

# Calendar of Events

The SNITE MUSEUM of ART

September - December 2017







Stephen Wilkes, *Easter Mass, Vatican, Rome, Italy, Day to Night*, 2016, (see page 18)

## FROM THE DIRECTOR

# Charles B. Hayes Family Sculpture Park

The Museum reopened the Charles B. Hayes Family Sculpture Park in August. Designed by noted American landscape architect Michael Van Valkenburgh, this eight-acre site features 12 sculptures by national and international artists.

The title of the sculpture exhibition is *Reclaiming Our Nature*. This references the fact that the site was historically a landfill and the current water element, prairie grass, and indigenous shrubs and trees suggest what this parcel of land might have looked like before the University of Notre Dame was founded 175 years ago. Because we are Notre Dame, the title also refers to humankind's universal striving to reclaim our spiritual nature.

The Sculpture Park may be visited 24-hours a day, 12-months per year—that is, Van Valkenburgh responded magnificently to our request that the Park celebrate the four seasons enjoyed in the Midwest. By design, the Sculpture Park may also be appreciated from the air; it is clearly visible from commercial airplanes on the standard landing path to our region's airport.

The Sculpture Park has created not only a public space for contemplating art and nature, it is also Notre Dame's latest sacred space. Visitors can enjoy the *Life of Christ/Cycle of Life* public art commission by artist Philip Rickey. This artwork features 70 basalt columns arrayed in seven episodes over a 42-foot-long pathway. The episodes utilize a very abstract visual

language to suggest the life and legacy of Christ, culminating in a natural outdoor chapel meant to suggest the founding of the Church. All artworks are interpreted by an app available on the Museum's website. The app allows visitors to view videos by the artists while walking within the Sculpture Park.

The larger vision is to create a gracious green belt and arts district at this new southern entrance to campus. The DeBartolo Performing Arts Center and Charles B. Hayes Family Sculpture Park are in place and in close proximity. Presently under construction is the adjacent Walsh Family Hall School of Architecture. Notre Dame's capital campaign calls for a new art museum building to be constructed within the Sculpture Park and, longer term, there will also be a new building for the Department of Art, Art History and Design.

I am very grateful to Mr. Charles S. Hayes for his strategic gift that not only made possible final, phase-two construction of the Sculpture Park, but also makes inevitable the development of an arts district at the University of Notre Dame.

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



Philip Rickey, *Life of Christ / Cycle of Life*, 2017



# Calendar of Events

## SEPTEMBER

### "Rembrandt and the Divine"

Lecture by Larry Silver, Farquhar Professor of Art History, University of Pennsylvania

**THURSDAY, SEPTEMBER 14**  
5:00-6:30 P.M.

### Public reception in celebration of the fall special exhibitions

**FRIDAY, SEPTEMBER 15**  
5:00-7:30 P.M.



### 3<sup>RD</sup> THURSDAYS @ THE SNITE

#### Fall into the Snite

Prepare for the fall equinox at the Museum with Tai Chi, a fall feast, astronomical discussions, and gallery explorations.

**THURSDAY, SEPTEMBER 21**  
5:00-7:30 P.M.

## OCTOBER



### Lecture on African Art

by Delinda Collier, Ph.D., Associate Prof. and Director of Undergraduate Studies, Art History, Theory, and Criticism at the School of the Art Institute of Chicago.

**THURSDAY, OCTOBER 5**  
DEBARTOLO HALL  
5:00-6:30 P.M.

### Public reception in celebration of the reinstated African Art Collection

**FRIDAY, OCTOBER 6**  
4:00-6:30 P.M.

### Presentation by the exhibition curator, Elizabeth Morton, Ph.D.

**FRIDAY, OCTOBER 6**  
4:15-5:00 P.M.

### The Visual Politics of Labor:

"Ben Shahn and the Congress of Industrial Organizations, 1937-1947"

Lecture by Frances K. Pohl, Prof. in the Humanities and Art History, Pomona College.

**TUESDAY, OCTOBER 10**  
5:00-6:30 P.M.

### FRIENDS OF THE SNITE MUSEUM Art & Architecture Tour Homes & Harvest

**WEDNESDAY, OCTOBER 11**  
Advance reservations and fee payment required.  
See page 30 for more information.



### 3<sup>RD</sup> THURSDAYS @ THE SNITE Artist Talk by Willie Cole

*On Identity, Representation, and Transformation*

**THURSDAY, OCTOBER 19**  
5:00-7:30 P.M.

5:00-6:00 p.m.

Explore Cole's exhibition *Making Everything Out of Anything* and enjoy refreshments and conversation

6:00-7:00 p.m.

Illustrated artist talk by Cole in the Annenberg Auditorium followed by his remarks in the exhibit

### FALL FAMILY NIGHT @ THE SNITE

#### Costumed trick-or-treaters of all ages welcome

Advance registration online due to space limitations.

**THURSDAY, OCTOBER 26**

5:00-7:30 P.M.



### "Intimate Objects of Beauty and Faith

*The Feddersen Collection of Rembrandt's Religious Prints"*

Lecture by Charles Rosenberg, Prof. Emeritus of Art History, University of Notre Dame, on a ND home game day. It will be recorded and later posted on the University's website.

**SATURDAY, OCTOBER 28**  
12:30-1:30 P.M.

## NOVEMBER AND DECEMBER

### 3<sup>RD</sup> THURSDAYS @ THE SNITE

#### An Evening with Rembrandt

Film and Galley Conversation  
Step into the 17th Century and the Life of Rembrandt

An exploration of his work, his world, and the exhibition *Rembrandt's Religious Prints: the Feddersen Collection at the Snite Museum of Art.*

**NOVEMBER 16**  
5:00-7:30 P.M.

The Museum will be closed for the Thanksgiving holiday

**NOVEMBER 23 AND 24**

### 3<sup>RD</sup> THURSDAYS @ THE SNITE

Due to the timing of the holiday season this year we will not have a December 3<sup>rd</sup> Thursdays @ the Snite program. Happy Holidays!

### December 22 through January 1

The museum galleries and staff offices will be closed for the campus-wide holiday break.

## 3<sup>RD</sup> THURSDAYS @ THE SNITE

These are free, monthly, informative, and social opportunities open to all. The permanent collection galleries and special exhibitions are also open on these evenings.

A free shuttle runs 4:45-7:45 p.m. from Compton Family Ice Arena lot to Snite Museum or park in B1 or C1 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](mailto: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](http://sniteartmuseum.nd.edu/learn/university/students)



For more information about upcoming events visit our website, [sniteartmuseum.nd.edu](http://sniteartmuseum.nd.edu)

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



## Making Everything Out of Anything

Prints, Drawings, and Sculptures by Willie Cole  
O'Shaughnessy Galleries II and III

AUGUST 20 - NOVEMBER 26, 2017

This exhibition focuses on American artist Willie Cole and his extraordinarily creative repurposing of everyday objects such as steam irons, ironing boards, hair dryers, bicycle parts, and women's shoes to create artworks that comment on diverse subjects such as African art, African-American history, cultural identity, consumerism, gender, and sexuality.

