



Calendar of Events

January – August 2016

Snite Museum of Art University of Notre Dame

INFORMATION

Snite Museum of Art
University of Notre Dame

(574) 631-5466
sniteartmuseum.nd.edu
facebook.com/sniteartmuseum
twitter.com/snitemuseum

LOCATION + MAP

The **Snite Museum of Art** is centrally located on the University of Notre Dame campus, northwest of the football stadium.

The **Charles B. Hayes Sculpture Park** is located on the south end of campus, at the northeast intersection of Eddy and Edison / Angela Blvds.

Visit our website for visitor parking updates.

GALLERIES OPEN

Tuesday through Friday
10:00 a.m. – 5:00 p.m.

Saturday and Sunday
noon – 5:00 p.m.

Open until 7:30 pm every
3rd Thursday of the month.

Closed Mondays and
major holidays
Free admission

ENDOWED FUNDS

Edward M. Abrams and Family Endowment for the Snite Museum
Marilynn and James W. Alsdorf Endowment for Ancient, Medieval, & Early Renaissance Art
Ashbaugh Endowment for Educational Outreach
Walter R. Beardsley Endowment for Contemporary Art
The Kathleen and Richard Champlin Endowment for Traveling Exhibitions
Mr. and Mrs. Terrence J. Dillon Endowment
Susan M. and Justin E. Driscoll Endowment for Photography
Mr. and Mrs. Raymond T. Duncan Endowment for American Art
Margaretta Higgins Endowment
Humana Foundation Endowment for American Art
Fritz and Mildred Kaeser Endowment for Liturgical Art
Milly and Fritz Kaeser Endowment for Photography
Pat and Robert Kill Family Endowment for Excellence in Latin American Art
Lake Family Endowment for the Arts of the Americas, Africa and Oceania
Lake Family Endowment for Student Internships
Lake Family Endowment for the Snite Museum Library
Margreta Gibbs and James Larson Family Endowment for Excellence
Rev. Anthony J. Lauck, C.S.C., Sculpture Endowment
Virginia A. Marten Endowment for Decorative Arts
J. Moore McDonough Endowment for Art of the Americas
Everett McNear Memorial Fund
Bernard Norling and Mary T. Norling Endowment for 18th- and 19th-Century Sculpture
Rev. George Ross Endowment for Art Conservation
John C. Rudolf Endowment for the Snite Museum
Frank and Joan Smurlo American Southwest Art Endowment for Excellence
Snite Museum General Endowment
John Surovek Endowment
Anthony Tassone Memorial Art Fund
William L. and Erma M. Travis Endowment for the Decorative Arts
The Alice Tully Endowment for the Fine and Performing Arts

FRONT COVER:

Jacques-Henri Lartigue (French, 1894-1986) *Le Grand Prix*, 1913 (detail), (see page 14)

BACK COVER:

Henri Cartier-Bresson (French, 1908-2004) *Jerónimos Monastery, Belém, Lisbon, Portugal*, 1955, (see page 15)

FROM THE DIRECTOR

Charles B. Hayes Sculpture Park

Snite Museum of Art Advisory Council member Charles S. Hayes made a very generous gift to name the Notre Dame Sculpture Park in honor of his father.

Charlie's benefaction provides funds for completing the Sculpture Park for a fall 2017, "grand reopening," concurrent to completion of fly ash removal from the Park and opening of the Campus Crossroads Stadium expansion. Hayes' gift will also fund an endowment to provide for ongoing artistic programs within the Sculpture Park.

Hayes made his gift at the present time, when the Sculpture Park is rather unsightly due to construction, because he understands how the Sculpture Park and a future art museum building at that location are "keystones" to four major, sympathetic Notre Dame visions:

Creating a fine arts district.

The DeBartolo Performing Arts Center and the Charles B. Hayes Sculpture Park are in place; the School of Architecture will soon construct a new building just north of the Sculpture Park; a new art museum building will be constructed within the Sculpture Park; and the Department of Art, Art History & Design will also one day be located within this fine arts district. Peer institutions, such as Stanford University, have created fine arts districts because they understand important cultural offerings are necessary to attract the best students and faculty.

Creating a literal gateway to the local community.

In addition to sharing arts resources with the local community, this sector of campus features parking, retail, hotel, and dining options found within Eddy Street Commons. The Compton Family Ice Arena has one rink dedicated to regional youth hockey. Innovation Center makes connections between Notre Dame researchers and regional entrepreneurs.

Creating a "greenbelt" at the southern campus entrance.

Driving west on Angela Boulevard, one sees the meadow that circles the Compton Family Ice Arena, the natural landscape created within the Charles B. Hayes Sculpture Park, the Irish Green great lawn, tree-lined Notre Dame Avenue, and Cedar Grove Cemetery. This "greenbelt" creates a gracious, natural southern entrance to campus.

Creating a sacred space.

The theme of the Sculpture Park exhibition is *Reclaiming our Nature*. This not only refers to creative transformation of an historic landfill to a wetlands and prairie, but also to the selection of some sculptures to express humankind's universal desire for spiritual transcendence.

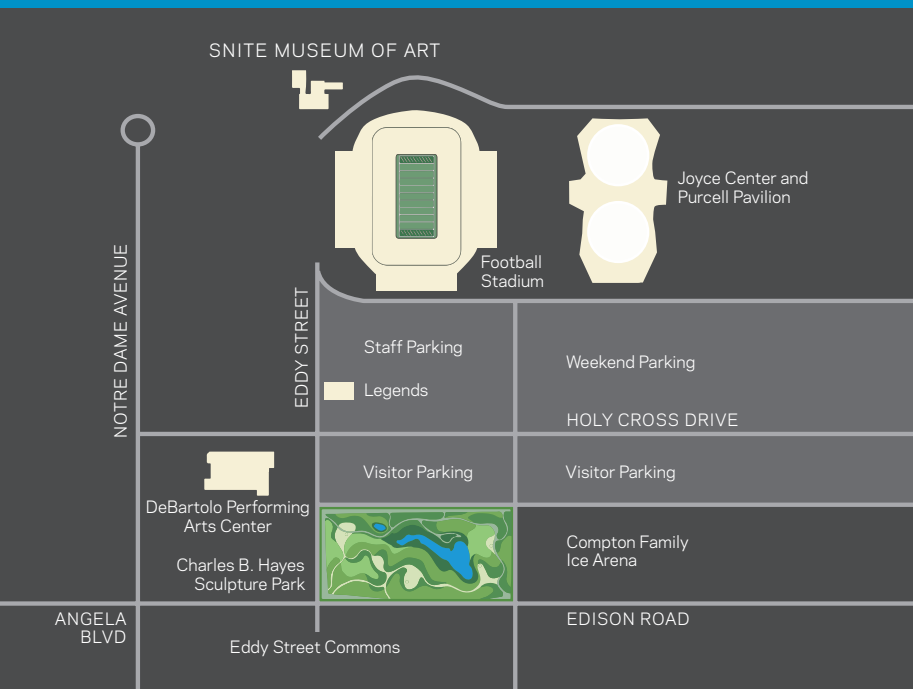
The Museum has engaged celebrated American landscape architect Michael Van Valkenburgh to reimagine the portion of the Sculpture Park that is presently affected by fly ash removal. During the summer of 2016 the remainder of the Sculpture Park will be graded to create a central valley and berms will be added for the display of sculptures. Additional lighted and paved pathways will be created; more limestone seating elements will be installed; trees, shrubs, and grass will be planted; a main entrance will be created at the corner of Angela Boulevard and Eddy Street; and a natural stone amphitheater might be added for concerts, poetry readings, and tour groups.

