorkeling off of the Yucatán. So, I never did another figure. That was the end of that."

This fascination with other cultures outside the United States continues according to Judy Pfaff and the printmakers at Tandem Press, Madison, Wisconsin, who together created, "...wind-deer and the honey-grass...", 2017. Tandem Press states Pfaff was enthralled by the brightly colored and intricately patterned kantha blankets she encountered during a recent trip to India and the results are the colors

and manipulated images in this large print the Snite Museum acquired. Judy Pfaff activates the composition through her handling of color. She is quoted by Tandem Press as stating she likes to "smash colors together" and her frequent use of hand-painted dyes or inks is seen in this print and others made by her in 2017 at Tandem Press.

This large horizontal print also includes Pfaff's signature layering of images through a physical layering of paper. In both, "...wind-deer and the honey-grass..." 2017, and another in the series inspired by the trip to India—*Evening Raga*, 2017—Pfaff used a clear plastic film to create the layered effect over a woodcut print. An image was printed onto the clear film using a wide-format archival inkjet printer. Then to the back of the film she painted white ink behind the printed images to highlight details and patterns in the design. The piece of painted film was then layered over the background of the woodcut print.

The print, "...wind-deer and the honey-grass...", is on view until March 18 in the *Modern Women's Prints* exhibition and during the 3rd Thursday @ the Snite event on the evening of February 15 Judy Pfaff will speak about her body of work.

Judy Pfaff (American, b. 1946 in England), "...wind-deer and the honey-grass...", 2017 woodcut, hand painted dye and ink, archival inkjet, plastic film, 44 x 99.50 inches, varied edition of 12. To be acquired in 2018 with funds provided by the Humana Foundation Endowment for American Art.

RECENT ACQUISITIONS

De Staebler Foundation Contributes Sculpture

This sculpture by American artist Stephen De Staebler (American, 1933 – 2011) is of particular interest because it is a type made late in his career, which he called “bone yard sculptures.” Ceramic artworks sometimes break or explode during the firing process. Over the years when such accidents occurred in De Staebler’s kiln, he buried the broken body parts (arms, legs, torsos, heads, etc.) in his studio garden, literally creating a retaining wall, figuratively creating an archaeological site (“bone yard”) of discarded body parts. Beginning in 2006, he had his assistant dig up these body parts and they reassembled them into composite figurative sculptures such as this one. Commenting on this phenomenon, his widow Danae Mattes indicated: “These new works are akin to a private archeological excavation, recollection, and culmination of Stephen’s life endeavors. Stephen’s bone yard . . . has acted as a ‘sublimation field’ from which to draw from later in life.”

All of De Staebler’s artworks juxtapose the frailty and transience of individual lives against the remarkable resilience of mankind. Their forms are rooted in Western sculpture, memorial steles, and architectural friezes. Classical sculpture’s defiance of absolute decay became De Staebler’s metaphor for mankind’s yearning to connect with eternity—in our shared quest for spiritual transcendence.

De Staebler’s bronze sculpture entitled *Single Winged Figure on Plinth*, 2010, is installed within the Charles B. Hayes Family Sculpture Park. His ceramic sculpture entitled *Figure Column IX*, 2001, is on view in the Snite Museum of Art.



Stephen De Staebler (American, 1933 – 2011), *Figure with Extended Leg*, 2008
fired clay, 69.5 x 14 x 20.5 inches. Gift of the Stephen De Staebler Foundation, 2017.048



Seven sculpted forms created by Oceanic and African artists in the twentieth century—six masks and one shield—were recently donated by Mr. Robert LaCasse. They were created for ceremonial use by members of various Sepik tribes of Papua New Guinea; the Baule of the Ivory Coast; the Bamana of Mali, and the Dan of Liberia.

Coastal Sepik (Papua New Guinea) *Wogeo Mask*, 20th century
wood, plant fibers, pigment, 16 x 7.5 inches. Gift of Mr. Robert LaCasse, 2017.046.001

RECENT ACQUISITIONS

Irish Paintings from the Keough Family



Donald and Marilyn Keough were extraordinary friends of the University of Notre Dame. To them the University owes the Donald R. Keough School of Global Affairs, the first new school founded at Notre Dame in nearly a century, and the long-established Keough-Naughton Institute for Irish Studies, regarded as the premier Irish studies program in the country. These programs are distinguished in part by their multidisciplinary approach to teaching and learning. Now, with the Keough gift of 19 Irish paintings to the Snite Museum joined with other recent acquisitions of Irish prints and photographs, the Irish Studies program can add a visual component to the resources it offers its students and faculty.

The gift includes fine examples by some of Ireland's most recognized artists. Two figural paintings by Jack Butler Yeats (1871-1957) are chief among the group. Yeats, the brother of the Nobel laureate in literature W.B. Yeats, developed an expressionistic style that introduced modernism into Ireland in the twentieth century.

Roderic O'Connor (1860-1940) is represented by two landscapes, one from early in his career around 1880 and the other from his mature period in 1935. O'Connor was born in County Roscommon, studied at the Royal Hibernian Academy (RHA), and then left Ireland for the continent. He traveled first to Antwerp and later moved to Pont Aven in Brittany where he became friends with Paul Gauguin and Paul Serusier.