A perfect example is *Shoonufu Female Figure*, 2013, acquired by the Snite Museum of Art earlier this year. Cole utilized cast off women's shoes to create this figure that suggests a traditional African (Senufu culture) power figure. While historic African power figures were created to control people, societies, or nature, Cole's sculpture wittily suggests how the fashion industry influences contemporary ideals of feminine body image, beauty, and allure.

Cole will discuss his art at the Snite Museum of Art's October 19, 2017, 3<sup>rd</sup> Thursdays @ the Snite event. Details regarding that evening program and additional information on the exhibition may be found at the Snite Museum website.

While he is at Notre Dame, Cole will produce a print at the University of Notre Dame's Segura Arts Studio.

*This exhibition is supported by the Humana Foundation Endowment for American Art. Willie Cole and Alexander and Bonin, New York, generously lent many of the artworks featured in this exhibition.*

Willie Cole (American, b. 1955), *Shoonufu Female Figure*, 2013 painted bronze, 25 x 9.5 x 13 inches. Acquired with funds provided by the Humana Foundation for American Art, 2017.009.001



## Rembrandt's Religious Prints The Feddersen Collection at the Snite Museum of Art

O'Shaughnessy Gallery West

SEPTEMBER 3 - NOVEMBER 26, 2017

Rembrandt (Dutch, 1606-1669)  
*Christ Crucified between the Two Thieves:  
The Three Crosses*, ca. 1653-55  
etching and drypoint with burin, 15.16 x 17.72  
inches. Gift of Mr. and Mrs. Jack F. Feddersen,  
1991.025.049

All 70 of Rembrandt's etchings will be on view for this encore presentation of the Jack and Alfrieda Feddersen Collection given to the Museum in 1991. Rembrandt is widely admired for his technical prowess as a printmaker and his innovative interpretation of traditional subjects, which continue to make his work relevant today. The exhibition examines the sweep of historical, theological, and artistic impulses that informed the creation of his religious and biblical prints. From Jacob's anguish resulting from the betrayal of his children to the joyous epiphany of the coming of the Messiah and the depths of despair at the entombment, the artist plumbed the range of human experience and faith through keen observational skills and a demonstrated facility with the materials.

In addition to featuring several of Rembrandt's best known and most beloved prints, such as *The Hundred Guilder Print* (1649), *Christ Crucified Between the Two Thieves* (1653-55), and *La Petite Tombe* (1652), the exhibition includes some works by Rembrandt's predecessors and contemporaries to provide context for his endless invention. Rembrandt was an avid collector of prints by Lucas van Leyden (1494-1533) and Albrecht Dürer (1471-1528), for example, and key examples by them presented here illustrate sources for his inspiration.

Jack and Alfrieda Feddersen lived in Elkhart where Jack was the president of the Selmer Company, a manufacturer of musical instruments, and Alfrieda was active in the Elkhart Symphony Club and Elkhart Concert Club. The devout

couple began collecting in earnest after Jack's retirement in 1974 and amassed a collection that represents 80 percent of Rembrandt's religious prints. Among their most remarkable finds are three rare examples on vellum illustrating the *Piedra gloriosa de la estatua de Nebuchadnesar*, a mystical tract by the rabbi Samuel Menasseh ben Israel published in 1655.

The exhibition coincides with the publication of a comprehensive catalog of the collection co-published with Indiana University Press and written by Professor Emeritus Charles Rosenberg who examines each image within the framework of the religiously diverse, international audience that populated northern Europe in the seventeenth century.

*This exhibition is supported by the Kathleen and Richard Champlin Endowment.*





## For All These Rights We've Just Begun to Fight Ben Shahn and the Art of Resistance

Scholz Family Works on Paper Gallery  
SEPTEMBER 10 - NOVEMBER 26, 2017

In the immediate wake of the Great Depression and World War II, the 1946 congressional elections proved pivotal in shaping the postwar United States, as Americans confronted whether to expand the consumer and worker protections of the New Deal or risk a return to an era of smaller government and unregulated business. As head of the graphics department for the CIO-PAC, the industrial union movement's political action committee formed in 1943 to elect worker-friendly candidates, artist Ben Shahn (1898-1969) played a key role in illustrating the major themes from the campaign.

Organized in conjunction with two fall semester courses—Professor Daniel Graff's Labor & America since 1945, and Professor Erika Doss's 20<sup>th</sup>-21<sup>st</sup> Century American Art—this exhibition of four posters by Shahn provides a platform to explore issues related to the working classes, the place of labor unions in society, and social justice amid instances of flagrant police brutality.

*This exhibition is supported by the Walter R. Beardsley Endowment for Contemporary Art.*

Ben Shahn (American, 1898-1969)  
*For All These Rights We've Just Begun to Fight*  
1946, color offset lithograph, 29 x 38.5 inches.  
Gift of Beatrice Riese, 1991.079.002.c

**LECTURE**  
Frances K. Pohl, Professor of Art History,  
Pomona College  
TUESDAY, OCTOBER 10, 5:00 P.M.,  
ANNENBERG AUDITORIUM

## UPCOMING EXHIBITIONS



### Money Worries

O'Shaughnessy Galleries II & III  
JANUARY 21 - MARCH 25, 2018

Co-organized by guest curator Julia Douthwaite, professor of French, and Randal Harrison, emerging technologies librarian, this exhibition examines the affective nature of money and its impact on determining self-worth and social value. The idea developed out of Douthwaite's recent book analyzing French financial markets and transactions as represented in art and fiction from the first stock market crash in the seventeenth century through the age of Émile Zola on the cusp of the twentieth century. By expanding the scope of the project to include examples of antique Western currency, African brideswealth, and old master and contemporary paintings, prints, and sculpture that portray monetary issues or financial transactions, the organizers aim to shock viewers with material evidence that reveals the artificial way value has been—and continues to be—assigned in society. Through "gamification," one section of the exhibition will offer visitors interactive opportunities to recognize their own biases toward the microeconomics of poverty.

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

## Modern Women's Prints

O'Shaughnessy Gallery West  
JANUARY 14 - MARCH 18, 2018

When Tatyana Grosmann opened her print workshop, Universal Art Limited Editions (ULAE), on Long Island in 1957 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. Over the next sixty 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, drawn from the permanent collection of the Snite Museum, presents prints by women artists in styles drawn from many cultural traditions, and reflecting the full array of printmaking techniques. Among the artists represented are Louise Nevelson, Grace Hartigan, Deborah Muirhead Dancy, Emmi Whitehorse, Jennifer Bartlett, Kiki Smith, and Koo Kyung Sook.



