



Calendar of Events

January – May 2015

Snite Museum of Art



INFORMATION

Snite Museum of Art
University of Notre Dame

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

GALLERIES OPEN

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

Saturday and Sunday
Noon – 5:00 p.m.

Every 3rd Thursday until 7:30 p.m.

Closed Mondays and major holidays
Free admission

ENDOWED FUNDS

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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: Jusepe de Ribera (Spanish, active in Naples, 1591-1652), *St. Jerome Hearing the Trumpet of the Last Judgement*, ca.1621 (see page 13)

Back cover: Vincennes Manufactory, *Pot à l'eau tourné*, 1754, (see page 12)

ACTIVE DOCENTS

Mary Allen

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Linda Brammer

Regina Chew

Linda DeCelles

Ninette Deliyannides

Cindy Dunn

Angie Faccenda

Julie Farmer

Robert Gross

Jackie Hardman

James Kupfer

Carolyn Lamble

Virginia Lehner

Sibylle Livingston

Sue Lowe

Phoebe Lykowski

William Mangold

Kay Marshall

Kathy Martin

Catherine A. McCormick

Leone Michel

Nancy Morgan

Mary Lou Mullen

Barbara Obenchain

Stephanie Petsche

Nancy Racine

Shirley Roseland

Pam Schrader

Gail Schroeder

Rod Spear

Mary VanderKam

Carole Walton

Marilyn Wood

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Christopher Scholz

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John L. Snider

Courtney B. Stiefel

Janet Unruh

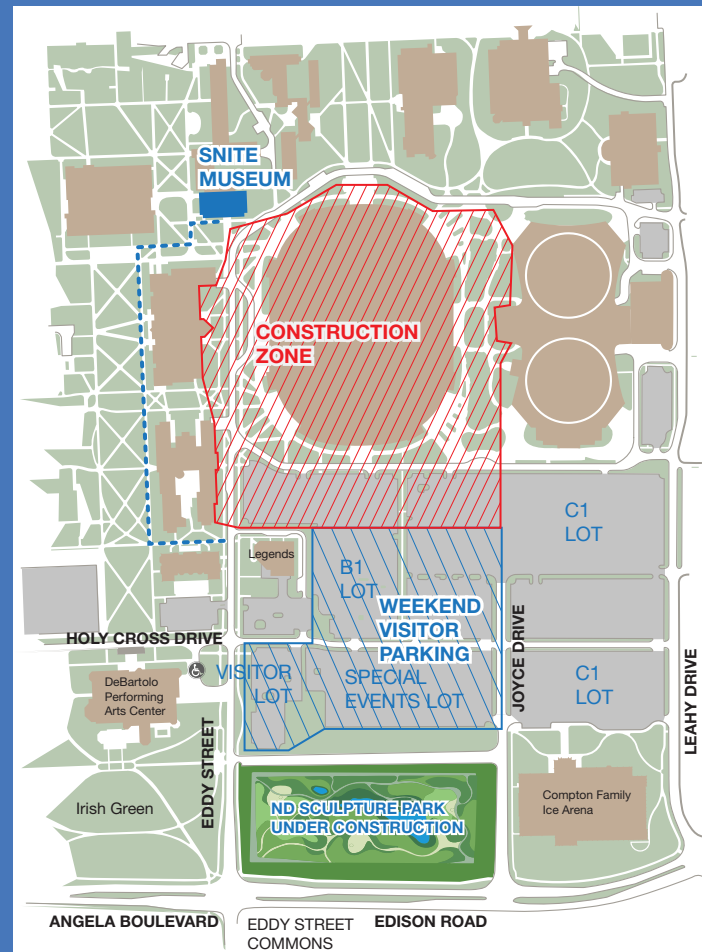
Dr. James A. Welu

MAP

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

The Notre Dame Sculpture Park is located on the south end of campus, at the northeast intersection of Eddy and Edison / Angela Blvds.

A Visitor Parking Lot is located at Eddy St. and Holy Cross Drive.



FROM THE DIRECTOR

Museum and Sculpture Park Construction

Notre Dame campus construction is affecting both the Snite Museum of Art and the Notre Dame Sculpture Park. There is a large excavation at the Museum's front entrance to provide utility connections to a new student center at the Stadium. That work should be completed by March 2015, and the Museum is maintaining regular hours throughout the project.

In addition, fly ash is being removed from a portion of the Notre Dame Sculpture Park. Fly ash was produced in the past by the Notre Dame power plant and was placed on that site into the mid-twentieth century. While inert, ash does not compact. Therefore, it needs to be removed so that a new art museum building might one day be built within the Sculpture Park. Over the next 18 months, the excavated hole will then be refilled with clean fill removed from Notre Dame construction sites.

We have invited Sculpture Park landscape architect Michael Van Valkenburgh to suggest improvements that might be made to the Sculpture Park while there is this opportunity to 1) adjust a portion of its topography, 2) enhance the southern edge of the pond, and 3) replace trees.

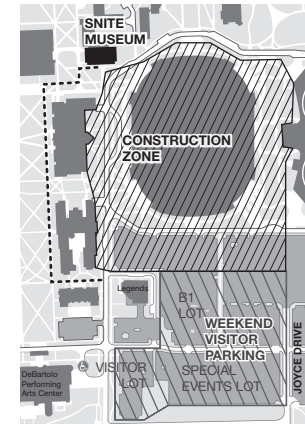
While this construction is very disruptive in the short term, the Snite Museum and Sculpture Park

David Hayes' *Griffon* sculpture was relocated in advance of utility construction.

will benefit from greater student foot traffic as the academic center of campus shifts nearer to the Museum and to the Sculpture Park.