Jack B. Yeats (Irish, 1871-1957), *Driftwood in a Cave*, 1948
oil on canvas, 14 x 21 inches (canvas). On loan from the Donald and Marilyn Keough Family, L2017.052.013



Roderic O'Connor (Irish, 1860-1940), *Torremolinos*, 1935
oil on canvas, 15 x 18 inches (canvas). On loan from the Donald and Marilyn Keough Family, L2017.052.012

Irish Paintings from the Keough Family, continued



Two works by Nathaniel Hone (1831–1917) illustrate the lure of France in the nineteenth century. Hone studied in Paris with the renegade academic artist Thomas Couture and settled in the Barbizon countryside with Jean-François Millet, Théodore Rousseau, and Camille Corot. He returned to Ireland taking with him a realist approach to landscape painting. He became a member of the RHA and was made professor of painting in 1894.

The group includes a mid-career painting by one of the few women artists, Mary Swanzy (1882–1978), working in the first half of the twentieth century. She studied for a while with Nathaniel Hone at the RHA before heading to Paris where she attended some of the salons held by Gertrude Stein. Introduced to the work of Picasso, Cézanne, Matisse, and Gauguin among others, she adopted many of the dominant trends in modern art: cubism, fauvism, and orphism. In 1926 she settled in London and exhibited at the Dublin Painter's Gallery and was featured at the first *Irish Exhibition of Living Art* in 1943.

The collection also includes paintings by such popular Irish artists as Paul Henry, Maurice Canning Wilks, Markey Robinson, and James O'Halloran. Together with the acquisition of the William and Nancy Pressly Collection of James Barry Prints in 2015, mezzotints by the portraitist Thomas Frye, and dozens of photographs by Alen MacWeeney, this gift from the Keough family lays a solid foundation for expanded studies of Irish culture from the eighteenth through the twentieth century, in addition to modern European art more broadly.

Nathaniel Hone (Irish, 1831–1917), *Cattle at Moldowney*, ca. 1890s
oil on canvas, 24 x 40 inches (canvas). On loan from the Donald and Marilyn Keough Family, L2017.052.015

(opposite bottom left and right)

Paul Henry (Irish, 1876–1958), *Roadside Village*, n.d.
oil on canvas, 14 x 16 inches (image). On loan from the Donald and Marilyn Keough Family, L2017.052

Markey Robinson (Irish, 1918–1999), *Sail*, n.d.
oil on canvas, 18 x 24.5 inches. Gift of the Donald and Marilyn Keough Family, 2017.052.002



Mary Swanzy (Irish, 1882–1978), *Young Claudius*, 1942, oil on canvas, 20 x 24 inches (canvas)
On loan from the Donald and Marilyn Keough Family, L2017.052.017



RECENT ACQUISITIONS

Photographs



Since the 1960s, Alen MacWeeney (Irish, b. 1939) has divided his career as a commercial and creative photographer between New York and his native Ireland. He became celebrated for his photographs of Irish Travellers, who welcomed him into their community, and made it possible to capture revealing images of their close-knit families.