Grace Hartigan (American, 1922-2008), *Pallas Athene*, 1961  
lithograph, 30.13 x 22.25 inches. Acquired with funds provided by the Humana Foundation Endowment for American Art, 2008.033

## 2018 MFA and BFA Candidates Thesis Exhibition

O'Shaughnessy Galleries APRIL 13 - MAY 20, 2018 RECEPTION 5:00 - 7:00 P.M. April 13

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





## REINSTALLATION

# Dimensions of Power African Art at the Snite Museum of Art

Fritz and Milly Kaeser Mestrovic Studio Gallery  
NOW ON PERMANENT DISPLAY

### RELATED EVENTS

**THURSDAY, OCTOBER 5**  
5:00–6:30 p.m.

Dr. Delinda Collier, Associate Professor and Director of Undergraduate Studies, Art History, Theory, and Criticism at the School of the Art Institute of Chicago.

The speaker is sponsored in part by the Africa Working Group of the Kellogg Institute for International Studies at the University of Notre Dame.

**FRIDAY, OCTOBER 6**  
4:00–6:30 p.m.

Public opening reception with remarks by exhibit curator.

The Snite Museum of Art African art collection reopened this fall within a larger, more prestigious space on the main floor of the Museum. The reinstallation explores themes of power.

In the past, African art was often tied into the way African leaders promoted their agendas. Royalty and rulers used art to project their authority; religious groups promoted their faiths; while the wealthy desired to display their riches. Ordinary Africans also used art to enable them to wield their own forms of power. Since supernatural forces were thought to play a large role in determining events, it was important to own objects that could withstand or shape events that lay beyond ordinary control. Fifty-nine outstanding works from the Snite Museum collection illustrate these ideas through themes of economic, political, social, and spiritual power in Africa.

Most of these works have never been on public view before. Nearly a third belong to the Owen D. Mort Jr. Collection, with art primarily from Democratic Republic of Congo, where Mort worked for many years. As he said, "My hope is to educate people on Africa. It's been a great love of mine... Ideally Notre Dame would use the collection for education, to get interest going in Africa."

The African gallery features online interpretive tools to encourage further learning. A highlight is a digital touch screen with an interactive map of Africa.

The reinstallation is curated by Visiting Curator of African Art Elizabeth Morton. An exhibition catalogue by Dr. Morton will be available after December 2017.

*This exhibition is generously supported by the Lake Family Endowment for the Arts of the Americas, Africa, and Oceania.*



(above) Unrecorded Artist from Democratic Republic of Congo  
*Rear Skirt Panel for Ngady Amwaash Royal Masquerade, Kuba style, mid-twentieth century*  
glass beads, raffia palm fiber cloth, cowrie and conus shells, 20.5 x 11.5 x 1.3 inches  
Gift of Owen D. Mort Jr. Collection, 2017.025.387

(right) Unrecorded Artist from Namibia or Botswana  
*Married Woman's Headdress, Herero style, nineteenth to early-twentieth century*  
leather, iron, 44 x 9 x 8 inches.  
Gift of the Martin Foundation, 1983.057

(left) Unrecorded Artist from Democratic Republic of Congo  
*Royal Mukyeem Elephant Mask, Kuba style, mid-twentieth century*  
glass beads, cowrie shells, raffia palm fiber, animal skin, wood, 20.5 x 19 x 24.5 inches  
Gift of Mr. and Mrs. Richard and Susan Lee, 2009.063.004

(below) Unrecorded Artist from Cameroon  
*Model Boat, Duala style, late-nineteenth to early-twentieth century*  
wood, paint, 11.4 x 47.3 x 7.5 inches  
Gift of Owen D. Mort Jr. Collection, 2010.031.044





## RECENT ACQUISITIONS

### EUROPEAN ART

The Snite Museum's decorative arts collection grew substantially since the beginning of the year with the acquisition of several notable works. First among them is a pair of Sèvres monteiths or *seaux crenellés*, basins filled with ice or cold water into which wine glasses were submerged in order to chill them. They were part of a larger dessert service created in 1761 and decorated with a gilded pebble pattern, known as *bleu lapis caillouté* and unique fruit and floral reserves painted in polychrome enamels. Louis XV was especially fond of this particular design, and he gave these dessert services as diplomatic gifts to foreign dignitaries and leaders, such as the Duchess of Bedford on the occasion of her husband signing the Treaty of Paris that ended the Seven Years' War.

Also from the eighteenth century is a *George III covered coconut cup* carved with the portraits of Russian Empress Elizabeth (reigned 1741-1762), Peter III (reigned January-July 1762), and Catherine the Great (reigned 1762-1796) and subsequently fitted with a silver mount bearing the date stamp of Alexander Gairdner, a Scottish silversmith, in 1791. Carved coconut cups, such as this example, were popular from the sixteenth through the late eighteenth centuries and were often found in cabinets of curiosities. The Snite Museum's example is especially interesting because it underscores the trade relations between Russia and Asia, where the raw material likely originated, as well as the cultural ties between Russia and Scotland where the cup was sent and received its decorative fittings.



This fall, we will install a late gothic coffret (see page 14) in the Medieval and Renaissance Gallery on the lower level. The design of these small boxes, fitted with locks and keys, leather straps, domed lids and cushioned bottoms, suggests that they were used like a backpack to carry prayer books, rosaries, and other intimate devotional items. A hand-colored woodcut depicting a crucifixion scene—possibly by the Master of the Très Petites Heures of Anne de Bretagne—lines the inside lid of this coffer. The inscription on the print is taken from John 19:26-27 where Christ commits Mary and John into

each other's care as mother and son. The ensemble could be taken out and held on the knees or set up as a portable shrine. A painting by an Antwerp artist of the Rest on the Flight into Egypt roughly contemporary with this coffret was recently discovered on the art market. It includes a detail depicting a partially opened box similar to this one in the lower right corner, reinforcing the theory that such cases were used for devotional purposes while traveling. The coffret illustrates the physical context and function of early woodcuts and offers a prime example of the popular origins of Western prints.

Sèvres, *A Pair of Monteiths*, 1761  
soft-paste porcelain, 5.5 x 11.75 x 8 inches. Acquired with funds provided by the Virginia A. Marten Endowment for Decorative Arts, 2017.004.001-002

Unrecorded Russian Artist with Alexander Gairdner (British, 1731-1803), *George III Carved Coconut Cup*, 1791  
coconut and gilt silver, 7.4 x 4 inches (overall). Acquired with funds provided by the William L. and Erma M. Travis Endowment for the Decorative Arts, 2017.003.a-b