Charles R. Loving

Director and Curator, George Rickey Sculpture Archive



EXHIBITIONS

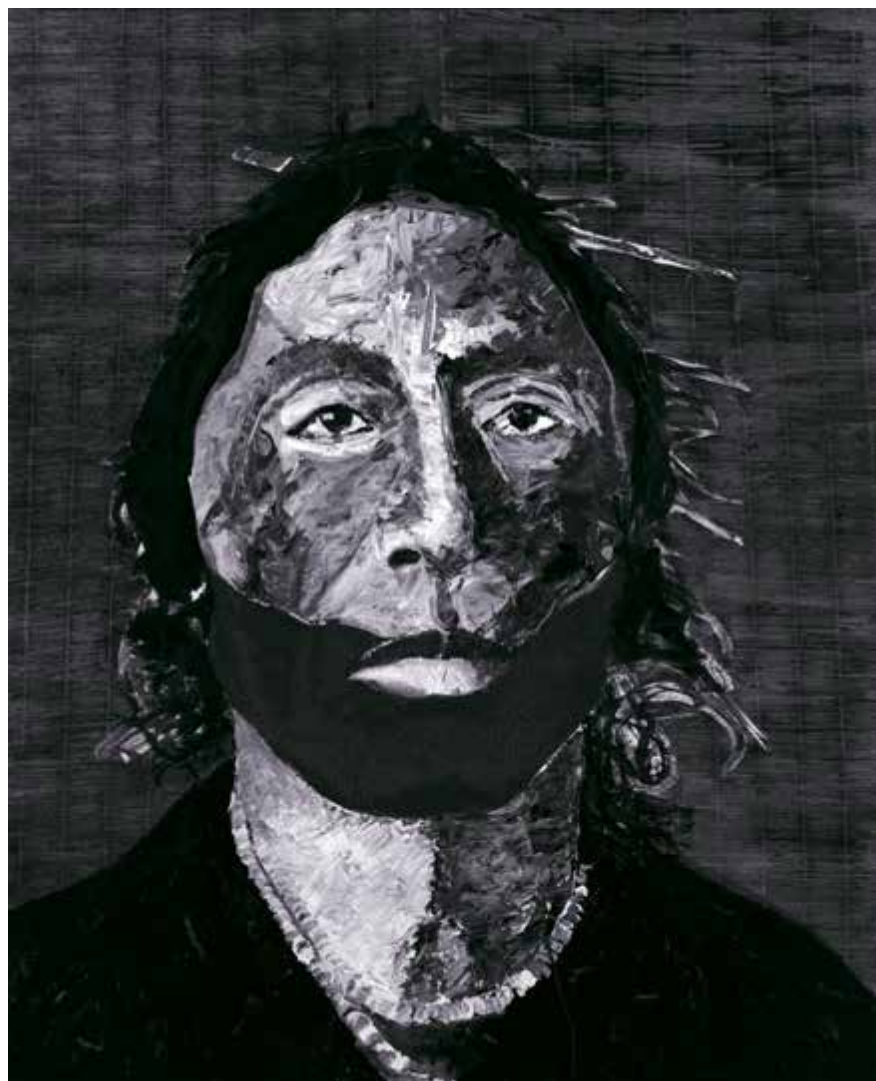
Mauricio and Tomás Lasansky: Father and Son

O’Shaughnessy West Gallery

January 18–March 15, 2015

Mauricio Lasansky (1914–2014) is one of the fathers of 20th-century American printmaking, having taught printmaking at the University of Iowa for 40 years. His work can be found in private collections and in over 140 museums nationwide, as well as in Europe and in Latin America. During his long career he had more than 250 solo shows in 35 countries and he received six honorary doctorate of arts degrees.

While his son Tomás Lasansky (b. 1957) studied at the University of Iowa (B.F.A., 1979; M.A., 1983; and M.F.A., 1984), his art education began much earlier. As a five-year-old, he made drawings depicting his parents’ African art collection, worked in clay and wax, and made prints alongside his father. The youngest in a family of visual, literary, and performing artists, he grew up mingling with artists and visiting art museums. Indeed, Tomás Lasansky asserts that he was raised in a museum—a reference to his parents’ extensive collection of art from many cultures. Tomás Lasansky’s work is deeply influenced by his classical, academic training—one could argue that he served a traditional apprenticeship with a master artist. He credits his father with helping him “to understand what it is to be a professional artist.”



Tomás Lasansky (American, b. 1957)
Painted Face, 2008
acrylic on linen
65 x 53 inches
Artist’s Collection

Artworks featured in this exhibition are gifts and loans from ND alumnus Joseph A. Bisignano, Jr. ’59, as well as artworks lent by Kelly and Swen Larson, Maureen and James Mondanaro, Diane and Kenneth Williamson, and Tomás Lasansky. Dr. and Mrs. John J. Callaghan, Mr. and Mrs. James Cownie, Dr. and Mrs.

Michael J. Richards, and Mr. Joseph A. Bisignano, Jr. ’59 made generous contributions towards the exhibition catalog. The Humana Foundation Endowment for American Art funded exhibition installation and publicity.

Hour by Hour: Reconstructing a Medieval Breton Prayer Book

O’Shaughnessy Galleries II & III

January 18–March 15, 2015

Intact medieval manuscripts from Brittany, France, are rare finds on today’s market. So when one was sold at auction in 2011 and subsequently dismembered by a dealer in order to increase the profit from selling the pages individually, it represented a severe blow to the community of scholars, collectors, and connoisseurs interested in medieval culture. *Hour by Hour: Reconstructing a Medieval Breton Prayer Book* tells the story of this book’s importance to the people who owned it, its significance as medieval craft, and the current effort to put it all back together.

Of the 129 leaves known to have been in the original bound book, David T. Gura, curator of ancient and medieval manuscripts at the University of Notre Dame’s Hesburgh Library, has reclaimed 91 of them from places across the globe. This exhibition features about 35 of the most compelling pages he has acquired illustrating Brittany’s unique iconography and style. Some of the sheets have been subjected to scientific analysis using Raman spectroscopy and Micro-XRF, techniques that provide data about the molecular make-up and elemental distribution of the pigments, thereby adding a new dimension to our understanding of the book’s production. Visitors will also learn about the ethical issues involved in “book breaking” and the amount of sleuthing necessary to reconstruct this remarkable book.



Unknown artist
John, the Apostle 15th century
pigments and gold on parchment
7 x 5.5 inches
University of Notre Dame: Hesburgh Library
Frag. III.1 fol. 49r.