Sculptures will include reinstallation of the Richard Hunt *Maquette for Wing Generator* sculpture, reinstallation of the two Deborah Butterfield horse sculptures (recently on view at the Denver Botanic Garden), installation of the Jaume Plensa sculpture that was recently acquired by Advisory Council members Bill and Julie Ballard, and potential installation of a commissioned, site-specific public artwork.

Plans for the fall 2017, "grand reopening" include a talk by Michael Van Valkenburgh, a symposium featuring living artists represented within the park, an updated Sculpture Park publication, and smartphone interpretive programs. The Museum is also in conversation with local entities regarding a potential 2017 farm market within the Park and we may feature food trucks there during spring and fall of 2017.

I am deeply grateful to Charlie Hayes for making this timely and strategic gift that preserves this unique campus space for artistic and education programs, community outreach, spiritual reflection, and contemplation of nature.

- Charles Loving
Director, Snite Museum of Art
Curator, George Rickey Sculpture Archive



EXHIBITIONS

In Dialogue: Henry Mosler, *Forging the Cross*

O'Shaughnessy Galleries
January 10 – March 13, 2016

In Dialogue is a series of exhibitions featuring single works of art from the permanent collection that are not normally on view. By focusing on one object and inviting scholars from different disciplines to respond to it, we can share the riches of the Museum and come to a deeper understanding of the work, the artist, the context, and the very process of interpretation.

Henry Mosler's painting, *Forging the Cross*, (ca. 1904) was selected for this project because its subject appears so familiar and its style so recognizable that its meaning seems obvious and universal. Yet, each writer saw the painting in his or her own way. In the accompanying brochure, Abigail Palko, associate director of the Gender Studies Program; Dan Graff, director of the Higgins Labor Program at the Center for Social Concerns; Bill Purcell, associate director of Catholic Social Tradition; and Cheryl Snay, curator of European art, approached the painting from their respective fields of study. To achieve a true dialogue, visitors, too, will be invited to leave their thoughts and responses in a notebook available in the gallery.

The painting, which was given to the University of Notre Dame in 1950 by the artist's daughter, has been in storage for years in order to make room for newer acquisitions. Recently discovered archival material and related drawings in Cincinnati shed new light on Mosler's painting, underscoring the point that meaning does not stop when a work leaves the studio.



Henry Mosler was a German-born, Jewish-American artist who grew up in Cincinnati, Ohio. Early in his career, he worked for *Harper's Weekly* supplying illustrations of military life during the Civil War. After finishing his military service in 1863, he went to Europe, to study art at the Düsseldorf Academy and later in the studios of academic artists in Paris. He was the first American artist whose work was purchased by the French government and displayed at the Luxembourg Palace, then the country's prestigious museum of contemporary art. He returned to the United States in 1894, setting up his own studio in Manhattan, where he excelled at producing wholesome scenes of rural life.

Henry Mosler (American, 1841-1920)
Forging the Cross, ca. 1904
oil on canvas, 46.5 x 67.25 inches
Gift of Mrs. J. Fuller Feder, New York
1950.003

New to the Collection: *Twentieth-Century Photographs*

O'Shaughnessy Galleries
January 17 – March 13, 2016

This group of over 60 photographs, acquired by the Museum from 2013 to the present day, includes portraits, photojournalism, fashion and advertising photography, as well as intentional works of fine art. The images reflect the evolution of artistic styles over the course of the century, and the influences of Pictorialism, Modernism and Abstraction, Futurism and Cubism, Regionalism and the American Scene. Even Conceptualism and Earth Art can be seen in the images. Moreover, this group of photographs reveals an unintentional survey of the changing technology of photography, from platinum and silver developed out prints to photogravure. A range of color photography processes are also represented, some of them now almost extinct, including carbro printing, dye imbibition, and silver dye bleach printings. These make a fascinating comparison to the contemporary digital inkjet printing techniques.

An interesting group among them document the Civil Rights movement, including photographs by Danny Lyon, Ernest C. Withers, Moneta J. Sleet Jr., and Dan Budnik. There are also several images representing the landscape of the American Midwest, including works by Wright Morris, John Szarkowski, George A. Tice, and Terry Evans. Several of the photographs in the exhibition were intentionally acquired in anticipation of the forthcoming survey publications of the photography collection.



David Edwards (American, born in 1940)
Kosan, A Kazakh Eagle Hunter, Tolbo Valley, Bayan-Ölgii, Mongolia, 1998
silver dye bleach print, 22 x 28 inches
Acquired with funds provided by the Humana Foundation Endowment for American Art
2015.026.001

EXHIBITIONS

African-American Voices

O'Shaughnessy Galleries

January 24 – March 13, 2016

This exhibition features African-American artworks from the permanent collection of the Snite Museum of Art.

A centerpiece is Richard Hunt's *Maquette for Wing Generator*, 1982/2010, which developed one of Hunt's major themes—hybridization of the Greco-Roman winged victory motif with mythological bird forms found on African artworks. The sculpture is a prototype for a gravesite monument, commissioned through the will of Hunt's deceased friend, Hobart Taylor Jr. Taylor achieved victory through a successful private and public life as a civil rights lawyer, an attorney for the City of Detroit, a member of President Lyndon Johnson's staff for the enactment of civil rights legislation, and a successful corporate lawyer. The winged victory motif also symbolizes the Christian victory of life after death.

An avid collector of African art, Hunt owns iron staffs featuring abstract bird forms. His use of this symbol in *Wing Generator* acknowledges the traditional meaning associated with the staffs: birds are associated with the mind and with personal destiny. This metaphor is especially significant for *Wing Generator*, because Taylor's only requirement for the memorial sculpture (communicated through his will) was that it include the phrase "There are no barriers to the mind."

Richard Hunt (American, b. 1935)
Maquette for Wing Generator, 1982/2010
Cor-Ten Steel, 59 x 48 x 60 inches
Acquired with funds provided by Judith H. Kinney
2010.030



No Cross, No Crown: Prints by James Barry

Milly and Fritz Kaeser Mestrovic Studio Gallery

January 24 – April 17, 2016

The Snite Museum presents an exhibition of 28 monumental prints by the Irish Catholic artist James Barry, many of them life-time impressions, recently acquired from the Nancy and William L. Pressly Collection with the support of the F. T. Stent Family of Atlanta.

James Barry (1741–1806) was born in Cork, made his artistic debut in Dublin, and was awarded membership in the Royal Academy in London in 1773, although he was later expelled for his belligerence and acrimony. The series of six murals he painted to decorate the Great Room of the Royal Society of Arts in Adelphi from 1777 through 1783 is his claim to fame. Included in the exhibition is a complete set of the prints he made after these grand paintings, once referred to as Britain's answer to Michelangelo's Sistine Chapel ceiling. The prints, which were made after the decorative program was completed, differ from the paintings in important ways and stand as an independent testament to Barry's development as an artist, political thinker, and social commentator.

Barry's prints are significant in the history of print-making and eighteenth-century trans-Atlantic studies for their scale, their technical innovations, and the role they played in his creative process. These are not mere reproductive prints, but rather charts illustrating Barry's evolving positions on hot political, artistic, and commercial issues of the day. Peppering his religious and historical works with portraits of his contemporaries, such as the philosopher Edmund Burke and the politician William Pitt, the ensemble reads like a *Who's Who* of British society in the late 1700s.