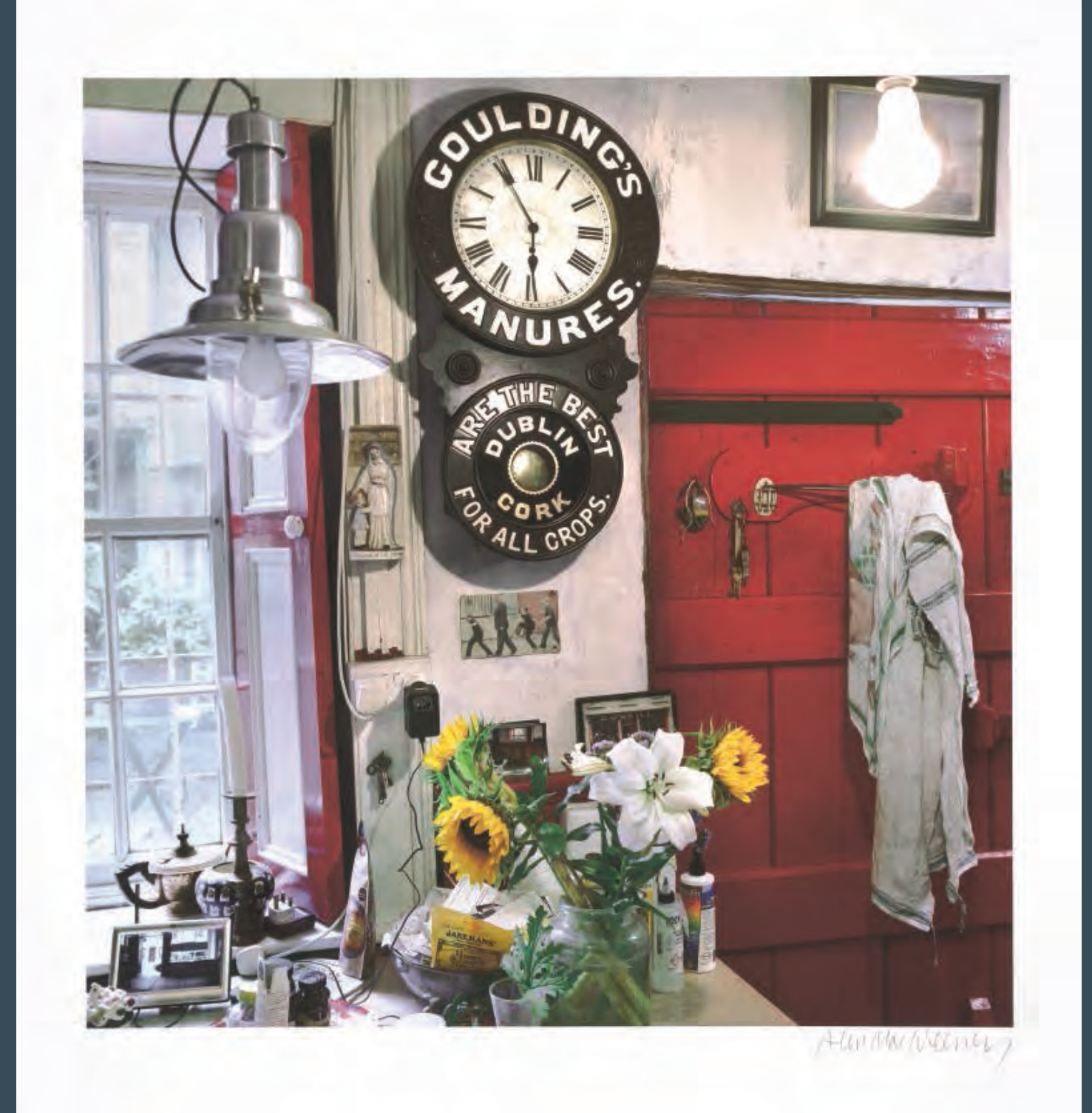
In New York, the artist took his camera among his neighbors in the streets. Illustrated is one photograph of twelve from the resulting series, *Return to Paradise*, that were donated to the Snite Museum by Douglas Wetmore '79. All of the images in the series represent events in the subways of New York, taken from the perspective of everyday commuters, in underground corridors and platforms, and inside the subway cars. MacWeeney pieced together shots from different times and places, splicing them vertically into wide panoramic images. This format evokes the low, broad, illuminated perspective along subway platforms, and from the cars' horizontal windows. These photographs demonstrate his continuing observation of society around him.

MacWeeney was in Ireland in 2014, when he chanced upon the O'Neill House in Southwestern County Kerry. This Victorian residence had stood empty for many years, before the builder's grandson arrived, to inhabit the building just as he found it. In visits over two summers, MacWeeney photographed its rooms, seeming arrested in time. The photographer captured the eccentric memories of the place, and its original inhabitants. Like the house's owner, MacWeeney believes in the importance of history, and he wants his photographs to be part of this process of preservation. As MacWeeney started taking pictures in the house, memories of his Irish childhood surfaced. He had both the distance and the knowledge of Irish customs to take in the details of domestic life.

His suite of color photographs of interior views—*Village House, Kerry County*—evoke the age of the building, and the frugal, traditional lives of the people who have lived there. The bright colors of the walls contrast with the grey Irish sky, and the solid furniture is typical of Irish country houses from a bygone era.

The absence of people in these images accentuates the lingering characters of people who once lived in these rooms. The 12 prints from the series donated by Douglas Wetmore '79 are the first color photographs by Alen MacWeeney in the Snite Museum of Art's permanent collection.

Alen MacWeeney (Irish, b. 1939), *Old Couple and WHN, New York*, from the series *Return to Paradise*, 1977 digital pigment print, 18.07 x 52.76 inches (image). Gift of Douglas Wetmore '79, 2017.044.001



Alen MacWeeney (Irish, b. 1939), *Goulding's Clock*, from the series *Village House, County Kerry*, 2015 digital pigment print, 16.46 x 16.02 inches (image). Gift of Douglas Wetmore '79, 2017.045.004



Man Ray (American, 1890 - 1927), *Untitled*, from the portfolio *Man Ray Rayographs, 1921 - 1928* gelatin silver print, 1963, 11.10 x 8.54 inches (sheet). Acquired with funds provided by the Milly and Fritz Kaeser Endowment for Photography, 2017.041.001

When Man Ray (American, 1890 - 1927), lived in Paris during the 1920s, he associated with the pioneers of Dada and Surrealism, particularly Marcel Duchamp. Supporting himself as a fashion and commercial photographer, he experimented with abstract, poetic, imagery in his creative work. He developed a darkroom method of solarization to create unique works he called "Rayographs." Man Ray arranged objects like keys, tacks, and paper coils to cast their shadows on the photosensitive paper when he flashed on the darkroom lights. He used similar techniques for his contemporary experiments in film. Despite their rarity, the Rayographs became well known and influential. As unique objects, however, they were not lucrative for the artist. Man Ray addressed this situation in 1963, when he published copies of 12 of his Rayographs of the 1920s in a limited edition. This haunting, poetic image, recently acquired by the Snite Museum, was one of them.