Hour by Hour is organized by David T. Gura, Hesburgh Library, Department of Rare Books and Special Collections, in collaboration with the Snite Museum of Art. It is made possible with support from the Snite General Endowment.

EXHIBITIONS

Graphic Advocacy: International Posters For The Digital Age 2001–2012

Milly and Fritz Kaeser Mestrovic Studio Gallery

January 18–March 8, 2015

This traveling exhibition is organized by Professor Elizabeth Resnick and the Massachusetts College of Art and Design, Boston. It is the third in a trilogy focusing on socially conscious posters and features 100+ works from 32 countries including Bolivia, Bulgaria, Hungary, Israel, Kuwait, Russia, and Singapore.

As a medium for social change, posters record our struggles for peace, social justice, environmental defense, and liberation from oppression. From the confrontational and political, to the promotional, persuasive and educational, the poster in all its forms has persisted as a vehicle for the public dissemination of ideas, information, and opinion.

The installation of this exhibition at the Snite Museum of Art is made possible with support from the following University of Notre Dame units: the

Institute for Scholarship in the Liberal Arts, College of Arts and Letters; the Center for Social Concerns; and the Department of Art, Art History & Design; as well as from the Kathleen and Richard Champlin Endowment for Traveling Exhibitions, Snite Museum of Art.

Monday, Feb. 2, 2015
7:00–8:00 p.m.
Public presentation by
Exhibition Curator Elizabeth Resnick



Li Haiping (Chinese)
Victory, 2006
serigraph
35 x 50 inches
On loan from the Massachusetts College of Art and Design

Natalia Goncharova's *Mystical Images of War*, 1914

Scholz Family Works on Paper Gallery

February 1–March 22, 2015

In conjunction with a year-long commemoration of the centennial of World War I that began in September, the Hesburgh Libraries and the Snite Museum of Art present Russian avant-garde artist Natalia Goncharova's (Russian, 1881–1962), dramatic portfolio *Mystical Images of War*, published in Moscow in the fall of 1914.

These 14 lithographs represent one of the earliest and most profound artistic responses to the outbreak of the Great War. Natasha Lyandres, Head of Rare Books and Special Collections at Hesburgh Libraries and curator of the exhibition says, "They tell an epic and mystical story about the eternal struggle between good and evil, destruction and redemption, in which national, traditional, religious, apocalyptic, and contemporary images are intertwined."

After attending the Moscow College of Painting, Sculpture and Architecture, Goncharova helped move Russian art towards abstraction. Early in 1914, she travelled to Paris where she became familiar with the work of French avant-garde artists Paul Gauguin, Paul Cézanne, and Henri Matisse. At the outbreak of the war, she returned to Moscow and published the *Mystical Images of War* portfolio. The interaction

of heavenly and earthly beings lends the series its mysticism. Her images rely on native religious icons and folk art for their depth of feeling, reinforced by a style replete with sharp angles, bold lines, and stark contrasts that she learned in Paris.

The Nanovic Institute for European Studies initiated this re-examination of the war with a film and lecture series looking at the catastrophe that in many ways defined modern Europe. Visit <http://nanovic.nd.edu/programming/lectures-wwi/> for a complete schedule of programs.



Natalia Goncharova (Russian, 1881–1962)
The Christian Host, no. 9
from the series *Mystical Images of War*, 1914,
lithograph
10 x 13 inches
The Department of Rare Books and Special Collections,
Hesburgh Libraries, The University of Notre Dame

2015 Thesis Exhibition by BFA and MFA Candidates

O'Shaughnessy Galleries

April 10–May 17, 2015

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

The works created for the exhibition usually demonstrate a broad awareness of contemporary art themes and techniques and are often provocative. They range from industrial and graphic design projects and complex multi-media installations to more traditional art forms such as paintings, photographs, prints, ceramics and sculptures.

This exhibition is made possible with support from the Humana Foundation Endowment for American Art.



Friday, April 10

5:00–7:00 p.m. Public reception

6:00 p.m. Departmental awards announced in the Annenberg Auditorium, Snite Museum of Art

UPCOMING EVENTS

3rd Thursdays @ the Snite

5:00–7:30p.m.



Mark your calendars on the third Thursday each month for exciting programs, interesting people, and amazing works of art. All 3rd Thursdays are from 5:00 – 7:30, free, open to all, included refreshments, and are a great way to connect with art in new ways. All of the galleries will be open for viewing.

Starting at 5:00 p.m. free parking is available in the B1 and C1 lots, located south of the football stadium and the Purcell Center.

Unknown artist,
Annunciation to the Shepherds,
15th century, pigments and gold on parchment,
7 x 5.50 inches.
University of Notre Dame, Hesburgh Library,
Frag. III.I, fol. 58r.

February 19 Illuminating the Middle Ages

In conjunction with the *Hour by Hour: Reconstructing a Medieval Breton Prayer Book* explore the process of illuminating a Medieval manuscript with scribe Valerie Weilmuenster. She will explain the processes and materials used, share contemporary works that she has created, and demonstrate the art of illumination.



March 19 Wham! Bam! Poetry Slam!

Get ready to SLAM during the Snite's third annual Poetry Slam. Collaborators include the Spoken Word ND Club and the ND Creative Writing Program.

Poets interested in competing should visit the Museum's website for details. Only poets who preregister will be allowed to compete.

UPCOMING EVENTS

3rd Thursdays @ the Snite

5:00–7:30p.m.

April 16 Figure it Out

Explore the complexity of the human form during nude figure drawing sessions in the 18th and 19th century galleries (which will be open only to those drawing). Guidance in how to draw the human form will be provided by Notre Dame MFA students, and all materials will be supplied. No photography will be permitted; participants must be age 17 or older.



Summer 3rd Thursdays: Jazz Concert Series

During each of the summer months join us for a jazz concert series in the Mary Loretto & Terrence J. Dillon Courtyard. Bring your own blanket or lawn chair and drinks (nonalcoholic). We'll provide the appetizers, the atmosphere, and some amazing jazz.