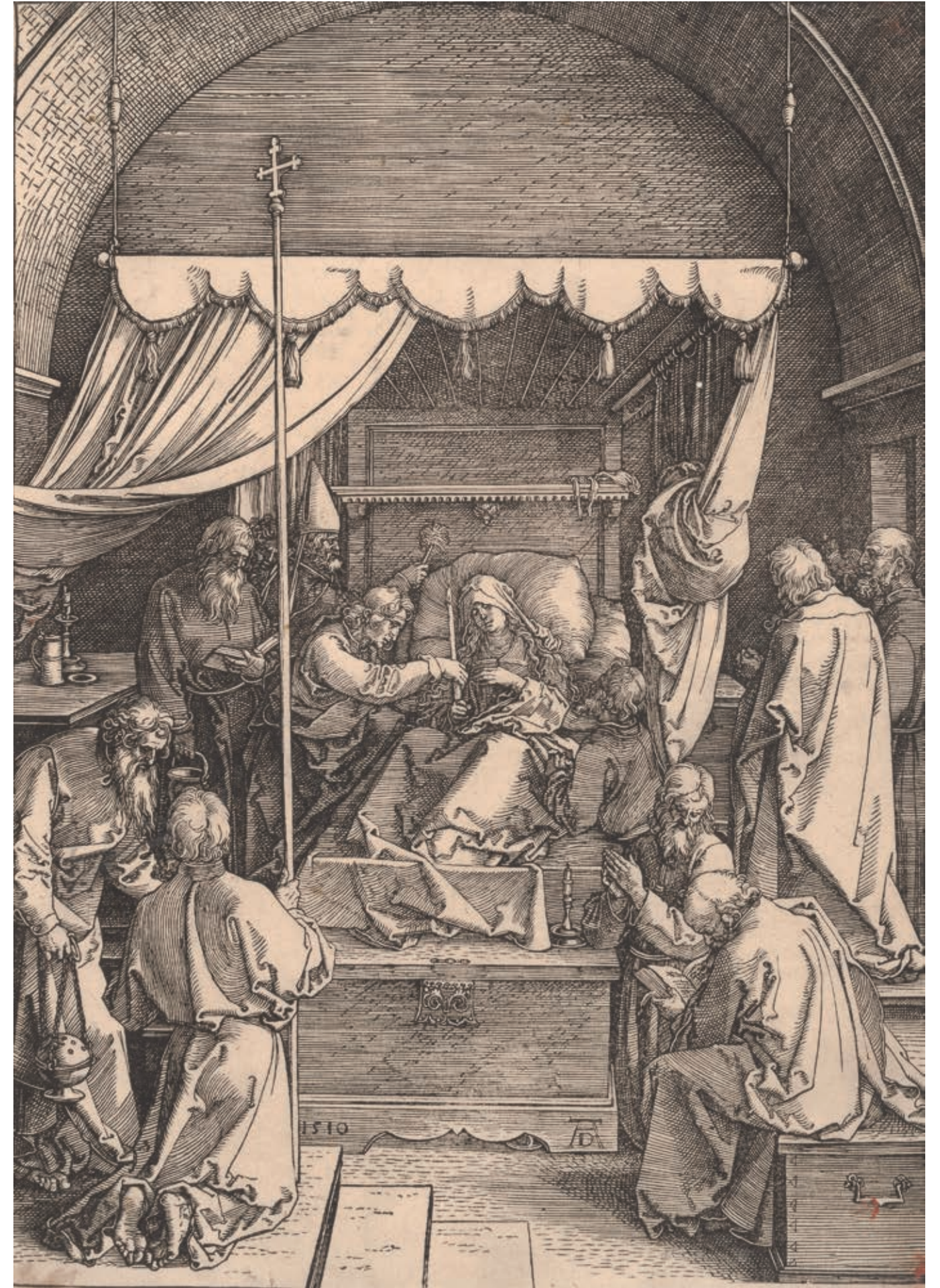




Unrecorded Artist, French, *Coffret with Hand-Colored Woodcut of the Crucifixion with Two Thieves*, ca. 1500-10 wood with iron fittings, red canvas lining and horsehair cushion covered in red-dyed leather, 5.5 x 11 x 7 inches (box). Acquired with funds provided by the William L. and Erma M. Travis Endowment for Decorative Arts, 2017.012



Albrecht Dürer (German, 1471-1528), *Death of the Virgin*, 1510 woodcut, 11.56 x 8.25 inches. Acquired with funds provided by the Fritz and Mildred Kaeser Endowment for Liturgical Art, 2016.045







In preparation for the exhibition, *Rembrandt's Religious Prints: The Feddersen Collection*, the Museum acquired several sheets that will be included for comparison. Albrecht Dürer's woodcut *Death of the Virgin*, 1510, was an inspiration for Rembrandt's print of the same subject with significant variations that demonstrate how adroit the later artist was at re-interpreting traditional iconography. Similarly, Jacob Matham's engraving *Abraham Casting Out Hagar*, after Abraham Bloemaert, of 1603, a detailed rustic landscape with relatively small figures, offers a foil for Rembrandt's ambiguous treatment of the unfolding psychological drama described in Genesis. Bloemaert was much more interested in the details of the dilapidated farmhouse, the tools and broken equipment, the oversized vegetation in the foreground, and random laborers straining to gawk at the commotion in the yard.

Jacob Matham (Dutch, 1571-1631), *Abraham Casting Out Hagar*, after Abraham Bloemaert, 1603, engraving, 18.31 x 14.19 inches (plate)  
 Acquired with funds provided by the Fritz and Mildred Kaeser Endowment for Liturgical Art 2017.002.002



Irish art is of special interest here at the University of Notre Dame, and the Snite Museum has added a stunning impression of one of Roderic O'Connor's landscape etchings to its collection. O'Connor was born in Milton, County Roscommon, Ireland in 1860 and began his studies in Dublin in 1879. He left to work in Brussels in 1883 and moved to Paris several years later, exhibiting for the first time in the Salon of 1888. In 1891 he moved to Brittany where he met avant-garde artists Paul Gauguin, Armand Séguin, and Paul Sérusier and became a member of the Pont-Aven group. *Effect of the Sun in a Cloud* (1893) is among his most desirable prints, exemplifying the artist's facility with and sensitivity to the medium of etching in a thoroughly modern idiom. The variety and quality of the line he achieved is admirable. His nuanced wiping technique leaves a thick film in the areas of the hills, a thinner veil in the sky,

and the area of the sun is almost wiped clean, leaving it brighter and stronger. It is also a good illustration of the modernization of academic conventions. An "effet" was a term used in the French Academy to describe a specific step in the creative process in which atmospheric, or how light moves around objects, was studied and recorded. Modern artists, however, transformed what had been regarded as a step along the path to the creation of something noble and grand into an end in itself, ascribing to the sketch the integrity of a finished work.

Roderic O'Connor (Irish, 1860-1940)  
*Effect of the Sun in a Cloud*,  
 [Effet de soleil dans un nuage], 1893  
 etching, 13.19 x 10.32 inches.  
 Acquired with funds provided by  
 Rebecca Nanovic Lin, 2017.008





## PHOTOGRAPHS

Thanks to the generosity of Snite Museum of Art Advisory Council Chair Susan Driscoll and her husband Justin, the Museum has acquired an important, large, contemporary image of Easter Mass at the Vatican.

This image is from artist Stephen Wilkes most recent body of work entitled *Day to Night*. Wilkes worked for two years to gain permission from the Vatican to create this photograph. He chose the roof of the Institute Maria Santissima Bambina for the location to place his camera. Beginning at 5:00 a.m. on Easter morning, he photographed continuously for eighteen hours. This image is one of the most challenging in the *Day to Night* series due to its scope, scale, and its historical significance.