Long before computers and digital photography made it easy to combine fragmentary imagery into new compositions, artists used the darkroom techniques of combination printing. In the nineteenth century Oscar Gustave Rejlander and Henry Peach Robinson superimposed negatives to create historic and melodramatic tableaux. In the 1960s, Jerry N. Uelsmann (American, b. 1934), established himself as master of this technology, and thus creator of an alternate visual reality. With meticulous craftsmanship, modern equipment and materials, he made expressive advanced combination printing, by sandwiching acetate film negatives to combine their imagery. Uelsmann spliced other negatives together to create seamless dreamlike images that defy the laws of physics and time. In 1967 Uelsman was awarded a Guggenheim Foundation fellowship for his experiments in multiple printing techniques in photography, and a solo exhibition of Uelsmann's photographs was presented at the Museum of Modern Art.

Thanks to the generosity of Frank E. Smurlo '58 another Lenny Foster (American, b. 1951) image of the American Southwest has been added to the permanent collection. After a two-week vacation in the southwest Foster was so inspired by the beauty and spiritual qualities of the landscape, architecture, and Native Americans living there that in 1993 he gave up a career in the automobile industry and moved from the Washington, DC, area to Taos, New Mexico, to focus his energy on documenting and sharing with others his sublime experiences in that environ through his camera.

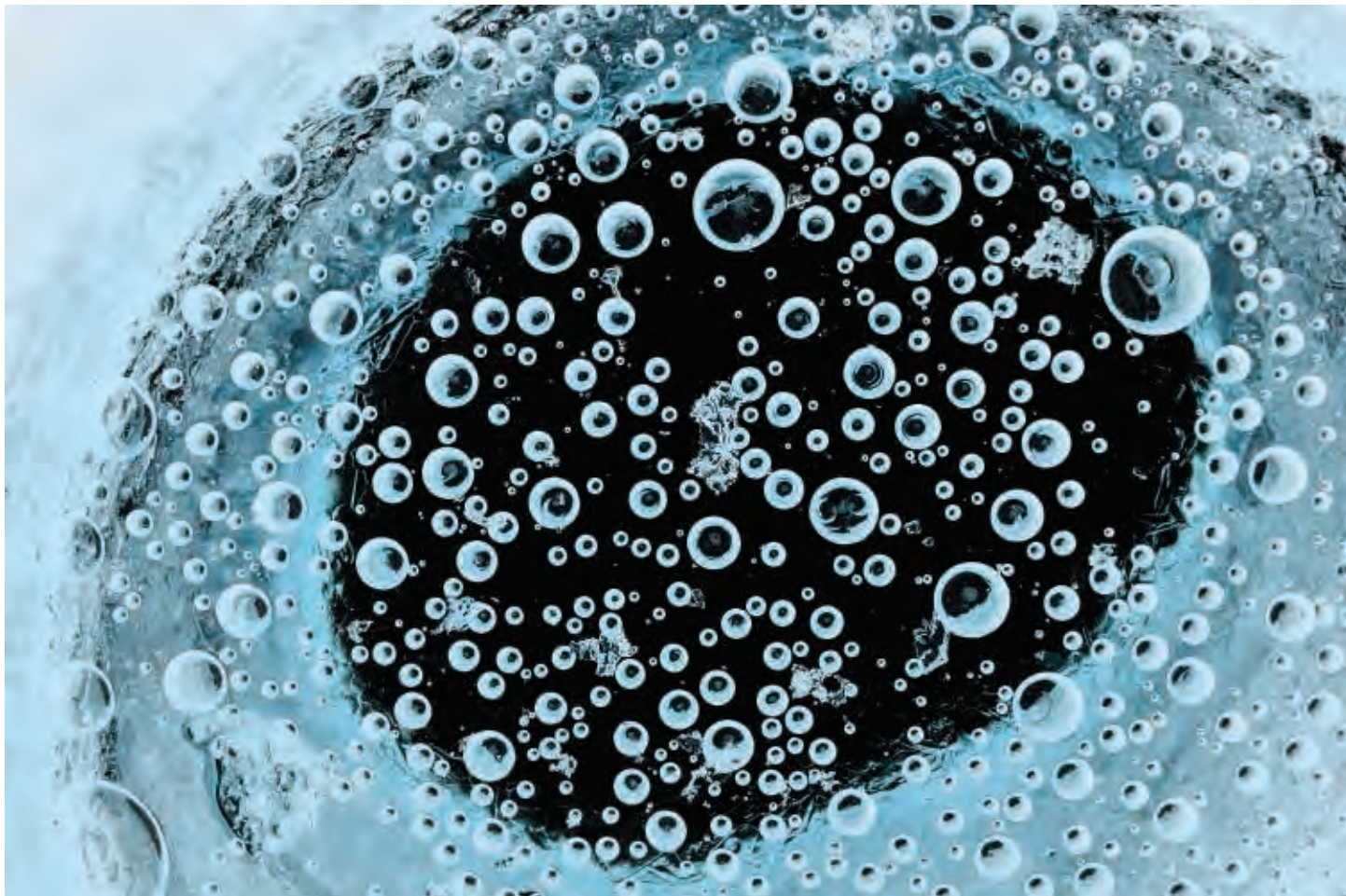


Jerry N. Uelsmann (American, b. 1934), *Untitled*, 1969 gelatin silver print, 13.46 x 9.53 inches (image). Acquired with funds provided by the Milly and Fritz Kaeser Foundation for Photography, 2017.042.002