Join us this summer from 5:00-7:30 p.m. on each of these Thursdays:

May 21

June 18

July 16

August 20

UPCOMING EVENTS



Snite Salon Series

Tuesdays: Jan. 27, Feb. 24, Mar. 24, Apr. 28

5:00-5:45 p.m.

Connect with works of art in a meaningful way through the Snite Salon Series. Each month, a different work of art on view in the Museum becomes the focus of participants' discussion and observation. Open to all students, faculty, and staff, Salons encourage participants to share ideas while exploring a great work of art. No prior experience with or knowledge of art is required, to participate; attend one Salon or all four.



Curator Talk: Graphic Advocacy Exhibition

Monday, February 2

7:00 p.m.

Join us for a presentation by Elizabeth Resnick, professor of graphic design, Massachusetts College of Art and Design, Boston, on *Graphic Advocacy: International Posters for the Digital Age 2001-2012*. Resnick organized this traveling exhibition of 122 posters.

The exhibition in the Snite Museum and Resnick's public presentation are made possible with support from the Institute for Scholarship in the Liberal Arts, College of Arts and Letters; the Center for Social Concerns; and the Department of Art, Art History & Design, University of Notre Dame.

Public Reception for Winter Special Exhibitions

Saturday, February 7

2:00–4:00 p.m.

3:00 p.m. Conversation with Artist Tomás Lasansky

All are invited to attend a celebration of the four special winter exhibitions. During the reception artist Tomás Lasansky will converse with a curator about his work, and that of his deceased father, Mauricio Lasansky, a renowned and influential printmaker.



Public Reception and Awards Program

2015 Thesis Exhibition by BFA and MFA Candidates

Friday, April 11

5:00–8:00 p.m.

The Department of Art, Art History & Design awards will be announced during this evening celebration of the exhibition of the culminating artworks created by their undergraduate and graduate students who will receive degrees in May 2015.

RECENT ACQUISITIONS

Photographs by Alexander Rodchenko

One of the most versatile and influential Russian artists of the 20th century, Alexander Rodchenko employed photography as an accessible medium to promote social progress. He grew up in Kazan, the capital of Tatarstan, and studied painting at the Kazan School of Fine Arts. There he met fellow-student Varvara Fedorovna Stepanova, who became his wife and lifelong collaborator. In 1914 they moved to Moscow, and rented an apartment owned by Wassily Kandinsky. Rodchenko became a student and studio assistant of Vladimir Tatlin, and began to focus on the essence of design. To eliminate brushwork in favor of pure geometry, he utilized the ruler and compass when creating his paintings, aiming for images with universal accessibility.

Rodchenko was deeply committed to the Bolshevik Revolution, and the ideals of human equality. In its early years, when the idealistic Soviet government courted avant-garde artists, he served in the official Department of Fine Arts. He advised the government in its search for practical means for mass-communication.

In 1920 the artist began to teach at VkhUTEMAS/VhUTEIN (Higher State Artistic-Technical Workshops), a multidisciplinary academy that sought to introduce excellent design into every phase of life. Rodchenko famously declared that painting was dead. New concepts could not be expressed in old ways, he reasoned. Artists should discover the distinctive capabilities of new media, and employ them to provide functional designs for every citizen. This notion led to the Constructivist movement, and to a new stature for photography and film.

Alexander Rodchenko (Russian, 1891-1956)
Balconies, 1925
gelatin silver print
3.11 x 2.4 inches (sheet)
Acquired with funds provided by the Milly and Fritz Kaeser
Endowment for Photography
2014.041.003



Rodchenko began taking photographs while working as a designer for *LEF* (Left of the Arts), a magazine founded by his friend, the writer Vladimir Mayakovsky. The artist created stylized portraits, like this one of his wife, Varava Fedorovna Stepanova, dressed in a garment and fabric of her own design.

By having her move her head between two exposures of one frame, Rodchenko transformed the Cubist concept of multiple viewpoint to concrete experience. The photographer believed that art should make the familiar seem unusual, and he experimented with multiple exposures, close-ups, and confused perspective made possible with the camera.

In this memorable image, he selected an unusual perspective on the superimposed balconies of an apartment block. This view accentuated the fresh, Modernist design of the practical architecture.

Alexander Rodchenko (Russian, 1891-1956)
Varava Fedorovna Stepanova, 1924
gelatin silver print
11.77 x 9.02 inches (sheet)
Acquired with funds provided by the Milly and Fritz Kaeser
Endowment for Photography
2014.041.001



RECENT ACQUISITIONS

European Art Collections

Virginia Marten added to the Snite Museum's growing collection of decorative arts with the purchase of a fine Vincennes soft-paste ewer in *bleu lapis* with gold. Founded in 1740 near the royal hunting château, the Vincennes Manufactory was the forerunner of Sèvres. It started as an experimental commercial enterprise catering to aristocrats and government patrons who often used these luxury items as diplomatic gifts. As a direct competitor to the Saxon manufactory at Meissen, their goal was to invent a process for producing porcelain with raw materials exclusively from France. By 1754 when this example was made, they had achieved that goal and gone even further, developing new techniques and colors, such as this deep blue, and the elaborate gilded decoration. It is unclear what the function of this vessel was. Although it is called a "water" pot, it could have been used for milk served with tea.



Vincennes Manufactory
Pot à l'eau tourné, 1754
soft-paste porcelain with gilding and silver gilt fittings
5.1 x 3.875 inches
Acquired with funds provided by the Virginia A. Marten Endowment
for Decorative Arts
2014.040

The graphic collection continued to grow as well with strategic acquisitions of an etching and a lithograph. Last year, the Museum acquired *The Drunken Silenus* (1628) by Jusepe de Ribera, an important but unusual etching in the artist's oeuvre due to the secular subject. This year, an early and more typical etching by Ribera rounds out the collection. *Saint Jerome Hearing the Trumpet of the Last Judgment* (ca. 1621) is an example of the kind of religious subjects the artist normally depicted. With its prominent fowl biting (the four diagonal lines running along both edges), this is an early impression of the only state of this plate. Ribera approached printmaking as an opportunity to explore theme and variation. St. Jerome is the centerpiece of a painting and several other prints, none of which can be considered copies after or preparations for the others. Because his prints were experimental and made for his own gratification, he pulled them in relatively small editions to share with his friends or special patrons. It wasn't until he sold the plates to a Dutch publisher who produced large editions that their quality diminished. Early impressions such as this one are rare.