A fully illustrated catalog written by Catherine Bindman and Armin Kunz, experts in old master prints, with a preface by the collector accompanies the exhibition. William Pressly's newly released tome *James Barry's Murals at the Royal Society of the Arts* (Cork, 2015) will be available to visitors in the gallery.

James Barry (Irish, 1741–1806)
King Lear and Cordelia, 1776 / ca. 1790
etching with engraving in black ink, 19.5 x 22.2 inches (sheet)
Snite Museum of Art: The William and Nancy Pressly Collection
acquired with funds provided by the F. T. Stent Family
2015.001.001

EXHIBITIONS

The Portage Path: Returning to Our History

Scholz Family Works on Paper Gallery
January 31 – April 3, 2016

The Snite Museum of Art commissioned artist Kay Westhues to document some aspect of the local area as part of South Bend's 150th anniversary. She selected the St. Joseph River to Kankakee River portage. This four- to five- mile-walking trail was the only overland segment of an ancient water route between the Great Lakes region and the Gulf of Mexico. Native Americans first utilized the portage and then French explorers and fur traders used it to travel from Detroit to New Orleans. While now largely forgotten, the portage was a primary reason why a city grew at the "south bend" of the St. Joseph River.

Artist Kay Westhues describes her project,

As there was no actual trail to photograph, I decided to suggest the idea of a pathway in each of the images. They were taken in the approximate area of the original route, and I did not try to conceal the human-made changes that have taken place along it. The St. Joseph River and some of its branches still reflect the pastoral beauty once acclaimed in descriptions of the area by eighteenth-century writers; other tributaries have been channeled underground. The 500,000-acre Grand Kankakee Marsh was drained in the nineteenth century, turning the Kankakee River into a large drainage ditch; an ethanol plant now makes use of its headwaters.

Kay Westhues (American, b. 1961)
Grapevine Creek, 2015
archival pigment photograph, 30 x 20 inches
Acquired with funds provided by the Humana Foundation Endowment for American Art
2015.049b



2016 BFA/MFA Candidates Thesis Exhibition

O'Shaughnessy Galleries
April 8 – May 15, 2016

Public Reception:
Friday, April 8 from 5:00–7:00 p.m.

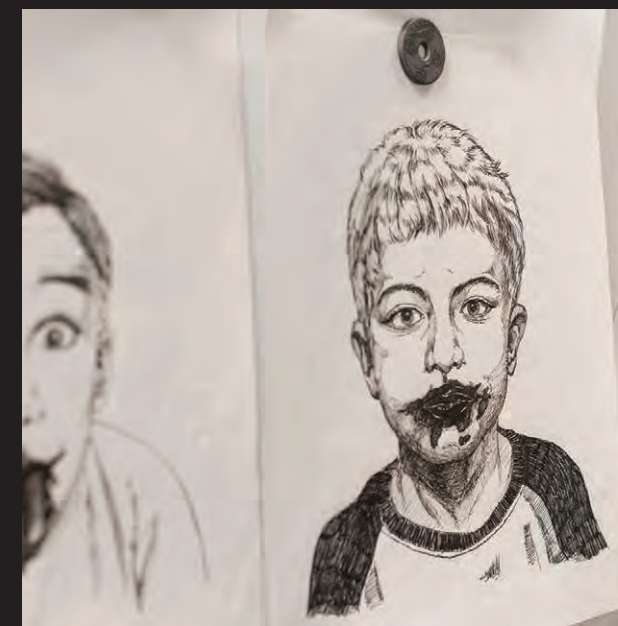
This annual exhibition is comprised of the culminating thesis projects created by the students graduating with either a BFA or MFA degree from the University of Notre Dame Department of Art, Art History & Design.

Top row, left to right:

Troy Aiken at work in his ceramics studio
Lucas Korte at work in his painting studio

Bottom row, left to right:

Kevin Phaup working in the Westlake Design Studio
Illustrations by Yan Zhang
Photographs by Christopher Dant



EXHIBITIONS

The Promise of the Vatican Library

Milly and Fritz Kaeser Meštrović Studio Gallery
May 1 – May 22, 2016

Organized in conjunction with a conference of the same name, this exhibition will feature about 12 works from the Vatican Library's holdings, including original Greek and Latin manuscripts, a fifteenth-century music sheet, numismatics, maps, and drawings.



Gallery Talk by
Barbara Jatta,
curator of
Graphic Arts
at the
Vatican Library

Monday, May 9 at 5:30 pm



UPCOMING EVENTS SPRING 2016

3rd Thursdays @ the Snite

Mark your calendars for the third Thursday of 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 will be open for viewing on these evenings.



January 21

Finding Vivian Maier (2013)

Film Screening (83 min., not rated)

Take a journey to discover the mysterious and fascinating Vivian Maier, a nanny by profession, but a street photographer by passion. This screening will be the first time this film has been shown in our area. Before the film, join photography curator David Acton in the *New to the Collection* exhibition for a discussion of street photography.

Vivian Maier (American, 1926-2009)
Untitled (Woman and Man Seated on Fire Hydrant), nd
silver gelatin print, 12 x 12 inches
Acquired with funds provided by the Milly and Fritz Kaeser Endowment for Photography
2012.008.002



February 18

Figure It Out*

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.



March 17

Artist Talk

The Path (Now) Less Traveled

Rediscover a centuries old walking trail between the St. Joseph River and the Kankakee River/Grand Kankakee Marsh once used by Native Americans, European traders, settlers, and missionaries. Commissioned by the Museum to document an aspect of the local area as part of the City of South Bend's 150th anniversary, photographer Kay Westhues focused on this now almost hidden route. Westhues will share the history of the portage path, the documenting of the site, and the future of the area.

Kay Westhues, American
The Portage Landing at the St. Joseph River (now Pinhook Lagoon) 2015
archival pigment photograph, 30 x 20 inches
Acquired with funds provided by the Humana Foundation Endowment for American Art
2015.049a

April 21

Paint Me a Picture, Tell Me a Tale

Celebrate the art of storytelling visually and verbally. Professional storytellers Sally Perkins and George Schricker, along with activities in the galleries, will bring works of art to life for visitors of all ages.



Evelyn K. Suina, (Cochiti Pueblo, American, b. 1940)
and Joseph D. Suina, (Cochiti Pueblo, American, b. 1943)
Cochiti Storyteller, ca. 1985
clay and paint, 6 x 4.5 x 5 inches
Gift of Arthur M. and Dagny Diamond
Collection of Pueblo Pottery of New Mexico
2013.033.002

UPCOMING EVENTS



Public Reception for Winter Special Exhibitions

Friday, February 12
5:00 – 8:00 p.m.

All are invited to attend a celebration of the five special winter art exhibitions. Enjoy a cash bar, complimentary refreshments, and the opportunity to hear the museum curators speak briefly about the exhibitions. Our thanks to UND graduate student Luis Rosas Luengas who has agreed to play his classical guitar during the reception.



Family Night @ the Snite Spring Break ARTventure!

Thursday, April 7
5:00 – 7:30 p.m.

Go on an ARTventure this spring break! Don't pack your suitcase; pack your imagination for a trip around the world at the Snite Museum of Art. Enjoy gallery adventures, meet world travelers, shake your stuff in a world music dance party, make art about your journey, and fuel up with refreshments. Free and open to all.

SUMMER 2016

3rd Thursdays @ The Snite Music Series



The Museum is getting jazzy again this summer. We're bringing back the popular jazz concerts in the Mary Loretto & Terrence J. Dillon Courtyard and again working with Stephen and Mary Merriman of Merriman's Playhouse to find some remarkable artists from around the county. We're also developing a few new features for the evenings that will be sure to surprise and delight.