Lenny Foster (American, b. 1951), *Spirit of the Dunes (Great Sand Dunes, Colorado)*, 2016 digital pigment print, edition 2/25, 23.97 x 26.10 inches (image). Acquired with funds provided by the Frank and Joan Smurlo American Southwest Art Endowment for Excellence, 2017.043

Art Purchase Recommended by ND Students



In his 2015 appeal *Laudato Si: On Care for Our Common Home*, Pope Francis reminds us that, “we ourselves are dust of the earth (Genesis 2:7); our very bodies are made up of her elements, we breathe her air and we receive life and refreshment from her waters.” The theme of the 2017 Photo- Futures class was climate change, and human interconnectedness with the natural world and the current crisis of that relationship was at the heart of the photographic projects by nine photographers that students considered for acquisition into the Snite Museum’s permanent collection.

Challenged with selecting a contemporary photograph that helps visualize the complex issue of climate change, students ultimately recommended the Snite Museum purchase James Balog’s *Greenland Ice Sheet, 14 July 2008, Bubbles of ancient air, possibly 15,000 years old, are released as the ice sheet melts*, from *ICE: Portraits of Vanishing Glaciers*. This striking image makes particularly visible one of the many consequences of global climate change: as glaciers retreat due to warming global temperatures, the ancient history they safeguard irretrievably melts away, too. Justifying their selection, students explained,

“Water traps air within it when it freezes, creating bubbles that scientists use today to sample the chemical composition and temperature of prehistoric era air. And these ice cores are melting at alarming rates due to our warming climate. These vanishing glaciers take their stories with them. The bubbles of air that give us an insight into the atmosphere of our ancient past and the stories and incredible knowledge they contain will not exist for much longer if we continue to deny and ignore the ability of our actions to fundamentally change our environment. Not only do these microscopic pockets of air provide evidence of the changing climate, but they demonstrate how the very thing that sustains our life - air - is changing as well.”

PhotoFutures 2017 participants were Carlos Celis Rivero '18, Caroline Cox '20, Sarah Harper '20, Sophie Lillis '18, and Danielle Partyka '18.

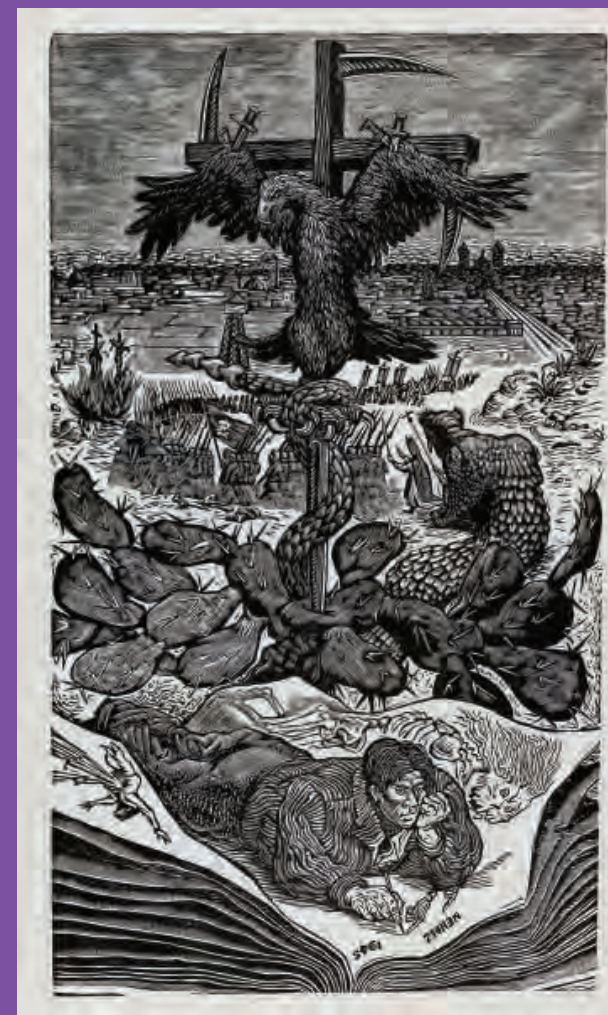
James Balog (American, b. 1952), *Greenland Ice Sheet, 14 July 2008, Bubbles of ancient air, possibly 15,000 years old, are released as the ice sheet melts* from *ICE: Portraits of Vanishing Glaciers* digital pigment print, 20 x 30 inches, Acquired with funds provided by the Humana Foundation Endowment for American Art, 2017.055

Art Out & About Works from the Snite Museum Collection on Loan



John Singer Sargent’s *Madame Errázuriz* (ca. 1883–84) will be on view at the Dixon Gallery and Gardens in Memphis from January 28 through April 8 as part of the exhibition *The Real Beauty: The Artistic World of Eugenia Errázuriz*. Errázuriz was born in Chile in 1860 to a silver magnate. She married the landscape painter José Tomás Errázuriz who came from a family of wealthy winemakers. The couple moved in 1882 to Paris where Eugenia became a trendsetter among the glitterati and an influential patron of modernism. The exhibition traces her life through her portraits and her own art collection and addresses the broader issue of the role of South Americans in turn-of-the-century Europe. A catalog by Julie Pierotti is scheduled to appear in April 2018.