Jusepe de Ribera (Spanish, active in Naples, 1591-1652)
Saint Jerome Hearing the Trumpet of the Last Judgment, ca. 1621
etching with drypoint and engraving, printed with
plate tone on laid paper
12.40 x 9.37 inches (sheet)
Acquired with funds provided by the Fritz and Mildred Kaeser
Endowment for Liturgical Art
2014.032.003



Théodore Géricault's *Mameluke Defending a Wounded French Trumpeter at Waterloo* (1818) is considered one of the earliest masterpieces of the lithographic medium in France. Pierre Guérin had submitted *The Idler and The Vigilant One* (see *Calendar of Events*, August–December 2011) at the request of the Academy in 1816 at which time lithography was officially recognized as a legitimate artistic medium. Earlier forays into lithography's artistic potential had been carried out in England by Benjamin West, Henry Fuseli, and James Barry (1803); but in France the technique was still associated with commercial enterprises. For its scale, subject, and bravado, Géricault's battle scene was immediately recognized as something special, and it propelled lithography's development in France for the next several decades.

Mameluke is Arabic for slave and refers to a class of slave soldiers used primarily in Syria and Egypt. Napoleon first encountered them in 1801 during the Napoleonic Wars and formed his own regimental unit of Mamelukes in 1804, when they served admirably. During the first Bourbon Restoration (1814), the Mamelukes were integrated into the Royal Army, but after Waterloo and the "second" restoration in 1815, they were slaughtered or exiled. In 1818, invoking the heroic figure of the Mameluke may be considered a critique of the Bourbon government in the same vein as Géricault's monumental painting *The Raft of the Medusa* of 1824.



Théodore Géricault (French, 1791–1824)
Mameluke Defending a Wounded Trumpeter, 1818
 lithograph on wove paper
 13.5 x 10.9 inches (image)
 Acquired with funds provided by Mr. and Mrs. Charles
 K. Driscoll, Mr. and Mrs. S. Nanovic, Rebecca Nanovic Lin and
 an anonymous donor
 2014.032.001

RECENT ACQUISITIONS

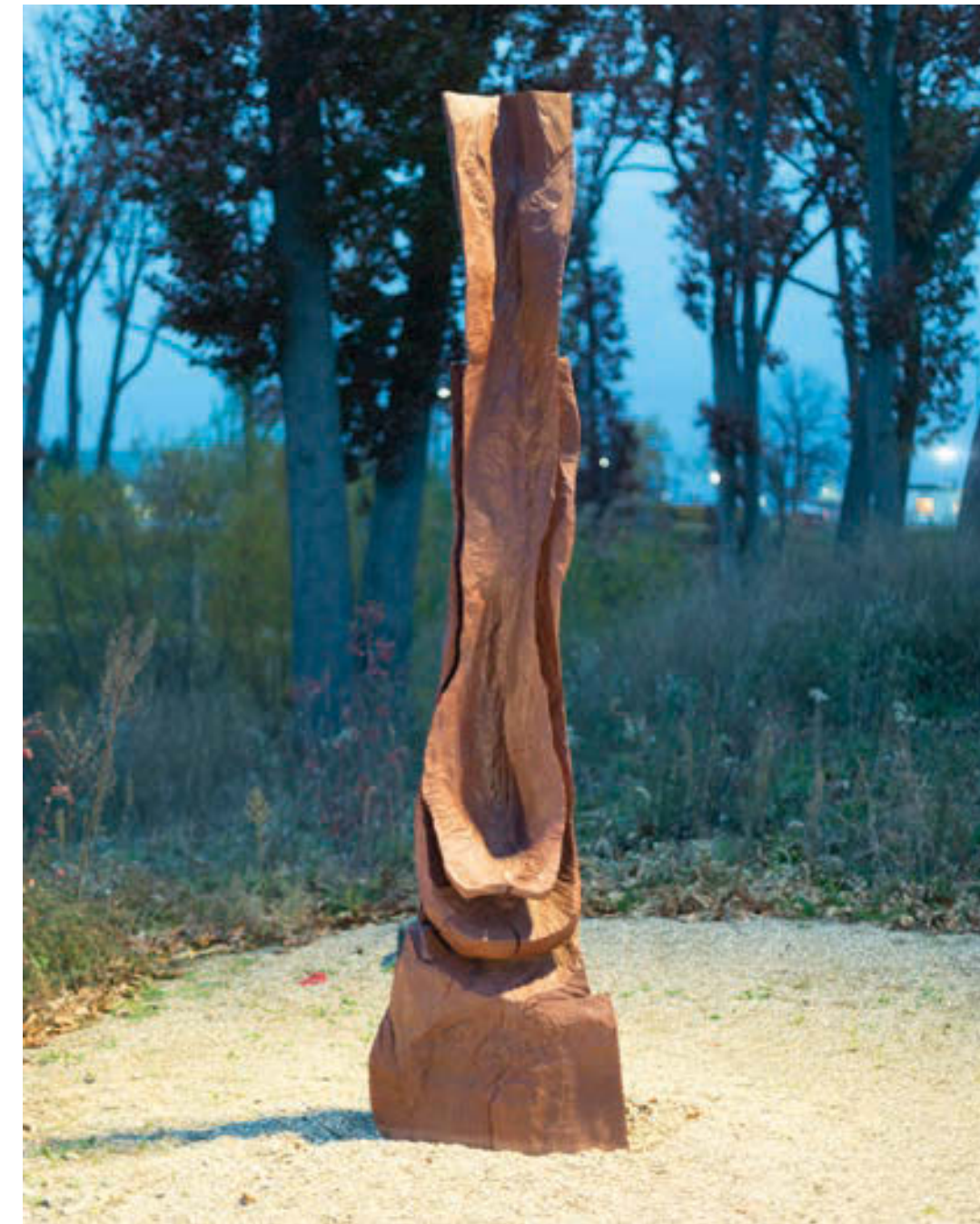
David Nash Sculpture Acquired for Sculpture Park