Wilkes photographs from locations and views that are part of our collective memory. Working from a fixed camera angle, he captures the fleeting moments of humanity and light as time passes. After up to 24 hours of photographing, and over 1,500 images taken, he selects the best moments of the day and night. Using time as a guide, these moments are then seamlessly blended into a single photograph, representing the span of one daytime.

This artwork adds significantly to the Snite Museum's interest in presenting and interpreting contemporary art with spiritual content.

PhotoFutures is the collaborative student collecting group tasked with recommending a contemporary photograph to be acquired for the Snite Museum's permanent collection. The seven students in the Fall 2016 class led by Curator of Education, Academic Programs, Bridget Hoyt, recommend the purchase of *Alex Arellano 15, was shot and burned after being hit with bats and then struck by a car that was chasing him, Gage Park, Chicago, 2009*, by Carlos Javier Ortiz.

The primary elements of the class included the critique of individual photographs, evaluation of artists' portfolios, and critical discussions with Snite Museum curators, and select Notre Dame faculty. Curator of Photography David Acton introduced students to the tradition of documentary photography as represented in the Snite Museum's collection, explained his own collecting philosophy, and addressed the challenges of collecting a single photograph to represent an artist's much larger body of work.

The students—Christine Anspach '17, Astrid Brakstad '19, Isabel Cabezas '17, Regina Ekaputri '18, Louise Gallagher '17, Megumi Inoue '20, and Kevin Malloy '19—came from a diversity of majors and academic interests. From the knowledge they gained from the various sources reviewed and faculty and museum staff presentations they developed their own collecting criteria to choose a photograph that adds value to the permanent collection of the Snite Museum and supports the mission of the University.

Stephen Wilkes, (American, b. 1957) *Easter Mass, Vatican, Rome, Italy, Day to Night*, 2016  
digital pigment print, 40 x 93 inches. Acquired with funds provided by Mr. and Mrs. Justin E. Driscoll, 2017.016





Carlos Javier Ortiz (American, born 1975 in Puerto Rico),  
*Alex Arellano 15*, was shot and burned after being hit with bats and then struck by a car that was chasing him, Gage Park, Chicago, 2009  
 digital pigment print, 16 x 20 inches.  
 Acquired with funds provided by the Scholz Family in honor of the 2016 PhotoFutures students: Christine Anspach '17, Astrid Brakstad '19, Isabel Cabezas '17, Regina Ekaputri '18, Louise Gallagher '17, Megumi Inoue '20, and Kevin Malloy '19, 2016.046

In the mid 1930s, Clarence John Laughlin taught himself the techniques of photography with simple cameras and homemade enlarging equipment. During World War II he documented the construction of Mississippi River levees for the Army Corps of Engineers. After the war he became an architectural photographer in New Orleans, and made creative images of antebellum architecture. In his *Magnificent Spiral* series, Laughlin photographed staircases of these decaying buildings in Louisiana and Mississippi. This view looks up into the ceiling of Houmas House, a mansion near New Orleans presiding over a 12,000 acre plantation with sugar mills, and about 750 slaves; the largest slave holding in Louisiana before the Civil War. Inspired by French Symbolist authors like Arthur Rimbaud and Charles Baudelaire, Laughlin often strove to evoke ghostly resonance of human dreams

and actions. "The physical object is, to me, merely a stepping stone to an inner world," Laughlin wrote, "where the object, with the help of subconscious drives and focused perceptions, becomes transmuted into a symbol..."

Steve Schapiro is well-known as a Hollywood film set photographer, who created the images by which we remember films like *The Way We Were*, *The Godfather*, and *Taxi Driver*. Before that he documented the struggle for Civil Rights in the Jim Crow South. Soon after Shapiro became a freelance photojournalist in 1961, *LIFE* magazine sent Shapiro south to cover the Civil Rights Movement. He photographed lunch-counter sit ins, the March from Selma to Montgomery, and the March on Washington.

A recent addition to the photography collection is Steve Schapiro's memorable portrait of activist Jerome Smith, the field

organizer and chairman of the Congress of Racial Equality (CORE) in New Orleans, taken by Steve Schapiro. In 1961 Smith was among the Freedom Riders who protested the segregation of interstate buses. In McComb, Mississippi, he suffered a savage beating at the hands of police. Two years later, Smith was among a delegation of African Americans, convened by author James Baldwin, to meet with Attorney General Robert F. Kennedy in New York. His passionate voice of experience, helped Kennedy to understand the plight of demonstrators, leading to his support of the Voting Rights Act. In *Jerome Smith, Clarksdale, Mississippi*, the subject is dressed in overalls typically worn by sharecroppers, and shot in profile during a private moment during the "Freedom Summer" activities of 1965. His seated posture and contemplative attitude echo that of Christ in the church's stained glass window.



Clarence John Laughlin (American, 1905-1985),  
*The Magnificent Spiral #3*, 1946  
 gelatin silver print, 13 1/2 x 10 3/4 inches (sheet).  
 Acquired with funds provided by the Milly and Fritz Kaeser Endowment for Photography, 2017.015.002

Steve Schapiro (American, b.1934), *Jerome Smith, Clarksdale, Mississippi*, 1965  
 gelatin silver print, 16 x 20 inches (image).  
 Acquired with funds provided by the Milly and Fritz Kaeser Endowment for Photography, 2017.011.002.





# AFRICAN ART

Mr. and Mrs. David Christensen donated 12 fine traditional sculptures and masks to the Snite Museum of Art in December, 2016. This donation is their third significant gift of works of excellent quality that strengthen the Museum's African art collection, which is comprised primarily of objects from Coastal West African countries and the Democratic Republic of Congo.

Two exceptional works from their recent donation are featured in the reinstated African art gallery, which opened in late August 2017 with a main theme of Dimensions of Power. A *Guere / We style mask* from Côte d'Ivoire, is among the finest of this type of mask in museum collections in the United States. Intentionally ferocious-looking, the mask represents a wild spirit from the bush. It would have been identified by a specific name by the people who used it. The mask was worn for ritual performances at funerals and festivals in villages. For each use, it would have had substances such as pigments and clays added to it to give it spiritual efficacy. It is likely that this mask was used over a long period of time, with an array of these substances applied to it. Over time the accretion was believed to increase its force—even to the point where it acquired a new bush spirit identity. Although we cannot be certain of what the mask represents, the dozens of wooden pegs surrounding the face of the mask are carved to look like leopard claws hanging over the forehead. So it may represent a powerful, predatory, night spirit.