John Singer Sargent (American, 1856–1925)
Madame Errázuriz, ca. 1883–84,
oil on canvas, 26.5 x 22.25 inches (framed).
Gift of the Estate of Edward Fowles, 1971.018.004



A woodcut by Leopoldo Méndez entitled *Lo que puede venir* [What may come], (1945) will be included in the exhibition *Arte Diseño Xicágo* [Art Design Chicago]: *Mexican Inspiration from the World’s Columbian Exposition to the Civil Rights Era* at the National Museum of Mexican Art in Chicago from March 23 through August 19, 2018.

Leopoldo Méndez (Mexican, 1902–1964)
Lo que puede venir [What May Come], 1945
woodcut, 13.88 x 9.5 inches (sheet).
Gift of Charles S. Hayes '65, 2009.007.022

Welcome New Museum Staff Members



Meet Our New Assistant Curator of Education, Academic Programs
Rachel Heisler

In late January, the Snite Museum of Art will welcome Rachel Heisler as the inaugural assistant curator of education, academic programs. This new position will make it possible for the Museum to better serve Notre Dame students in a co-curricular capacity Rachel will be responsible for supporting the Snite Museum Student Advisory Group in addition to working with student clubs, residence halls, and other campus partners.

Rachel comes to the Snite Museum from the Williams College Museum of Art where she was the Manager of Student and Visitor Engagement. There she grew the WALLS program that lends original works of art to students to live with for a semester and mentored participants in two student programs — Gallery Guides and Think Tank — among other initiatives that more deeply connect students to the museum.

Previously, Rachel worked in the education departments of the Massachusetts Museum of Contemporary Art and the Tweed Museum of Art at her alma mater, the University of Minnesota Duluth.



Meet Our New Registrar
Victoria Perdomo

Victoria Perdomo joined the Snite Museum staff as registrar in December 2017. She previously worked as the collections management assistant registrar at Crystal Bridges Museum of American Art, Bentonville, Arkansas, where she managed large-scale traveling exhibitions. Prior to that she worked in the registrar's office of the Cleveland Museum of Art. She has a M.A. in art history and museum studies from Georgetown University; a M.A. in contemporary art from Sotheby's Institute of Art; and a B.A. in art history and criticism from Case Western Reserve University.

Victoria is pursuing a career as a registrar because she wants to play a role in protecting and safekeeping artworks for future generations. Similarly, she sought the registrar's position at the Snite Museum of Art because artworks collected by universities and colleges are made available for examination, dialogue, research, and scholarship within a community of scholars. She is presently most interested in Abstract Expressionism, especially the ways it evolved in Latin America.

Victoria's husband Kyle Gisser is a special education teacher. When not pursuing their careers, they enjoy running, kayaking, dining, and playing board games. Victoria is also an avid reader and an art maker—with primary interests in painting and drawing.

Watch for New Museum Hours in June 2018



Starting in June 2018 the Snite Museum galleries will be open for public viewing every Thursday until 7:30 p.m., and closed on Sunday afternoons.

These schedule changes will accommodate both a marketing survey response on how to increase general museum attendance, and an increase in requests from the academy and public schools for more morning and evenings guided tours, class sessions in the museum, and evening special events.

Joseph C. Tilson, RA, (English, b. 1928), *Three Wrist Watches*, 1965 screenprint, 26.75 x 39.25 inches, Gift of Mr. Anthony Harris, 1979.083.035

Charles B. Hayes Family Sculpture Park Reclaimed



The transformation from construction dirt storage site during the three-year Campus Crossroads Project back to a sculpture park was informally celebrated in late-August with members of the Charles B. Hayes Family, the campus, and area community. The Friday evening event was held just before the fall semester began, and organized by the Friends of the Snite Museum in collaboration with co-sponsors VisitSouthBend.com and the South Bend Mayor's Office of Parks and Venues.

The first 100 guests who planted a Little Bluestem grass plug received a complimentary t-shirt. Sarah Longenecker, County Conservationist for the St. Joseph County Soil and Water Conservation District, gave a short presentation about the history, life cycle, and rationale for using prairie grass in the sculpture park. Guests were welcome to sample the offerings of ice cream stations and frozen treat carts roaming the park.



Planting a prairie grass plug.



Charles S. Hayes (center) and extended family members.



Over 200 people attended the informal reopening in late August.

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



36th Annual Christmas Benefit Dinner at the Palais Royale, Morris Performing Arts Center

Carmen and Christopher Murphy were selected as the 2017 honorees for their longstanding, generous support of the Museum and University. The announcement of their family's lead gift for the new Raclin Murphy Museum of Art at Notre Dame was a wonderful surprise that set the ballroom abuzz and added to the evening's festive atmosphere (see article on page 3).