*In their very physicality, his pieces bring to mind the potent symbolism of wood hidden within our shared cultural imagination. Wood . . . is a symbol of both life and death, as instanced in the cross of the Resurrection where both meanings are implicit. Nash is well aware of these links in his work. (Nicola Kearton, foreword to *David Nash: Forms Into Time*)*

Red Throne was acquired for the Notre Dame Sculpture Park because its subject, a tree (the medium of all Nash sculptures), and its spiritual content, described above by Kearton, are consistent with the themes of the Sculpture Park exhibition: *Reclaiming Our Nature*, which are reclamation of both the natural landscape and of human spiritual transcendence.

This sculpture was previously exhibited in *David Nash: A Natural Gallery*, Royal Botanical Gardens, Kew, United Kingdom, from April 22, 2012 to December 31, 2013.

David Nash (British, b. 1945)
Red Throne, 1991/2012
 bronze, ed. 1/3
 136 x 34 x 16 inches
 Acquired with funds provided by the Estate of May Walters
 2014.033



MUSEUM NEWS

The Snite Collection Out and About

The National Museum and Palace of Versailles has requested the loan of the Snite Museum's Charles de la Fosse drawing, *Bacchus and Ariadne* (ca. 1699), a gift of John D. Reilly '63. The drawing will be part of a monographic exhibition from February 23 through March 24, 2015, examining the career of this French baroque artist, who was instrumental in the decoration of Louis XIV's sumptuous residence in the 1600s.



Charles de la Fosse (French, 1636-1716)
Bacchus and Ariadne, an Allegory of Autumn, ca. 1699
black and red chalk on brown laid paper
11 x 8.5 inches
Gift of Mr. John D. Reilly '63
2014.044.003

The Snite Museum's portrait *Marquess of Waterford* (ca. 1787-92) by Gilbert Stuart and its *Penal Crucifix* (ca. 1766) will be included in the Art Institute of Chicago's groundbreaking exhibition *Ireland: Crossroads of Art and Design, 1690-1840* from March 17 through June 7, 2015. The exhibition will present over 300 objects celebrating Irish artists, collectors, and patrons and will be accompanied by a scholarly catalog edited by William Laffan, Christopher Monkhouse, with the assistance of Leslie Fitzpatrick, and published by Yale University Press.



Gilbert Stuart (American, 1755-1828)
Portrait of the Marquess of Waterford, ca. 1787-92
oil on canvas
30 x 25.25 inches (canvas)
Acquired with funds provided by Lawrence and Alfred Fox
Foundation, and Edward and Ann Abrams
2000.007.002

Unknown artist (Irish, 18th century)
Penal Crucifix, 1776
yew wood
7.1 x 2.1 x .8 inches
Gift of Rev. James S. Savage
1966.031



MUSEUM NEWS

New Curator of Education Assistant

In October Dalila Huerta joined the Snite Museum staff as curator of education assistant. She is a graduate of the Winterthur Program in American Material Culture, University of Delaware. As part of her graduate work, she interned at the Winterthur Museum, specializing in museum education and interpretive programs. She particularly enjoyed assisting the Winterthur Museum make its collections relevant to the local community. She has a bachelor of arts in history from Marian University, Indianapolis.

Here at the Snite Museum, Dalila assists the Curator of Education, Public Programs, Sarah Martin, and is primarily responsible for organizing, scheduling, and facilitating school programs including Jumpstart, Museum Morning: Perspectives, and Young at Art.

She finds her work rewarding because she interacts with people of all ages and because she is continually challenged to look at artworks in new ways. For Dalila, an ideal tour takes place when visitors feel welcome, when they closely examine artworks, and when they ask many questions (even if she can't provide all the answers).

She has a particular fondness for artworks installed within the Snite Museum's 19th Century Gallery and for early 20th-century artworks that illustrate how technological advances influenced culture.

When not interpreting art, Dalila enjoys hiking and bicycling with her son Micah. She also began collecting Batman comics in graduate school, when she developed an appreciation for how their graphic design expresses the hero's dark side.



Dalila Huerta, curator of education assistant

MUSEUM NEWS

New Advisory Council Members



Kirsten Appleyard



Charles S. Hayes

Kirsten Appleyard fills one of the two “recent graduate” positions on the Snite Museum of Art Advisory Council. Her bachelor’s degree is from Baylor University, Waco, Texas, and her master’s degree in art history is from the University of Notre Dame. While a graduate intern at the Snite Museum of Art, Appleyard authored an essay for the *Breaking the Mold: The Legacy of the Noah L. and Muriel S. Butkin Collection of Nineteenth-Century French Art* collection catalog. She also conducted provenance research on artworks featured within the Butkin Collection. Appleyard is currently the Sobey Chief Curator Fellow in Provenance Research, for the National Art Gallery of Canada, Ottawa, Ontario.

Charles Hayes lives in South Bend and owns a business that designs and builds infrastructure for the telecommunications industry. He has a bachelor of science in mechanical engineering from the University of Notre Dame. His children—Charles and Anne—also graduated from Notre Dame. Hayes previously served on the Snite Museum of Art acquisition committee and now he annually hosts the wine-selection event for the Snite Museum of Art Friends Annual Christmas Benefit Dinner (also providing funds to purchase the wine). He continues to donate important artworks to the Snite Museum. These include a large collection of *Taller de Gráfica Popular* Mexican prints, a Louis Sullivan elevator frieze panel, a Richard Hunt sculpture, and African *Egungun* masquerade costumes. Hayes is active in the South Bend community, serving on the board of the Studebaker National Museum and also supporting the South Bend Museum of Art. He collects art, automobiles, and automobile design renderings.