Join us for some amazing jazz in the courtyard from 5:00 – 7:30 p.m. on: May 19, June 16, July 21, and August 18.

To make sure you stay up to date, join our email list to receive updates and reminders about **3rd Thursdays @ the Snite** and many other programs.

Visit our website sniteartmuseum.nd.edu to sign up.

You won't want to miss a single thing at the Snite in 2016!



Summer Family Days @ the Snite

Every Family Day includes gallery activities, art making, refreshments, and much, much more. Family Days are great ways for families to connect and get creative, take place from 1:00 – 5:00 p.m., and are always free and open to all.

Sunday, June 19 Home Sweet Home

Make yourself at home at the Snite Museum. Discover how and where people lived hundreds of years ago, what they used at home, and maybe even do a little redecorating of your own.

Sunday, August 7 Birds of a Feather

There will be a whole lot of fun flying around the Museum! Do some bird watching in the galleries and make some new feathered friends.

Photographs

When Jacques-Henri Lartigue was seven years old his father gave him his first camera. Unaware of its limitations he effortlessly photographed exciting events in the life of an affluent boy in the 1910s. He progressed from images of kites, bikes, and go-carts to automobiles, gliders, and airplanes. Jacques-Henri and his older brother Zissou witnessed flights by aviation pioneers such as Gabriel Voisin and Louis Blériot; they went to motor races like the Coupe Gordon Bennett and the Grand Prix de l'Automobile Club France. Lartigue's famous photograph *Le Grand Prix* represents René Croquet and his mechanic in their Théodore Schneider race car, competing in the 1913 race at Amiens. The teenage photographer used his German ICA camera to expose an 9 x 12 cm glass plate negative. Standing on the roadside he tried to follow the passing car; but neither he nor his camera were fast enough. The distortion of the image resulted from the velocity of the subject, and the camera's relatively slow focal plane shutter, which opened a slit in an upward motion. The truncated composition, oval wheel, and blur of the pavement and roadside figures, all emphasize the visual sensation of speed.



Throughout his influential career Paul Outerbridge Jr. tried to bring modern design and techniques to commercial photography. After studying commercial design, he learned the basics of photography in the Army Signal Corps during World War I. Back in New York, he studied with Clarence H. White and planned a career as a commercial photographer. To refine his composition, lighting, and printing skills he made an independent series of still life studies. This is one of those personal experiments, representing a group of small objects as if they were an advertisement. He arranged them in a *Cubist* composition of straight lines and contours that cross and overlap to emphasize depth and intervening space. In 1929 Outerbridge

opened a studio in New York where he produced commercial and editorial projects for magazines like *Harper's Bazaar* and *House Beautiful*. In the early 1930s he began to explore color photography and the technique of carbonyl printing. Outerbridge built his own studio and laboratory for color, and his expertise placed him in demand as commercial photographer. His technical manual *Photographing in Color*, published in 1940, explained the newest technology, materials, and procedures with high quality color illustrations.

When most photographers adopted the hand-held camera in the mid-twentieth century, Henri Cartier-Bresson became the leading exponent of candid photography. He studied painting before taking up the camera in 1932, under the influence of André Kertész and Gyula Halász, aka Brassai. Cartier-Bresson discovered his natural talent for capturing events in their key moments. He bought a 35 mm Leica camera, small enough to conceal, and work undetected in a crowd. He used a sharp, 50 mm lens and fast black and white film, but never a flash. Cartier-Bresson composed his images through the camera viewfinder on site, not in the enlarger in the darkroom. After World War II he joined several colleagues to establish Magnum Photos, which became a leading international distributor of images for newspapers and magazines.



In 1955 Cartier-Bresson was working in Portugal for Magnum, when he came upon this scene in the church of Santa Maria at the Jerónimos Monastery. A priest was hearing a woman's confession at a simple *prie-dieu* confessional along the church nave. The pyramidal shape of their combined forms direct our gaze up along a vertical axis marked by the carved pier. The most poignant detail of this visual sacrament may be the young woman's white hand near the center of the composition, which points heavenward.



Photographs, cont.

The first photographer to create high-quality aerial photographs with aesthetic intent, William Garnett expanded the vision of a broad public in the era of American picture magazines. He was a forensic photographer for the Pasadena Police Department before being drafted into the Army during World War II. Discharged on the East Coast in 1945, he hitched a ride back to California on a transport. "The airplane was full," he later recalled, "but the captain let me sit in the navigator's seat so I had a command view. I was amazed at the variety and beauty of these United States. I had never seen anything like that . . . I changed my career." Garnett used the G.I. Bill to attend flight school and secure a pilot's license, and purchased his first small plane in 1947. He flew around California and other Western states in his plane, shooting creative images that often resemble Abstract Expressionist paintings or views through a microscope. Garnett's photographs of the construction of a large postwar real estate development near Los Angeles were published in *Fortune* magazine in 1954. Afterwards he piloted himself around the world, capturing aerial views for American magazines, while also exhibiting his creative photographs.

previous spread, left
Jacques-Henri Lartigue (French, 1894-1986)
Le Grand Prix, 1913
gelatin silver print, 11 x 14 inches (image)
Acquired with funds provided by Jack B. Smith Jr.
2015.045.003

previous spread, middle
Paul Outerbridge Jr. (American, 1896-1958)
Cheese and Crackers, 1922
platinum print, 4.625 x 3.563 inches (sheet)
Acquired with funds provided by the Edward M. Abrams and Family Endowment
2015.052

previous spread, right
Henri Cartier-Bresson (French, 1908-2004)
Jerónimos Monastery, Belém, Lisbon, Portugal, 1955
gelatin silver print, 17.688 x 11.75 inches (image)
Acquired with funds provided by Arthur J. Decio in memory of Rev. Theodore M. Hesburgh, C.S.C.
2015.039
Permission to reprint courtesy of Magnum Photos



William Garnett (American, 1916-2006)
Four-Sided Dune #12, Death Valley, 1954
gelatin silver print, 19.875 x 15.875 inches (sheet)
Acquired with funds provided by the Frank and Joan Smurlo Endowment
2015.062

European Art

The addition of an exceptional and very rare Menecy sauceboat (ca. 1755) to the Virginia A. Marten Decorative Arts Collection strengthens the Museum's holdings of eighteenth-century French decorative arts. The Menecy Manufactory was established by François Barbin (1691-1765) first on the grounds of the Duke of Villeroy's château and later in 1750 transferred to the nearby town, about 20 miles southeast of Paris. Barbin had been producing both faience and porcelain in the faubourg Saint-Antoine in Paris before then but was sued by the Vincennes Manufactory for infringement of their monopoly in 1748. As a result, he moved out of the city and under the protection of the Duke of Villeroy. After Barbin's death in 1765, the lease for the manufactory was purchased by partners at the Sceaux Factory and moved to Bourg-la-Reine, a suburb of Paris about 5.7 miles from the city center.

Jean-Claude Duplessis (1699-1774) designed the colliding wave form, which came to epitomize the rococo style, for the Vincennes factory. One other example of this shape, now at the Musée des Arts Décoratifs in Paris, is known. Similar wave-like motifs and color palettes are found in the soup tureen from Sceaux, also in the Marten Collection.