Annually, Carmi and Chris support the Museum's community outreach programs. They lent their Dietrich Klinge sculptures to the Snite Museum for a special exhibition. They also provided financial support for the major George Rickey kinetic sculpture exhibition that was on view outdoors in downtown South Bend, at the South Bend Museum of Art, and at the Snite Museum of Art, and which featured an associated symposium and collection catalog. They have hosted numerous dinners within their beautiful home for advisory council members and for artists invited to campus by the Museum, such as American sculptor Deborah Butterfield, celebrated author Julia Alvarez, and Nobel laureate and visual artist Gao Xingjian, to name just a few.

Chris is chair, president, and chief executive officer of 1st Source Corporation. He serves on Notre Dame's College of Arts and Letters Advisory Council and he and Carmi are members of the President's Circle and Gift Planning Advancement Committee. Carmi has served on the Snite Museum of Art Advisory Council for 10 years.

Carmi's mother Ernestine Raclin is also a Snite Museum patron. She was the 1990 Benefit honoree, is an emerita Notre Dame trustee, and is a generous benefactor to Notre Dame. Among other gifts, Ernestine donated fifteen artworks to the Museum.

Not only has this family provided essential support to the Snite Museum of Art, they have also made transformative gifts to the University of Notre Dame, and they support education, health, and social service programs within our community.

The Murphys attracted a large group to the Dinner, resulting in the most funds ever raised at that event for Museum education programs.



Pictured with their children standing behind (left to right): Carmen Murphy, Ernestine Raclin, and Christopher Murphy; back row: Erin and Kevin Murphy, Christopher and Lauren Murphy, and Dillon Murphy.

2017 Christmas Benefit Donors

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Cheryl and John Ulrich
Mary Kay Welle



Friends Board President Angie Faccenda
and her husband Phil Faccenda



Seasonal songs were performed by the St. Mary's College Madrigal Choir
to conclude the event.

2018 ART & ARCHITECTURE TOURS

On March 13-14 we will take a two-day trip to Louisville Kentucky. We will tour Churchill Downs, the Derby Museum, and the Speed Art Museum, which is located on the campus of the University of Louisville. There will be two very special exhibitions at the Speed.

Women Artists in the Age of Impressionism: Featuring over 80 exceptional paintings by 37 women artists, this groundbreaking exhibition focuses on the exciting historical moment when long-standing social and cultural barriers began to give way, revealing the breadth and strength of their artistic achievements.

Thoroughly Modern: Women in 20th Century Art and Design: The advent of modernism was a game-changer, which upended traditional notions of art and design. Drawn from the Speed's permanent collection, this exhibition celebrates the women whose work influenced both the visual arts and new ways of living.

In May we will visit the Toledo Museum of Art to view:

The Mummies: From Egypt to Toledo. This special installation will trace the history of Egyptian mummies, from their lives and burial rituals in Late Dynasty Egypt to their rediscovery during the Napoleonic era and the resulting Egyptomania for subsequent generations.

Before Audubon: Alexander Wilson's Birds of the United States. Though Wilson had no background as an artist, he taught himself printmaking and illustrated his nine volumes of careful observations of the birds of the northeastern U.S. with 79 hand-colored engraved and etched plates of 262 species—39 of which he was the first to describe. This impressive achievement was the inspiration for John James Audubon to publish his *Birds of America*. We hope to include a stop to "birdwatch" the songbird migration.

In October we will visit Meijer Gardens during the 10th year of ArtPrize in Grand Rapids.

One of the nation's most significant sculpture and botanic experiences, **Meijer Gardens** includes Michigan's largest tropical conservatory; five indoor theme gardens; outdoor gardens, nature trails and boardwalk; and permanent sculpture collection. We will have lunch there, and spend all day taking in the gardens and the **ArtPrize competition**.

Call the Friends Office (574) 631-5516 to register or to obtain more information.

The Derby City
of
Louisville
KENTUCKY



Friends of the
Snite Museum
Annual Meeting Notice
Monday May 21, 2018
1:00 p.m.

The annual meeting and election of board members will be held at the Snite Museum of Art following the regular May board meeting. The election results are announced at the end of the meeting. Attendance of the annual meeting is free of charge, but advance reservations are required.

All members of the Friends of Snite are eligible to nominate board members using the nomination form available from the Friends office. Please call (574) 631-5516 for more information on the Friends annual meeting, upcoming tours, or how to become a member.



IN MEMORIAM

Remembering
Marion Knott McIntyre

Snite Museum of Art Advisory Council member Marion Knott McIntyre passed away on December 12, 2017. Marion was a member of the Advisory Council since 1980, where she is remembered as a dynamo of enthusiasm, creativity, and positive energy. Before her service on the Advisory Council, she cofounded the Friends of the Snite Museum of Art membership organization. She earned a M.A. from the University of Notre Dame in 1968.

New Friends of the Snite Museum Board Members

attended their first meeting September 18, 2017 and will serve a three-year term.



From left to right: Dru Cash, Mary Kay Welle, Susie Farrington, Jan Lazzara.
Not pictured: Sal Moya.

FRIENDS of the SNITE MUSEUM of ART

Contributions to the Friends Endowment Fund

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 July 1, 2017 through December 31, 2017

IN MEMORY OF

We will miss our Friends that passed in 2017.