MUSEUM NEWS

New Advisory Council Members



Beverly O'Grady



Jeannie O'Neill

Beverly O'Grady is a graduate of Saint Mary's College, where she has served on the board of trustees and is presently a member of its President's Council. She also earned a master's degree from Columbia University. She served as President, Chief Operating Officer, and Director, of Wilkinson, O'Grady and Company, a global investment business. She recently underwrote publication of *Myth and Melancholy*, which interprets The Mr. and Mrs. Robert E. O'Grady Collection of Southern Cone Art—Pre-Columbian art from the Southern most regions of South America. The collection was assembled in close collaboration with her late husband Robert and late Snite Museum curator Douglas Bradley. They also funded the Mr. and Mrs. Robert E. O'Grady Collection of 19th Century European Photographs of Asian Women. In 2013 she donated Robert's large collection of Leica cameras to the Museum. Some of them were recently utilized by ND photography students studying film photography. The O'Grady's also purchased for the Snite Museum Collection a Chinese ink painting by Jian-Hong Chen, in honor of Rev. Theodore M. Hesburgh, C.S.C.

Jeannie O'Neill lives in the Philadelphia area where she works as a certified public accountant at Preferred Sands, which provides hydraulic fracturing sands to the oil and gas industries. Her undergraduate degree is from Rosemont College, Rosemont, Pennsylvania. She has three children: Jeannie and Jacqueline graduated from Notre Dame and Michael is currently enrolled there. O'Neill serves as a board member for Business Leaders Organized for Catholic Schools and at St. Frances de Sales School; she is on the parent advisory board of the Academy of Notre Dame du Namur; and on the advisory board of St. Katharine of Siena, Wayne, Pennsylvania.

EDUCATION, PUBLIC PROGRAMS

Fall 2014

Family Night @ the Snite

On October 30 the Snite Museum held its first fall family night on the eve of Halloween. The event drew over 500 people to the Museum for two hours of trick-or-treating in the galleries, art pumpkin making, refreshments provided by the Friends of the Snite Museum, hay wagon rides, and a Halloween dance party in the Annenberg Auditorium. A frighteningly good time was had by all!



FRIENDS OF THE SNITE MUSEUM

Upcoming Trips: The 2015 Michigan Grand Tour

Friends Board member Louise Anella and her committee are busy finalizing the details of these three 2015 excursions to Michigan venues.

First will be a **Wednesday, March 25** bus trip to the Detroit Institute of Arts (DIA) to view *Diego Rivera and Frida Kahlo in Detroit*. The DIA will be the exclusive venue for this exhibition, which will explore the tumultuous and highly productive year that Mexican artists Diego Rivera and Frida Kahlo spent in Detroit (1932-33), a pivotal turning point in each artist's career. It will consist of nearly 70 works of art, including eight of Rivera's epic preparatory drawings for the *Detroit Industry* murals, as well as 23 pieces by Kahlo, whose work has never before been shown at the DIA. Some of the significant paintings by Kahlo that will be on view in this exhibition are her large double portrait of the newlywed couple (San Francisco Museum of Modern Art), *Henry Ford Hospital* (Museo Olmedo, Mexico City), *Self Portrait with Cropped Hair* (Museum of Modern Art, New York), and *Self Portrait with Small Monkey* (Robert Brady Museum, Cuernavaca).

On **Thursday, May 7** the Friends are planning a day-trip to Holland, Michigan, to participate in various aspects of their 86th annual **Tulip Festival** – a closer destination with a totally different focus. Trip attendees will hear a luncheon program entitled “Big Impact from Small Gardening Spaces”, and visit the Graafschap Heritage Center, Windmill Gardens, Veldheer's Tulip Farm, as well as the Delft pottery and DeKlomp wooden shoe factories.



The final Michigan destination on **Saturday, October 3** will be Grand Rapids for the **7th annual ArtPrize** competition. This citywide international art competition and exhibition of over 1500 art pieces is something not to be missed. We will tour the Grand Rapids Art Museum as a group before you partner with a friend to tour the artworks installed throughout the city at your own pace and to suit your artistic interests. Keep in mind there are other urban museums and highlights to explore, and that in 2013 Grand Rapids won the title of “craft beer capital of the USA.” Wear your walking shoes; there will be lots to do and see while strolling through Grand Rapids.

Members of the Friends will receive advance notice of these excursions and discounted prices; so join or renew today.

Unknown artist (Irish, 18th century)
Penal Crucifix, 1776
yew wood
7.1 x 2.1 x .8 inches
Gift of Rev. James S. Savage
1966.031
detail, see page 17

FRIENDS OF THE SNITE

New Members Join the Friends Board of Directors

We welcome to the Friends Board six new members who began their three-year term of office at the September 2015 meeting. Pictured are (left to right): Mary Lou Mullen, Barb Henry, Kari Black, and Kelli Kalisik. Those not pictured are Kristi Harman and Betsy Palmer.



Friends Annual Meeting and Board Election to Be Held on Monday, May 18, 2015

The annual election of members to the Friends Board of Directors will take place at 1:00 p.m. on Monday, May 18 in the Club Room of the Legends of Notre Dame Restaurant & Alehouse Pub, located on campus. All members of the Friends of the Snite Museum of Art are eligible to make nominations by 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 with 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 Dinali Cooray can assist you.

Angie Faccenda



When her husband, Phil Faccenda, served on the Friends of the Snite Museum of Art Board, Angie was always interested in what was going on and asked him a lot of questions. So when his terms expired, he nominated her to be on the board. “He thought I’d enjoy it and I do. I just love it,” Angie says.

Now into her second three-year term, Angie finds being on the board more fun and enlightening than she had even anticipated. Currently, she serves as vice president of the Development Division which includes working with the chairs of the Christmas Benefit and with the marketing chair to encourage membership with the Friends. She’s also involved with developing sources of funds for activities of the Friends, increasing the visibility of the Museum, and introducing new ideas to the administration and executive committee.

Along with Kathy Reddy-White, Angie co-chaired the 2012 Christmas Benefit. “Everybody thinks that sounds so daunting, but Heidi Williams, (former Friends program coordinator) had it all down. She made it easy for us,” Angie says.