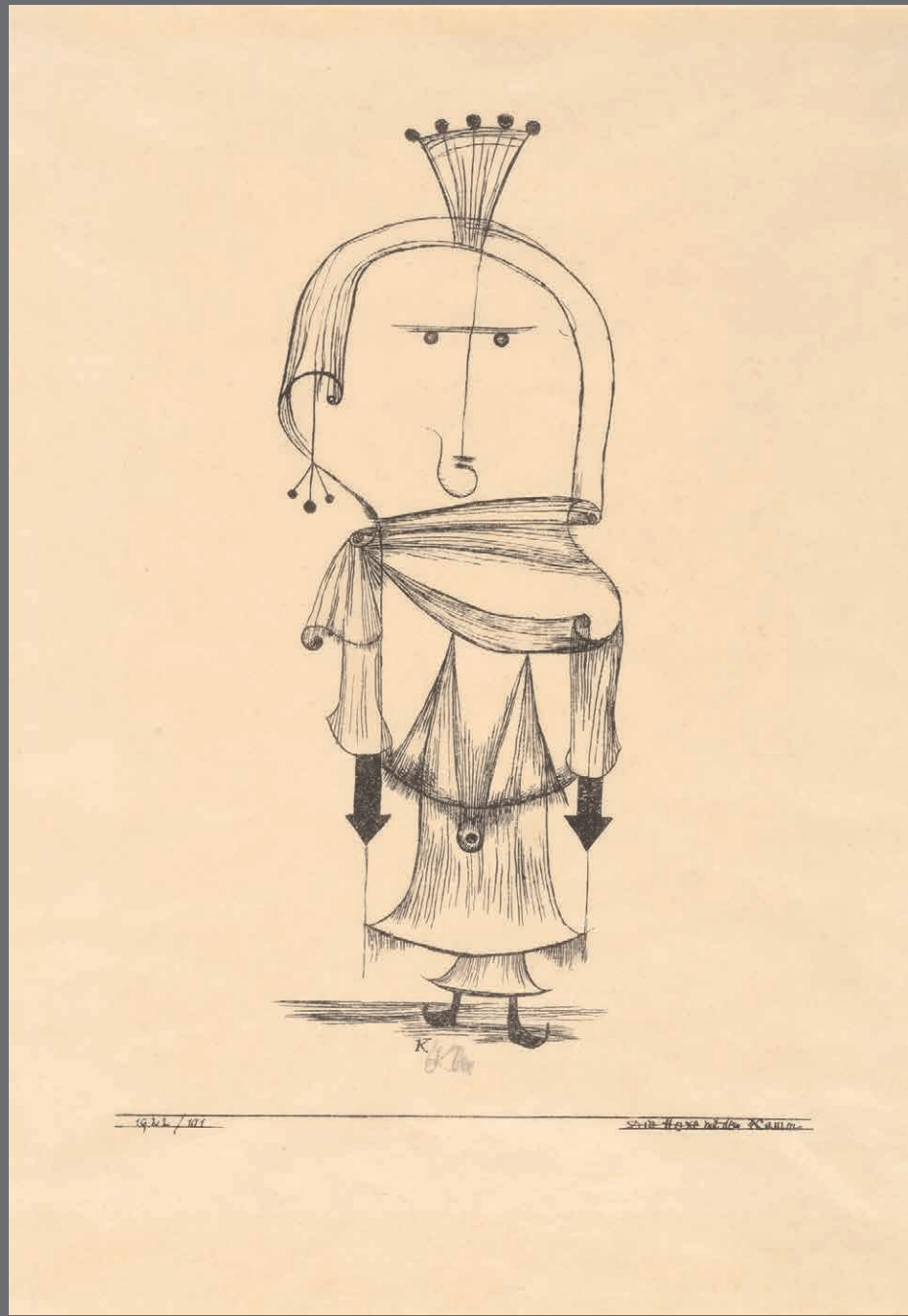


Menecy Factory (French)
Sauceboat, ca. 1755
soft-paste porcelain, 4.1 x 9 x 7.3 inches
Acquired with funds provided by the Virginia A. Marten Endowment for Decorative Arts
2015.033

RECENT ACQUISITIONS

European Art, cont.

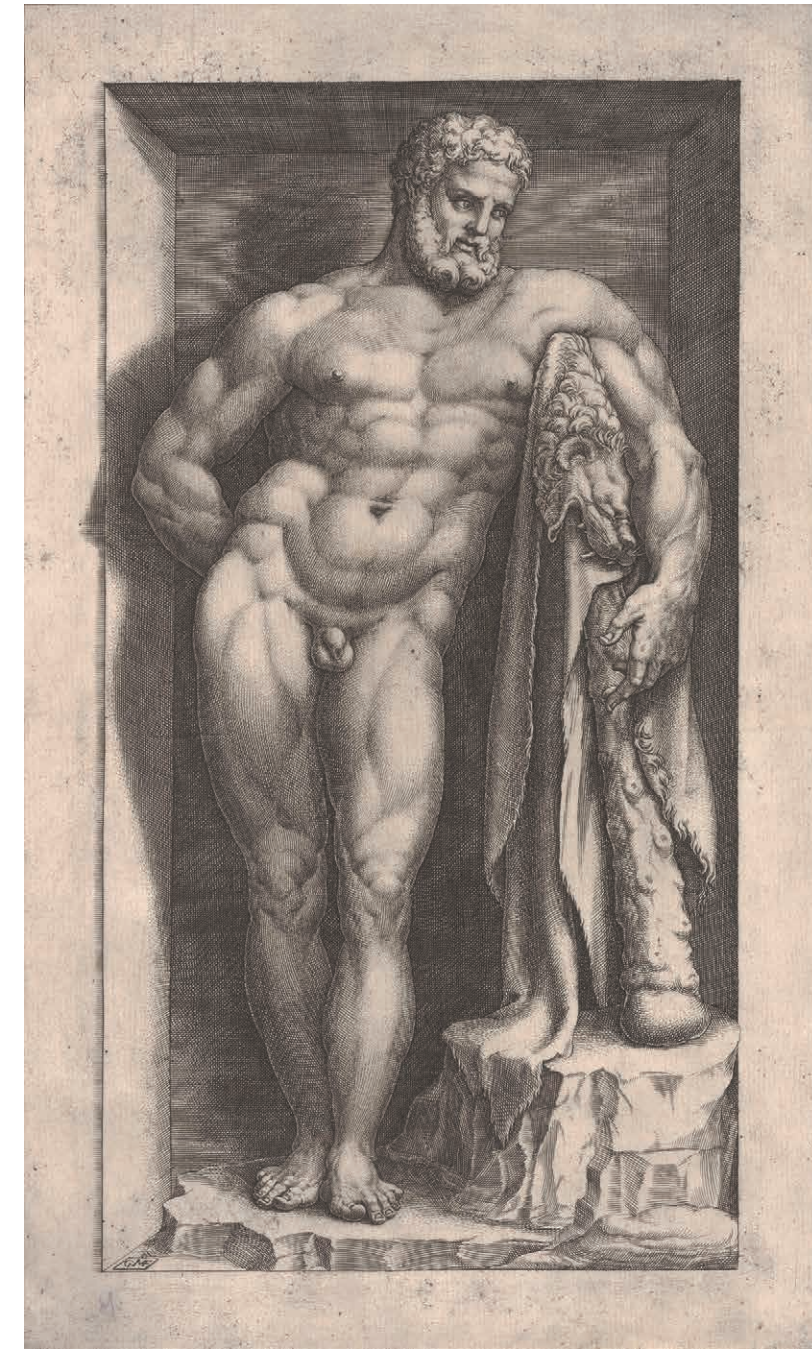
The acquisition of Paul Klee's *The Witch with the Comb* expands our collection of early twentieth-century works on paper. An example of Klee's work at the height of his career when he was teaching at the Bauhaus, this lithograph shows his transition from German Expressionism to Surrealism. The artist is known for his simple, sometimes deceptively naïve stick figures, which nevertheless portray deeper, more sophisticated psychological tensions. Inspired by Georges Braque and Pablo Picasso's Cubism, Klee's witch confronts the spectator with a mask-like face topped with a Spanish comb in her hair and one dangling earring. She is a disconcerting mixture of threatening seductress, *femme fatale*, and a Dr. Seuss character. His figures are often a combination of biology and machinery, much like his more famous *Twittering Machine*, a watercolor and pen drawing made in the same year. Here, his witch has a cylindrical body with arrows for hands.