Unrecorded Artist from Côte d'Ivoire, *Guere/We Style Mask*, mid-twentieth century  
wood, pigment, white clay, red clay, leopard claws, cowrie shells, bone, wild animal fur, cotton rope, indigo dyed cotton cloth, 1923 CFA (African Francs) 25 centimes coins, metal tacks, nails, plant fiber, twigs, metal staples, ritual surface substances, cotton cloth packets with unknown interior substance, 17 x 14.5 x 11 inches  
Gift of Mr. and Mrs. David Christensen, 2016.049.008

The second object of note from the recent donation by Mr. and Mrs. Christensen is a superbly carved figure created to provide power and protection from an array of physical and spiritual threats. It originates from the Songye of Democratic Republic of Congo. Based on close visual examination, a trained wood-carver expertly carved the core figure. Another person—a ritual specialist, or *nganga*—added substances to cavities inside the figure and other parts in order to activate it and give it spiritual power. As was typical, only the *nganga* was allowed to add materials to the object and to perform rituals with the figure for power and protection. It would have been used for such matters such as protection and healing from disease, misfortune, natural disaster, and human deceit. Usually the size and complexity of Songye power figures is scaled to the number of people they served. The relatively large size and beautifully carved wooden core of this particular figure both indicate that it served a group of people rather than an individual.



Unrecorded Artist from Democratic Republic of Congo, *Songye Style Power Figure*, late-nineteenth—early-twentieth century  
wood, pigment, animal horn, metal tacks, metal chain, blue glass beads, cotton string, plant fiber, red clay, 17.2 x 4.8 x 4.5 inches  
Gift of Mr. and Mrs. David Christensen, 2016.049.007



## Welcome New Museum Staff Members



**Taylor L. Poulin**, the new assistant to the Curator of Education, Public Programs, joined the Snite Museum staff in late June. Previous positions held were for the Museum of Fine Arts, Boston, where Poulin assisted with American paintings exhibitions and developed tours for the public; and in Chicago, where she worked at the University of Chicago Laboratory Schools as an assistant art teacher.

She holds a master of arts in art history from Tufts University, and a bachelor of arts cum laude from the University of Notre Dame, where she double-majored in art history and French.

Taylor is excited to work with the curator of education for public programs to offer local K-12 students and the community engaging ways to learn about the Museum's collection.



**Alex Schaufele** will split her professional time between the Notre Dame Center for Arts and Culture (NDCAC), where she serves as curator of the Crossroads Gallery, and the Snite Museum of Art. At the Crossroads Gallery she organizes, installs, and interprets exhibitions focusing on emerging, diverse, and Notre Dame artists. Here at the Snite Museum, Alex has quickly become invaluable. She makes art shipping and insurance arrangements, condition reports incoming artworks, makes artist travel arrangements, prepares agendas and minutes for acquisition committee meetings, provides information on artworks to outside scholars, is assisting preparation of the annual report, and with planning and logistics for the upcoming Snite Museum of Art Advisory Council meeting.

She finds her work at the NDCAC and the Snite Museum rewarding because she sees the positive ways artworks impact Notre Dame students and members of our community.

Alex has a BFA in studio arts with a minor in art history from Adrian College, Michigan. She is a textile artist who makes her own clothes and she is looking forward to setting up a loom in her new home so that she can continue making artworks focusing on time and memory.

## Art Out & About Works From the Snite Museum Collection on Loan



Hans Sebald Beham's engraving *Infortunium* [Misfortune], ca. 1541, is included in the exhibition *Stirring the World: German Printmaking in the Age of Martin Luther* organized by the Center Art Gallery at Calvin College in Grand Rapids, Michigan, from September 5 through October 14, 2017. The exhibition coincides with the 500<sup>th</sup> anniversary of Martin Luther's anniversary of posting the 95 theses on the door of the Wittenburg Cathedral, an event often described as the starting point for the Protestant Reformation. Curator and Professor of Art History Henry Luttikhuisen uses the exhibition as an opportunity to explore the essential role printmaking played in spreading Lutheran theology. The exhibition will be accompanied by a scholarly catalog in which the Snite Museum's Beham print will be included.

Hans Sebald Beham (German, 1500-1550), *Infortunium* [Misfortune], ca. 1541 engraving, 3 x 2 inches. Acquired with funds provided by the Humana Endowment for American Art, 1991.001.151



The Snite Museum's cast of Auguste Rodin's *Man with a Broken Nose* will be included in the exhibition *Rodin and the Contemporary Figurative Tradition* from September 15, 2017, through January 7, 2018 at the Frederik Meijer Gardens & Sculpture Park in Grand Rapids, Michigan. The exhibition is organized by Director and Curator Joseph Becherer to commemorate the centenary of the sculptor's death and examines his relevance and vibrancy among contemporary figurative sculptors.

Auguste Rodin (French, 1840-1917), *Man with a Broken Nose*, 1863-64 bronze with marble base, original model, 11.5 inches high. Gift of Jean and Julian Aberbach through exchange, 1974.035



# Summary of Summer Programs



July Family Day Participants

We held one **Family Day** on site in July and a second family event was part of the annual August Art Beat festival in downtown South Bend. The July family day was called Art: How It's Made and focused on the many different techniques artists use to create their work. Five artists demonstrated techniques, answered questions, and encouraged families to experiment with materials. For Art Beat the Museum had two booth spaces in the new Kid Beat area specifically for families. Museum staff and volunteers helped families with an art activity, handed out Museum resources, and personally invited attendees to visit the Museum. Both family days were supported by volunteers from the Friends of the Snite Museum board and the docent program.



Students in the Penn Harris Madison Summer Program



Summer Music Series



We were again able to offer two sessions of the **Summer Apprentice Program** accepting twenty-four students from six area school districts, including private and parochial schools. The June session was supported by Mr. and Mrs. Michael P. Esposito Jr., while the July session was supported by the Margreta Gibbs and James Larson Family Endowment for Excellence.

**Robinson Community Learning Center summer campers** (elementary age through high school) spent their summer exploring how to be the best person they could be. Through museum staff visits to the Center and visits by campers to the Museum we delved into the ways in which artists explore and express identity. Over three sessions campers created an inspirational self-portrait that incorporated altered landscapes from the Museum's collections and guiding quotes from world leaders.

The **Visual Arts Academy**, a partnership with the Penn Harris Madison (PHM) school district, again took place this summer serving over 1,000 children and families. Students in grades K-5 participated in weeklong sessions at Penn High School and the Museum exploring visual and verbal literacy utilizing a custom curriculum developed by PHM and Snite Museum educators. Each week concluded with a family day during which families of participating students were invited to the Museum for gallery tours led by their students, art-making, and refreshments.

For the third year, the Museum worked with the **Art 2 Science program** facilitated by the Notre Dame Joint Institute for Nuclear Astrophysics, Center for the Evolution of Elements. Almost 200 children in grades 2-8 spent time at the Museum exploring the kinetic works of George Rickey and the physics behind them and made their own kinetic works of art inspired by Rickey.

Students participating in the **University's Upward Bound program** (a year-round program that assists first-generation, low-income high school students with academic, cultural, and social enrichment to increase college accessibility through a variety of programming) visited the Museum multiple times over the summer to explore the concept of identity. During their time in the Museum students responded to works of art, wrote reflections on their experiences, and created a self-portrait.

Over 500 people enjoyed the **summer 3<sup>rd</sup> Thursdays @ the Snite music series** curated by Merrimans' Playhouse. Jazz concerts by performers from across the country took place outside (weather permitting) in our sculpture courtyard May-August.