As to serving on the Friends board, Angie has found there are many different opportunities for members to become involved and learn more about the Snite Museum and the Friends. For example, in addition to serving on board committees Angie recently became a museum docent.

“I’m very excited about that (being a docent), but let me tell you, it was intensive training for nine months, for both the South Bend Museum of Art and the Snite. We train for both museums. Talk about an amazing education in art history ...”

A native of South Bend, the former Angie Rose and Phil were high school friends at St. Joseph’s High School, but didn’t start dating until they were seniors in college, she at Miami University and he, at Notre Dame. Today, they find themselves busy keeping up with their three sons: P.J., 20, is a student at Indiana University; and Matthew, 18, and Luke, 15, both attend St. Joseph’s High School. A golden retriever, Charlie, rounds out the family.

Karen Murphy (a.k.a. Coco Schefmeyer)



They are one and the same; Karen Murphy, the journalist and Coco Schefmeyer, the hostess extraordinaire, downtown activist, and exuberant board member of the Friends of the Snite Museum of Art.

Like many board members, Karen has juggled numerous duties including her current position as vice president of the program division. To whatever position she takes on, she brings a heightened sense of enthusiasm and energy.

After an idyllic childhood growing up on a Christmas tree farm near LaPaz, Indiana, Karen became a journalist and worked most prolifically as a freelance writer for the Associated Press, *The Indianapolis Star*, the *New York Times*, and currently, Reuters.

A tender-hearted soul who dotes on her menagerie of cats and would just as soon work in her garden or plant hundreds of daffodil bulbs in her woods, she found her journalistic focus on crime writing. While working on a business story she met Don Schefmeyer; they married a couple of years later.

A big part of Karen’s story is her work for the past 11 years as secretary and media person for the Howard Park/East Bank Neighborhood Association, a watchdog group of residents and business leaders. Recently, she spearheaded the “Save Howard Park” campaign, which raised 800 signatures in 10 days to save South Bend’s oldest park from development.

Of course, her role on the Friends’ board tells another side of her story. “This board is extraordinary and that’s why I wanted to be on it. The people are amazing,” she says. “I asked myself how can I contribute? Well, I enjoy throwing parties!”

Indeed, her organizational skills have been key to much of her work. She and Don have served as chairs of both the menu and decorations committees of the annual Christmas Benefit dinner, and she currently serves as Vice President of the Programs Division.

FRIENDS OF THE SNITE MUSEUM

2014 Friends Christmas Benefit Dinner

This year's Benefit honoree was Curator Emeritus Douglas E. Bradley, who passed away in December 2013. Bradley created a remarkable legacy at his alma mater during his 34-years as a Snite Museum staff member. He developed, researched, and interpreted important collections of Pre-Columbian, Spanish colonial, Oceanic, Native American, African, and Afro-Caribbean art. He is greatly missed by his coworkers, family and friends.



Douglas E. Bradley and his two daughters, (left to right) Catherine and Elizabeth.

Bradley's Irish heritage and research trips abroad inspired the event's entertainment (Irish music and dancers) and "passport" table cards that encouraged guests to visit various sites during the reception to acquire stamps from the countries Bradley visited.



A new and popular feature using the "passport" theme was TapSnap – a digital technology photo booth that allowed attendees to select a travel destination photographic backdrop.

Christmas Benefit Chairs Lisa and Robin Douglass chose a French chateau.



Members of the 2014 Benefit Committee
The 2014 Committee was chaired by Robin and Lisa Douglass and committee members pictured by the tree before the event started are (left to right): Karen Nevorski and Dana Trowbridge; Annick Loving and Museum director Chuck Loving; Kelli Kalisik; Friends Board President Paul Stevenson; Louise Anella; Peter and Mary Lou Mullen; Joyce Stifel, Robin Douglass; Dick Stifel; Karen "Coco" Schefmeyer and Celeste Ringuette.
Committee members not pictured are: Steve Anella, Rebecca and Daniel Asleson, Pam Austin and Monte Hershberger, Lorraine and Todd Bruce, Charles S. Hayes, Barbara and Geoffrey Henry, Jessica Hilary, Ginger and Brian Lake, Janice and Tuck Langland, Rose Lyphout, Deidre and Tim McTigue, Sara Miller, and Ann Riley.

The Snite Museum of Art thanks the following underwriters for their generous support of the 2014 Friends of the Snite Christmas Benefit Dinner.

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Both the Notre Dame / Saint Mary's College Irish Dance Club and the ND Glee Club entertained Benefit attendees.

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Paul Stevenson
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FRIENDS OF THE SNITE MUSEUM

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 the Museum's art education outreach programs. Acknowledgments are sent to the honorees or to the family of those memorialized.

Tributes and memorials received July 1, 2014 through December 31, 2014.



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Cheryl K. Snay and Patrick Weber

CONTRIBUTIONS TO THE NEW MUSEUM CAPITAL CAMPAIGN

IN MEMORY OF

Jack Reilly from
Ann Uhry Abrams, Ph.D.

We will miss our FRIENDS who passed in 2014.
(through December 31, 2014)

Al Nathe – Snite Museum Advisory Council

Jack Reilly – Snite Museum Advisory Council, chair

Carol Feferman – Past President, Board of Directors,
Friends of Snite Museum

Zane and Jane Trinkley – members since 1980

William Tardini – member since 1981

Dr. Joan Aldous – member since 2001

Dr. Leslie Bodnar – member since 2001

Jane Warner – charter member since 1979

Unknown artist,
Annunciation to the Shepherds,
15th century, pigments and gold on parchment,
7 x 5.50 inches.
University of Notre Dame, Hesburgh Library,
Frag. III.I, fol. 58r.
detail, see page 7

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curator of photography

Garrick Aldridge
staff accountant

Linda Canfield
assistant to the curator of education

Rebeka Ceravolo
registrar

Dinali M. Cooray
*administrative assistant,
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Gina Costa*
marketing and public relations specialist

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