Paul Klee (Swiss, 1879–1940)
The Witch with the Comb, 1922
lithograph on Japan wove paper
15.6 x 11.1 inches (sheet)
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art
2015.040

Prints and drawings after antique models are especially instructive given the Smithe Museum's strength in academic art. The Museum added to its growing print collection an engraving of the *Farnese Hercules* by Giorgio Ghisi made in 1570 illustrating the growing interest in ancient art during the sixteenth century. Farnese Pope Paul III directed excavations at the Baths of Caracalla in 1540 during which time the marble sculpture of Hercules by the sculptor Glycon (third century CE) was discovered. Records show that the sculpture was on display in the Farnese Palace in 1556 and prints made after it were published in the 1560s. Ghisi may have seen the sculpture himself, but more likely made his engraving after a drawing provided to him by another artist for the purpose of producing a print. Ghisi was a reproductive printmaker whose work was essential in transmitting the ideals and principles of both his contemporaries, such as Michelangelo, and of antiquity broadly throughout Europe. As an example of Mannerism, it illustrates the characteristics of tension, exaggeration, and artificiality typical of that style. Beginning in the late fifteenth century, artists looked to ancient Greek and Roman art as exemplars of beauty. When academies of art emerged in the late 1500s and organized into more formal institutions in the 1600s, their founders identified ancient art as a source of inspiration and as an aesthetic paradigm upon which artistic training was based for the next 300 years.

Giorgio Ghisi (Italian, 1520–1582)
Farnese Hercules, late 1570s
engraving on laid paper with watermark, first state of three, 14.5 x 8.6 inches (sheet)
2015 Art Purchase Fund
2015.059



EDUCATION — ACADEMIC PROGRAMS

Notre Dame student participation within Snite Museum programs dramatically increased during the Fall 2015 semester: 3,494 students visited the Museum as part of fall-semester classwork (57% more than last fall); 1,082 students took advantage of co-curricular programs such as Snite Salons, yoga, meditation, Tai Chi, and student club activities; 253 students participated in Snite Museum internal programs such as student advisory group meetings, gallery teacher education, and internships.



- top Musical performance during Snite@Nite
- bottom left ND class discussion led by student gallery teacher
- bottom middle Guided meditation
- bottom right Yoga session



EDUCATION — PUBLIC PROGRAMS



Art Beat 2015

This past summer the Snite Museum rejoined Art Beat, the day-long celebration of visual, performing, and culinary arts in Michiana. Unfortunately, it was a very rainy day, but the Museum filled a double booth space with fun art making for all ages and smiling (though damp) volunteers. We distributed information on the Museum and its exhibitions, along with buttons and pencils to the art fans who braved the weather.



2015 Fall Family Night

On October 29 we held our second Fall Family Night @ the Snite and 200 people attended. Families enjoyed trick-or-treating in the galleries, spooky art making, a hay ride through campus, a dance party, and tasty refreshments. A spooktacular time was had by all!



MUSEUM NEWS

Two New Advisory Council Members

Mr. James Salkeld O'Connell Sr. is a "Double Domer," having received both a B.A. (English) and a MBA from the University of Notre Dame. He is President of Jim Koons Automotive Companies, which manages 25 franchises in 17 locations in the Mid-Atlantic Region and is ranked as one of the largest dealership groups in the nation. Koons has received many awards including "Best Place to Work" by the *Washington Business Journal* five years in a row. His wife Barbara is a graduate of St. Mary's College and they have five children, three of whom attended Notre Dame and two attended St. Mary's. One child is an artist.



Anna Katelynn Rogers received a M.A. in Art History from the University of Notre Dame and she is presently pursuing a Ph.D. at Virginia Commonwealth University. She served as the James and Joan Bock Intern at the Snite Museum of Art and worked as associate curator at Ruthmere Museum, Elkhart, Indiana. She is engaged to artist Benjamin Sunderlin, who received his MFA from the University of Notre Dame. Filling a "recent graduate" position on the Snite Museum of Art Advisory Council, Rogers helps the other Council Members understand student concerns and priorities.



Laura Rieff Joins Museum Staff

Laura Rieff is the new administrative assistant for the Friends membership program of the Snite Museum. She processes membership renewals and assists Friends Coordinator Mary Rattenbury with Friends' receptions, bus trips, education programs, and the Christmas Benefit Dinner. She is also the warm and gracious individual who responds to telephone inquiries.

She jumped at the opportunity to work for the Snite Museum of Art and to learn more about art because she and her husband enjoy visiting museums when they travel. More specifically, she especially enjoys working Snite Museum 3rd Thursday evening programs and she delighted in being able to participate in the annual Friends Christmas Benefit Dinner.

Rieff has a B.S. in marketing and advertising from Indiana University South Bend. She previously worked for Notre Dame Development and at Knollwood Country Club. Her Snite Museum position is part-time; she spends the balance of her day as a real estate broker.

Husband Craig and son Ryan are attorneys. Daughter Lauren works in the South Bend Prosecutor's office. She enjoys traveling "any time, any place," hearing live music, dancing, and volunteering for Parrot Heads in Michiana (local fans of Jimmy Buffet who contribute time and funds to area charities).



The Snite Museum Collection: Out and About

Their Audience, ca. 1925, by Walter Ufer is currently on view at the Denver Art Museum in the exhibition *A Place in the Sun: The Southwest Paintings of Walter Ufer and E. Martin Hennings*. After the exhibition closes April 24, it will go to the Philbrook Museum of Art in Tulsa, Oklahoma, from May 29 through August 28. The exhibition of about 40 paintings by these two German-American artists shows how they applied their academic training acquired in Munich to uniquely American subjects in the Southwest, namely Taos, New Mexico. The catalog edited by Thomas Brent Smith includes contributions from Dean Porter, director emeritus of the Snite Museum, and is co-published by the University of Oklahoma Press.



Elisabeth Louis Vigée-LeBrun (French, 1755-1842)
Portrait of Marguérite Baudard de Saint James, Marquise de Puysegur, 1786
oil on panel, 54.75 x 41 inches (frame)
Gift of Mrs. Fred J. Fisher
1951.004.015

One of the Museum's most popular works, *Portrait of Marguérite Baudard de Saint-James, Marquise de Puysegur* by Elisabeth Louise Vigée-LeBrun, painted in 1786, is on loan to the Metropolitan Museum of Art, New York, until May 15 for their retrospective of the artist's work. The exhibition will travel to the National Gallery of Canada, Ottawa, from June 10 through September 12 and is accompanied by a scholarly catalog written by eighteenth-century art expert



Walter Ufer (American, 1876-1936)
Their Audience, ca. 1925
oil on canvas, 47.25 x 57.25 inches (frame)
Gift of the Walter and William Klauer Family
1960.018.005

Joseph Baillio, Metropolitan Museum Curator Katharine Baetjer, and National Gallery of Art Chief Curator Paul Lang. Vigée-LeBrun was the official portraitist of Marie Antoinette, Queen of France, and was one of the first women accepted into the Royal Academy of Painting and Sculpture in the eighteenth century. She is best known for infusing her subjects with a light, casual air embraced by Louis XVI's and Marie Antoinette's court.