Debra Lawrence Blum
Frank and Fes Smurlo

Richard A. Byrnes
Frank and Fes Smurlo

Marion McIntyre
Frank and Fes Smurlo

Dolores Detscher Trudden
K. B. Cowan
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Byron Wallace de Weldon
Frank and Fes Smurlo

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Alice Martin — Christmas Benefit sponsor since 2002

Marion Knott McIntyre — Founding member 1979

Sherril Mirkin — member since 1988

Dr. William Shephard — member since 1998

Leah Silver — member since 1994

Patricia Skudlarek — member since 2000

Hilde Van Huffel — member since 2004

Dot Wiekamp — Founding member 1979



Luigi Gregori (Italian, 1819-1896), *Saint John the Evangelist*, ca. 1877, watercolor and gouache over black chalk on wove paper, 10 x 7 inches, Gift of the Artist, AA1995.082.048

FRIENDS of the SNITE MUSEUM of ART

MEMBERSHIP LEVELS & PRIVILEGES	Student / Senior \$25	Associate \$50	Friend \$100	Supporting \$250	Patron \$500	Donor \$1,000	George Rickey \$1,500	Emile Jacques \$2,500	Ivan Mestrovic \$5,000	Luigi Gregori \$10,000	The Griffon \$20,000
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Recognition in <i>Calendar of Events</i> , year-end issue	•	•	•	•	•	•	•	•	•	•	•
Subscription to <i>Calendar of Events</i> , our semi-annual magazine	•	•	•	•	•	•	•	•	•	•	•
Reciprocal privileges at 50+ university museums	•	•	•	•	•	•	•	•	•	•	•
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Annual Appreciation Breakfast	•	•	•	•	•	•	•	•	•	•	•
Christmas Benefit advance notice letter	•	•	•	•	•	•	•	•	•	•	•
Invitation to private museum tour	•	•	•	•	•	•	•	•	•	•	•
Invitation to director tour and / or cocktail reception	•	•	•	•	•	•	•	•	•	•	•
Ability to use museum / courtyard for private / corporate event	•	•	•	•	•	•	•	•	•	•	•
Name placement on limestone seating element in ND Sculpture Park	•	•	•	•	•	•	•	•	•	•	•
<i>Gift totals must be received by Dec. 31st of the previous year to be included in the Football Ticket Lottery option. All University gifts apply to the Football Ticket Lottery option.</i>											
Football ticket application (home games)	•	•	•	•	•	•	•	•	•	•	•
Football ticket application (home/away) & home parking application	•	•	•	•	•	•	•	•	•	•	•
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Please mail the check to: Friends of the Snite Museum of Art
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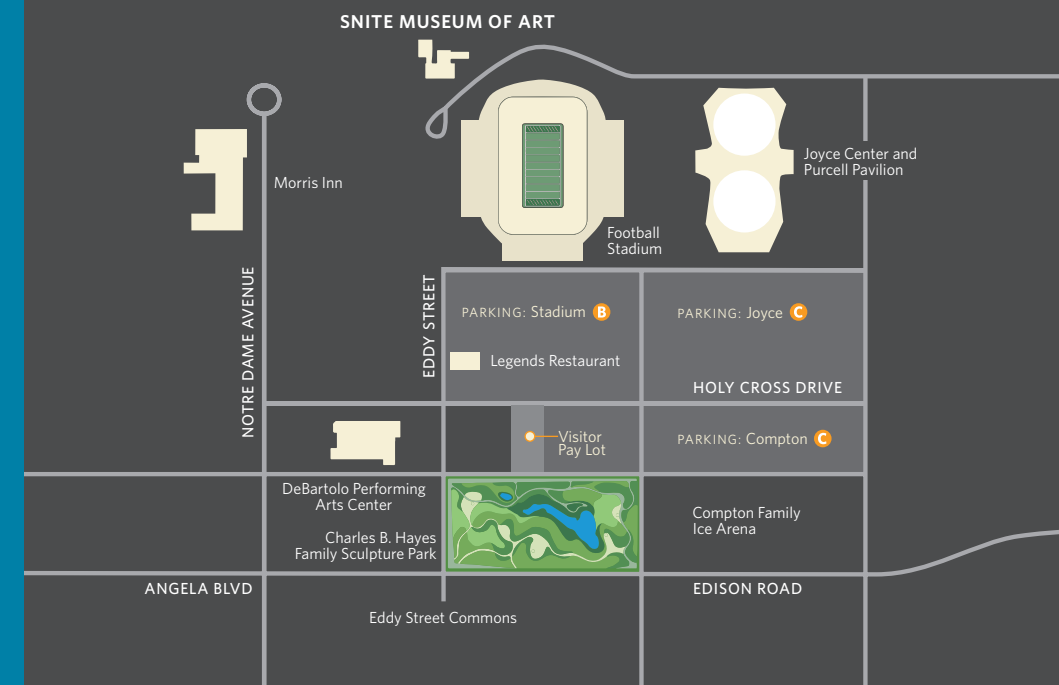
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Open until 7:30 pm every 3rd Thursday of the month.
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LOCATION + MAP



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