Museum educators took the Museum "on the road" to the **Rainbow Childcare Center** where they worked with children ages 3-6. Educators read stories and led art-making activities in each classroom introducing children and teachers to the diversity of artworks in the Museum's collections.

Thirteen adults attended **docent classes** at both the Snite Museum and the South Bend Museum of art throughout the summer. Members of the group were selected for participation in the program in the fall of 2016 and began training in early 2017. The nine-month training course focuses on art history, teaching techniques, and projects designed to prepare the group to tour K-12 grade students visiting both museums starting in the fall of 2017.



Visual Arts Academy Students



## FRIENDS PAST EVENTS



BOARD OF DIRECTORS EXECUTIVE COMMITTEE FOR 2017-18

Left to right; Front row: Angie Faccenda – President, Robin Douglas – VP, Programs, Kari Black – Treasurer, Back row: Todd Bruce – VP, Administration, Kelli Kalisik – President Elect, Cindy Dunn – Secretary, Louise Anella – VP, Development, Barb Henry – VP, Community Relations, and Paul Stevenson – Past President



### RETIRING BOARD MEMBERS

Retiring after six years of service are Pam Austin and Tuck Langland with President, Angie Faccenda (right).

Thank you so much, Pam and Tuck, for your contributions to the Friends programs and board leadership.



## Appreciation Breakfast and Circle of Friends Award Presentation

The Appreciation Breakfast was held on June 12, honoring the Circle of Friends award recipient Susan Visser and the many volunteers and members of the Snite Museum for their annual support. Held in the Eck Visitors Center, with almost 90 in attendance, guests were thanked by Chuck Loving, Snite Museum Director, and Angie Faccenda, Friends Board of Directors President, and then treated to a documentary on the Hudson River School of artists.

Susan Visser is the 30-year director of the South Bend Museum of Art and the second person to receive this new award that highlights a local person who shares their time, talent, and treasure with the arts, the Snite Museum, and the community. Susan spoke on the long-standing volunteer docent program that is a unique collaboration between a university art museum and a public art museum.



## High School Art Day April 28, 2017

Penn High School students spent the day on campus learning from University of Notre Dame graduate students through their studio courses and observing and hearing them talk about their MFA exhibitions. In its 28<sup>th</sup> year, this opportunity is offered to area high schools on a rotating basis. The Friends organize this event to show students what it is like to continue studies in the visual arts, and offer a presentation on portfolio building during lunch. Always a full day of fun and learning for the students.



## New Rev. Hesburgh/Rev. Martin Luther King Jr. Monument

The Friends provided support to this new downtown sculpture in fulfillment of the core of their mission — to inspire others to experience and learn more about what art is, to realize its value for edification and enjoyment, and to be aware of its capacity to affect the human spirit. May these bronze portraits of Fr. Ted and MLK do just that.





FRIENDS FORUM

# Meet President-Elect, Kelli Kalisik



Kelli Kalisik originally hails from Florida and admitted when she came to Notre Dame as an undergrad the weather was a "huge adjustment." Her love of Notre Dame and the South Bend community is clear, even though she's sure she will never love the weather. Kelli found her way to the Friends of the Snite Board after returning from receiving her MA at the University of Michigan and joining the local alumni board Notre Dame of St. Joseph Valley. While serving on that board for 11 years, she got to know fellow board member Paul Stevenson, who asked if it was something she'd be interested in. Though Kelli admits art is something "out of her realms," she was excited about the opportunity to do something different and new; that's when Kelli fell in love with the Snite Museum of Art.

Last year, Kelli had the exciting opportunity to be the Chair of the Friends of the Snite Benefit Dinner. When asked what her favorite part of being involved with the Snite Museum of Art was, it was hard for Kelli to name just one. "I think people would be surprised at how much the Museum has to offer. The Snite is one of Notre Dame's best resources for the arts. In addition to enjoying the beauty and history in the collections, there is always something interesting happening at the Snite—from yoga in the galleries to our summer Jazz concert series." She is also passionate about the education programs that allow thousands of regional schoolchildren and members of the community to experience the Snite, developing their own love and appreciation for the arts.

— Christy Burgess  
Friends Board of Director



## Homes & Harvest Art & Architecture Tour Wednesday, October 11

The day will start in Elkhart, Indiana, with guided tours of both the Ruthmere Museum and historic home, and the adjacent Havilah Beardsley House. Ruthmere, its carriage house, and gardens, were built in 1908 and designed by Chicago-trained architect E. Hill Turnock for Albert R. and Elizabeth B. Beardsley. In 1945 the third owners sold it to the Beardsley Foundation, which has restored it with early twentieth-century decorations and furnishings reflecting the refined taste of the original owners and a private art collection that includes fine examples of paintings and sculptures by well-known artists. The adjacent two-story Italianate home built in 1848 for Dr. Havilah Beardsley was the first brick home built in Elkhart. The Ruthmere Foundation purchased it in 2007 and restored the interior and exterior to reflect their original appearance.

After a bus ride to Kalamazoo, Michigan, lunch will be served in the 1895 Henderson Castle, followed by a tour of this Queen Anne style house designed by C.A. Gombert of Milwaukee, Wisconsin, and now listed on the National Register of Historic Places. Wines and jams produced on site will be tasted before boarding the bus for the return trip to South Bend, Indiana.

The cost to members of the Friends of the Snite is \$99; non-member cost is \$110. Pre-paid reservations are required by September 27. Visit [sniteartmuseum.nd.edu](http://sniteartmuseum.nd.edu) for more information, or call Mary or Laura in the Friends of the Snite Office; (574) 631-5516.



IN MEMORIAM

### Dorothy "Dot" Wiekamp

We mourn the May 31, 2016 death of a founding member of the Friends of the Snite Museum, Dorothy "Dot" Wiekamp, whose generously supported the Snite Museum of Art and many other area nonprofit organizations during her lifetime.

Dot Wiekamp's stories were always delightful and memorable. A favorite one often quoted was of Dot's mother instructing Dot that she should never turn down an invitation. "Even if you are in the middle of vacuuming, leave the vacuum and go." Dot loved to go, and go she did.

The annual Friends of the Snite Museum Christmas benefit dinner topped her list of favorite local events to attend. Out came the diamonds, furs, and best dress to enjoy a gala evening chatting with friends; she loved every minute of it. However, Dot did not need jewelry and fine evening clothes to have a good time; she loved life, people, and was a positive inspiration to us all. The Friends of the Snite Museum of Art, along with the entire community, were blessed to have her for 103 years.



### Deaths of two Retired Snite Museum Staff members

We also mourn the deaths of two former members of the Snite Museum staff who passed in late 2016. Beverly Brooks worked in the Friends of the Snite office from 1994-2002, and Anne Mills worked in the main office for over 30 years. She was hired to assist Museum Director Emeritus Dean Porter, and then stayed on to assist his predecessor, Charles R. Loving, the current museum director.