The Snite Museum Collection: Out and About, cont.



Käthe Kollwitz (German, 1867–1945)
Lovers, cast ca. 1954
bronze, 28.5 x 19 inches
Gift of Anneliese Grunebaum
2002.024

Grace Hartigan (American, 1922–2008)
The King is Dead, 1950
oil on canvas, 65 x 96.5 inches
Acquired with funds provided by Mr. Al Nathe
1995.023



Käthe Kollwitz's bronze cast *Lovers* will be included in the exhibition *Gussgeschichte(n)* at the Käthe Kollwitz Museum in Cologne, Germany, from March 3 through June 5. The exhibition brings together examples of her work in plaster, zinc, bronze, and other metals produced both during her lifetime and posthumously. The publication of the first catalog of Kollwitz's sculpture will accompany the exhibition and will include related prints and drawings. The Snite Museum's bronze is especially important because it is an early cast, ca. 1954, made from the artist's original plaster model (now in the Museum of Fine Arts, Boston) of 1913.

The Denver Art Museum requested the Snite Museum's Grace Hartigan painting, *The King is Dead*, 1950, for their groundbreaking exhibition *Women of Abstract Expressionism* opening June 12 through September 25. Described as "pivotal" by the curators of the exhibition, *The King is Dead* will be situated among the works of other artists who participated in the mid-century movement, including Lee Krasner, Elaine de Kooning, Joan Mitchell, and others. The exhibition is accompanied by an original video and an illustrated exhibition catalog.

FRIENDS OF THE SNITE MUSEUM — UPCOMING EVENTS

Art and Architecture Trips Planned for 2016

Please stay tuned for detailed information on these trips that are in the planning stages. Brochures will be mailed to Friends members :

Alfred Stieglitz in the 19th Century and Van Gogh's Bedrooms at the Art Institute of Chicago, March 15.

Alfred Stieglitz was an American photographer and modern art promoter who was instrumental over his fifty-year career in making photography an accepted art form. An informative lecture will take place en route by Snite Museum Curator of Photography, David Acton.

Indiana University Art Museum and Brown County, June 14 and 15.

This will be a two day/one night trip that will swing through southern Indiana and the highlights of the area. Accommodations, tours of IU Art Museum, the Benton Murals, Columbus architecture, and the T. C. Steele historic site in Nashville, along with some meals, will be included in the price.

8th Annual ArtPrize Competition in Grand Rapids, Michigan, September 21 – Oct. 9

This weekday trip will introduce you to the scope and appeal of this unique event in a friendly and easy to get around city. You may want to go back for more, and will certainly want to vote for your favorite pieces!



Shamrock Series in San Antonio with the "Snite Museum of Art" option Nov. 11 – 13.

Follow the University of Notre Dame and the Fighting Irish to San Antonio over Veteran's Day weekend. Watch the team play Army, stay on the Riverwalk, and with the Snite Museum option, you can participate on tours of the McNay (image above) and/or the San Antonio Art Museums. Itinerary subject to change and information will be made available through Anthony Travel.



2015 - 16 Friends Board Executive Committee

Current officers include (left to right) Paul Stevenson, Coco Schefmeyer, Joyce Stifel, Kelli Kalisik, Todd Bruce, Suzanne Cole and Dana Trowbridge. Not pictured is Pam Austin.

May 16, 2016 Annual Meeting Notice

The annual election of members to the Friends Board of Directors will take place at 1:00 p.m. on Monday, May 16 in the third floor conference room of Innovation Park, 1400 E. Angela Boulevard, South Bend. All members of the Friends of the Snite Museum of Art are eligible to nominate board members using the forms available from the Friends office. Advance reservations are required to attend the May meeting and the election results are announced at its conclusion. Please call the Friends office (574) 631-5516 if you have any questions on upcoming tours, the annual meeting, or on how to become a Friend of the Snite Museum of Art. Either Mary Rattenbury or Laura Rieff can assist you.



New Members of the Friends Board of Directors

Those who attended their first board meeting in September were (left to right) Mike Szymanski, Cindy Dunn, Ann Dean, Cheryl Ulrich, and Dolores Garcia. New board member Kathy Martin is not in the photo.

FRIENDS FORUM

Todd Bruce

A Nebraska native, Todd Bruce jokes that he never thought he'd ever live in South Bend, Indiana, or ever root for Notre Dame. "We always rooted against Notre Dame." Yet, today, he is one of South Bend's biggest fans along with his wife Lorraine. "What a great place South Bend is," he says. "When you work downtown, you get a nice vibe. There are a lot of positive things going on . . . the restaurant scene, the arts scene."

Indeed, many of the positive aspects of South Bend can be attributed to the arts.

"I don't wake up every day thinking about the arts, but as a banker at Lake City Bank, I wake up every day thinking about the economic vitality of the community," he says. "I see the importance of retaining a talented workforce, and one of the primary elements of that is having a great cultural experience in the community. And we do have a great cultural base -- the symphony, theater, the arts, to which the Snite Museum is so vital."

Todd says he was first aware of the Snite Museum through the annual Christmas Benefit Dinner. "It's the best holiday event in town. Everybody is at that event." He says he knew several people on the board of the Friends of the Snite Museum, and when he was asked to join two years ago, he didn't hesitate — "It was definitely a yes."

His outlet for the fine arts has become the Snite Museum where, as a Friends board member, he can direct his energies and experiences. "The Snite Museum has always been called a hidden jewel. I think it will be important to the community in the future," he says. "It has a good management team in place, who try to be innovative in finding new ways to bring people into the museum."



Barb Henry

A lifelong resident of South Bend, Barb has long had an interest in the arts, calling herself "an appreciator, not a practitioner." Barb graduated from Saint Mary's College and jokes that if anyone ever suggested she'd stay in South Bend after graduation, she'd call them crazy. She and her husband Geoff, a Notre Dame graduate, ended up staying and raising their daughter, Jane, here. Saint Mary's has been a fixture in Barb's life as she worked for nearly 17 years at Saint Mary's as director of alumnae relations. Jane is a freshman this year.

"I really do appreciate South Bend. It's such a nice community," she says. "And I have learned how important the arts are to a community, especially to the education of children." Barb is currently employed by the South Bend Symphony.

Numerous Snite Museum programs focus on youth, just one of the reasons Barb finds the Museum so impressive. "I have really been involved (with the Snite Museum) for a short time, but I am very impressed with everything about it and I look forward to the time when the museum collection will be housed in a facility that is more accessible to the public and will really show off the collection."

Barb and her husband Geoff just finished chairing the 2015 Snite Christmas Benefit Dinner with wonderful success, and honoring Fr. Ted's visual arts legacy.



Dana Trowbridge

Dana Trowbridge's passion for life readily becomes obvious ... and infectious. And one of the happy recipients of this passion is the Friends of the Snite Museum of Art.

It may seem like an odd fit for a guy who basically flunked art in middle school. "I got kicked out of art in eighth grade; they recommended typing," Dana jokes, displaying his trademark broad grin, then quickly adds, "But my interest in art has never waned. I love art. I love going to art museums. I can't do it myself but I have a strong appreciation for those who can."

After getting degrees in management administration and finance from Indiana University South Bend, he has worked for a few banks and is now Vice President of Business Banking of First State Bank, "a wonderful small, community bank" headquartered in Middlebury; he works out of their Edison Lakes office. "I love my job. I wanted to get into banking to help people grow and prosper. My focus is to help my customers and connect them with other businesses. Their businesses will grow and that will come back around to help all of us," he says.