Hans Sebald Beham (German, 1500-1550) *Infortunium [Misfortune]*, ca. 1541, (detail) see page 25 or more information



# 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 December 16, 2016 through June 30, 2017.

### IN MEMORY OF

**Sue Clark**

Cindy and Bill Dunn

**Philip Faccenda Sr.**

Cindy and Bill Dunn

**Harold Harrod**

Betty Gallagher and John Snider

**Helen Condon Jenkins**

Frank and Fes Smurlo

**Arnold Kaulakis**

Frank and Fes Smurlo

**Robert Kraabel**

Betty Gallagher and John Snider

**Dick Lohr**

Betty Gallagher and John Snider

**Mary Mahoney**

Betty Gallagher and John Snider

**Anne Mills**

Carol and Dean Porter

**Pat Simpson**

Betty Gallagher and John Snider

### IN HONOR OF

**Joyce McMahon Hank**

Carol and Dean Porter

**Saint Mary's College Madrigal Singers**

Carol and Dean Porter

# FRIENDS of the SNITE MUSEUM of ART

## MEMBERSHIP LEVELS & PRIVILEGES

effective March 2016

	Student / Senior age 18-25 age 60+	Associate Member	Friend Member	Supporting Member / Corporate	Patron Member / Corporate	Donor Member / Corporate	George Rickey Member / Corporate	Emile Jacques Member / Corporate	Ivan Mestrovic Member / Corporate	Luigi Gregori Member / Corporate	The Griffon Member / Corp
	\$25	\$50	\$100	\$250	\$500	\$1,000	\$1,500	\$2,500	\$5,000	\$10,000	\$20,000
Membership card and welcome gift	•	•	•	•	•	•	•	•	•	•	•
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	•	•	•	•	•	•	•	•	•	•	•
Educational programs / travel announcements	•	•	•	•	•	•	•	•	•	•	•
Invitations to receptions, openings and "Members Only" events	•	•	•	•	•	•	•	•	•	•	•
Member discount and student subsidized rate for bus trips	•	•	•	•	•	•	•	•	•	•	•
Subscription to <i>Notre Dame Magazine</i>		•	•	•	•	•	•	•	•	•	•
Catalog selection as 2 <sup>nd</sup> welcome gift			•	•	•	•	•	•	•	•	•
ROAM membership, reciprocal privileges at 200+ museums			•	•	•	•	•	•	•	•	•
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. 31<sup>st</sup> 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									•	•	•
Football ticket application (additional home/away) and home parking application										•	•

### MEMBERSHIP

SELECT YOUR MEMBERSHIP LEVEL  
(from the list above)

I choose to support the Snite Museum of Art by becoming a member of the Friends at the following level:

Individual Member  Corporate

### CONTACT INFORMATION

name(s) \_\_\_\_\_  
 address \_\_\_\_\_  
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I have enclosed a check payable to the Friends of the Snite Museum for: \$ \_\_\_\_\_

Please mail the check to: Friends of the Snite Museum of Art  
 P.O. Box 368  
 Notre Dame, IN 46556-0368

-OR- Visit [supporting.nd.edu/FriendsofSnite](http://supporting.nd.edu/FriendsofSnite) to give online (automatic payment schedules available)

-OR- Charge to my:  Visa  MasterCard  AmEx  Discover  
 number \_\_\_\_\_ expiration date \_\_\_\_\_





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*curator of photographs*

Gina Costa\*  
*marketing and public relations*

Bridget O'Brien Hoyt  
*curator of education, academic programs*

Ann M. Knoll  
*associate director*

Charles R. Loving\*  
*director, Snite Museum of Art;*  
*curator, George Rickey Sculpture Archive;*  
*curator, Charles B. Hayes Family Sculpture Park*

Sarah Martin  
*curator of education, public programs*

Elizabeth Morton, Ph.D.  
*visiting curator of African art*

Taylor Poulin  
*assistant curator of education, public programs*

Mary Rattenbury  
*coordinator, Friends of the Snite Museum*

Laura K. Rieff  
*administrative assistant, Friends of the Snite Museum*

Michael Rippey  
*multimedia producer & digital archivist*

Ramiro Rodriguez  
*exhibition coordinator*

Alexandra Schaufele  
*administrative assistant*

Cheryl K. Snay, Ph.D.  
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Kyle Thorne  
*assistant preparator*

Elizabeth Zapf  
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\*staff member for twenty years or more

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Josephine Gallagher '18  
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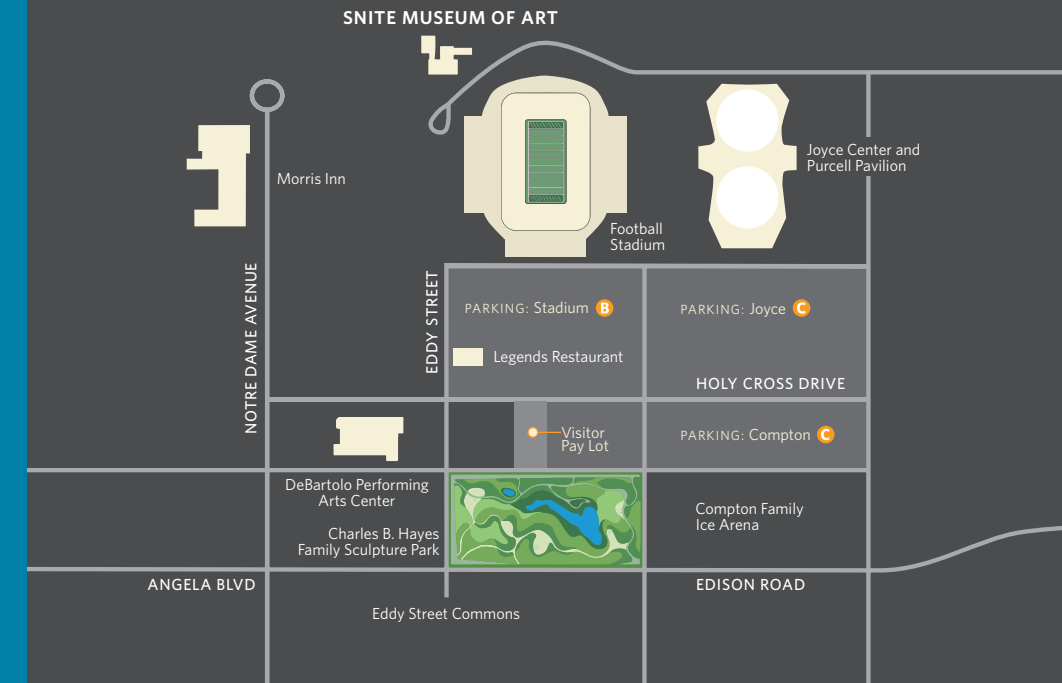
Snite Museum of Art  
University of Notre Dame

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Tuesday – Friday 10:00 a.m. – 5:00 p.m.  
Saturday & Sunday 12:00 p.m. – 5:00 p.m.  
Open until 7:30 pm every 3<sup>rd</sup> Thursday of the month.  
*Closed Mondays 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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