Married to Karen Nevorski, a trust officer at Lake City Bank, he has two sons, Collin and Ryne, and two step-children, Karena and Davis.

Beginning his third year on the Friends board, Dana serves as Vice President of the Community Relations Division and claims, "The Snite Museum is one of the best-hidden gems in the community. It is a world class museum at a world class university and EVERYONE in the community should take advantage of it,"



34TH Annual FRIENDS OF THE SNITE MUSEUM OF ART *Christmas Benefit Dinner*

HONORING

REV. THEODORE M. HESBURGH, C.S.C.

FRIENDS OF THE SNITE MUSEUM

**Christmas Benefit
DECEMBER 3, 2015**

“You cannot have a first-class university without a first-class university art museum,” claimed Rev. Theodore M. Hesburgh, C.S.C., (1917-2015) who was the honoree at the 34th annual event. During his presidency the O’Shaughnessy Art Gallery was constructed; Ivan Meštrović created religious sculptures in a campus studio and his *Pieta* was relocated from the Metropolitan Museum of Art to the Basilica of the Sacred Heart; Millard Sheets’ iconic *Word of Life* (“Touchdown Jesus”) mural was commissioned to adorn the new Hesburgh Library; and the Snite Museum of Art was created and constructed.

In memory of Fr. Ted, one of his and the Snite Museum’s dear friends, Art Decio, generously purchased the photograph *Lisbon* by Henri Cartier-Bresson, which was revealed at the dinner. It illustrates another of Fr. Ted’s quotes, “I never wanted to be anything but a priest, which is in itself a great and unearned grace. I hope to live and die a priest, nothing more, but nothing less either.” (see page 15).



CHRISTMAS BENEFIT COMMITTEE

FRONT ROW: Angie Faceenda, Robin and Lisa Douglass, Suzanne Cole, Kathy Martin, Dolores Garcia, Joyce Stifel, Mary Lou and Pete Mullen

BACK ROW: Phil Faccenda, Celeste Ringuette, Paul Stevenson, Kelli Kalisik, Mike Szymanski, Geoff and Barb Henry, Fred and Ann Dean, Dick Stifel

NOT PICTURED: Louise and Steve Anella, Kari Black, Rose Lyphout, Betsy and K. R. Palmer, Coco and Don Schefmeyer



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Christmas Benefit Chairs —
Barb and Geoff Henry



Jim and Mary Hesburgh with Fr. Ted’s campus “inner circle” —
Fr. Austin Collins, Melanie Chapleau, and Fr. Paul Doyle.

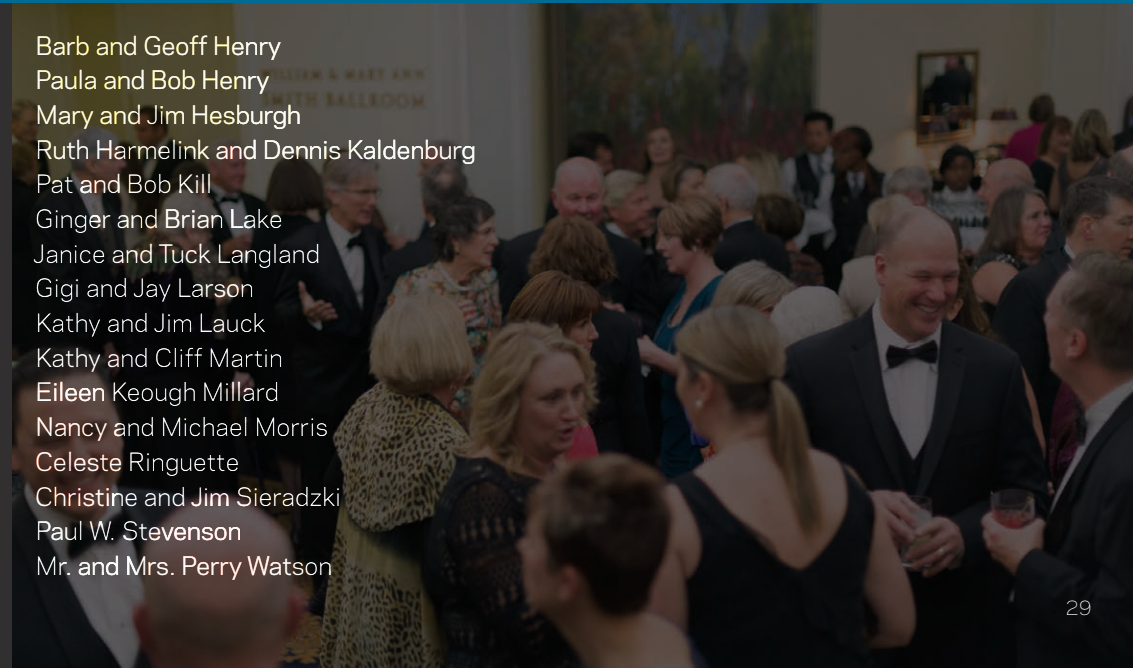
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Contributions to the Friends Endowment Fund

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.

IN MEMORY OF

- Douglas Bradley**
by Catherine Bradley
- Cecil Cole**
by Karen and Don Schefmeyer
- Richard Dougherty**
by Ann and Gene Pendl
- Marlene Hunt**
by Mimi and Bob Rigney

We will miss the following members of the Friends of the Snite who passed in 2015:

- Ira Anes** - Charter Member (1979)
- Nancy Butler** - Member since 2012
- Dr. James Christensen** - Member since 2003
- Richard Dougherty** - Member since 1997, Board of Directors
- Richard Ford** - Member since 1981
- Dorothy Griffin** - Benefactor, past Advisory Council
- Marlene Hunt** - Member since 1988, Past President, Board of Directors
- Mary Ann Jones** - Member since 2002
- Ray Larson** - Member since 1981, Board of Directors
- John F. Magrames** - Charter Member (1979)
- Lenore Roark** - Member and Volunteer since 1996
- Neil Silver** - Member since 1994

Tributes and memorials received July 1 through December 21, 2015

IN HONOR OF

Austin Collins, C.S.C.
by Mr. and Mrs. Richard Nash

James Barry (Irish, 1741-1806) *The Phoenix or The Resurrection of Freedom* 1776 / ca. 1790 (detail) etching with engraving, 17 x 24.1 inches, Gift of William and Nancy Pressly in honor of the Stent Family, 2015.002.001



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FRIENDS of the SNITE MUSEUM of ART

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	\$25	\$50	\$100	\$250	\$500	\$1,000	\$1,500	\$2,500	\$5,000	\$10,000	\$20,000
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Invitation to annual docent lead tour	•	•	•	•	•	•	•	•	•	•	•
Invitation to annual curator lead tour	•	•	•	•	•	•	•	•	•	•	•
Invitation to director gallery tour and/or private cocktail reception	•	•	•	•	•	•	•	•	•	•	•
Ability to use museum/courtyard for private/corporate event	•	•	•	•	•	•	•	•	•	•	•
Name placement on limestone element in Notre Dame Sculpture Park	•	•	•	•	•	•	•	•	•	•	•

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.

- Football ticket application (home/away) & home parking application
- Football ticket application (Additional home/away) and home parking application
- Football ticket application (home games)

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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
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name(s) _____
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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
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James Barry (Irish, 1741-1806) *The Distribution of Premiums at the Society of Arts, 1792/1808 (detail)*



Henri Cartier-Bresson

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