

Calendar of Events

FROM THE DIRECTOR



I wish you warm greetings from the Snite Museum of Art here at the University of Notre Dame. Since joining the Museum staff after the holidays, I have had the privilege of meeting only some of you in person, so please allow me this opportunity to introduce myself to everyone. My name is Joseph Antenucci Becherer and I am deeply honored to be your new museum director. But please do call me Joe.

In early January my wife, Lisa, and I moved to the Notre Dame campus from Grand Rapids, Michigan. Becoming acquainted with the Snite Museum staff, its collections, and the community has been a warm and wonderful way to start 2019. I feel fortunate to be engaged with so many talented and interesting people, and to be surrounded by such marvelous collections and exhibitions. There is so much to learn; the days just do not seem long enough.

As an art historian, I am an object person and deeply enjoy every opportunity to be with and among works of art. Whether it is a Renaissance painting, an African mask or a George Rickey sculpture, my cultural appetite is overflowing and stimulated by the examples of so many different cultures and time periods as I become familiar with the Museum's art collection of over 27,000 objects.

Even better has been encountering so many students in the galleries. Whether they are university sophomores or second graders, it is impossible not to celebrate their presence and hope their experiences nourish them in ways they likely cannot yet fathom.

As a child, my great Aunt Mary often took me to museums, historic houses, and churches. No lectures, just looking and conversation. The days always ended with a visit to an ice cream parlor. At age nine, I had no idea how truly fortunate I was, but I sensed doors to new ideas and future paths were opening through these casual encounters with cultural materials, both secular and nonsecular. As it stands, I still love ice cream, but love experiences with works of art even more. Years later she championed my study of art history in college and, then, after graduation, my teaching and museum work.

I think of Aunt Mary regularly here at our museum and on walks through campus and the sculpture park. Often, she comes to mind because of a particular object or site, but more frequently she is very present in the wonder of seeing young people and university students engaged with art and ideas in our galleries. One believes doors are opening for them as they did for me through the same types

of guided experiences and conversations. How fortunate are they? How fortunate am I?

Also in January the University selected the renowned American architect Robert A.M. Stern and his firm, RAMSA, to design the new Raclin Murphy Museum of Art at Notre Dame. We are in the midst of the programming phase for the new museum, and thus busy analyzing and projecting future art collection, exhibition, education, and event space requirements. We are also investigating and discussing what it means to be an academic art museum in the twenty-first century by visiting peer institutions such as Harvard and Yale. I look forward to sharing with you the vision for the new museum as it unfolds, but, rest assured, we are thinking carefully as we plan for the vibrancy of the future structure and its offerings. You and the students deserve nothing less.

Thank you for welcoming me. May our paths cross soon.

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

FRONT COVER: Jacques Villon (French, 1875–1913), *Autre Temps*: 1830, 1904, (detail of image on page 13)
ABOVE: Jaume Plensa (Spanish, b. 1955), *Tale Teller VI*, 2014
stainless steel and stone, 91 3/4 × 47 1/2 × 55 inches. Purchase funds provided by Mr. and Mrs. William C. Ballard Jr., 2015.009

Calendar of Events

JUNE - AUGUST 2019



Thursdays @ the Snite Summer Jazz Series

THURSDAYS: JUNE 20, JULY 18, AND AUGUST 1
5:00 - 7:30 p.m.

Spend four summer evenings with us grooving to jazz in the Mary Loretto & Terrence J. Dillon Courtyard. Stephen and Mary Merriman of Merrimans' Playhouse will again bring artists from around the country to the Museum for a summer jazz series that you won't want to miss. Enjoy a cash bar, freshly popped popcorn, and featured works of art for every concert. Bring your own blanket or lawn chair. Picnicking is encouraged. Check our website for details on the different groups performing each month.

All Aboard! Chicago Architecture River Cruise and Tour of the Conservation Center

TUESDAY, JUNE 4
8:00 a.m. - 6:30 p.m.

Friends of the Snite Museum day trip to Chicago for a docent-led river cruise by 50 architecturally important downtown Chicago buildings, and a tour of the largest and most comprehensive private art conservation laboratory in the country. For more trip details see page 37.



Snite Salon Series

THURSDAYS: JUNE 13, AUGUST 22, AND OCTOBER 10
6:00 - 7:00 p.m.

Join fellow art lovers in the galleries for an in-depth discussion of a great work of art. Guided by the group's observations and insights, Snite Salons encourage close looking and thoughtful conversation with a different work each session.

Be part of the conversation at the Snite Museum.



"Looking at the Stars": Irish Art at the University of Notre Dame

PUBLIC EXHIBITION RECEPTION
FRIDAY, SEPTEMBER 6
5:00 - 7:00 p.m.

The general public and campus community are invited to celebrate and view this special exhibition. Complementary light refreshments provided by the Friends of the Snite Museum.



Artful Yoga

THURSDAYS: JUNE 13, JULY 11, AND AUGUST 8
5:30 - 6:30 p.m.

Join us outside for Artful Yoga with instructor Steve Krojnowski. Each month we will focus our practice around a different work of art on view and create a meditative frame of mind relevant to experiencing both the artwork and practicing yoga.

Bring a mat or borrow one of ours. We will move inside when the weather is not ideal. Co-sponsored by RecSports.

The Snite Museum of Art is open every Thursday until 7:30 p.m. with convenient, free parking available in the Bulla Road Lot off of Twyckenham Drive. On those evenings a free shuttle runs continuously between the lot, the Hesburgh Library, and the Museum until 7:45 p.m. Parking (with no shuttle) is also available in the Stadium and Joyce lots south of the Football Stadium and the Purcell Pavilion (south end of the Joyce Center).

All events are free unless noted and open to all.

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

Join our email list to receive information about future events, programs, and exhibitions.

EXHIBITIONS

The Work of Our Hands

On view through Saturday, June 1, 2019

Historic liturgical vestments from the University's holdings are featured in a multi-venue, focus exhibition organized in conjunction with Forum 2018-2019: Catholic Artistic Heritage: Bringing Forth Treasures New and Old. Highlights of the collection are strategically displayed around campus to introduce visitors to these rarely seen textiles. A cope and stole embroidered with elegant fleur-de-lis motifs and embellished with gold metallic fringe dating to about 1900 are mounted in the Snite Museum. The Hesburgh Library Rare Books and Special Collections display a miter once belonging to Archbishop Lamy, the first archbishop of Santa Fe and the inspiration for Willa Cather's novel, *Death Comes for the Archbishop* (1927) along with other related printed works. Visitors are encouraged to continue their artistic progress to the Basilica Museum where two vestments among the many ecclesiastical items kept there are featured. The works selected for this project offer a glimpse into the technical skill, innovative design, and iconographic wealth of an art form distinctive to the Catholic religion.



FLEUR-DE-LIS COPE
Probably French, late 19th/early 20th century
cream silk, satin weave, gilt metallic yarn appliqué, polychrome silk embroidery, handmade sequins and fringe, and gilt metallic braid.
Courtesy of the Congregation of Holy Cross.

"Looking at the Stars": Irish Art at the University of Notre Dame

August 17 - December 14, 2019

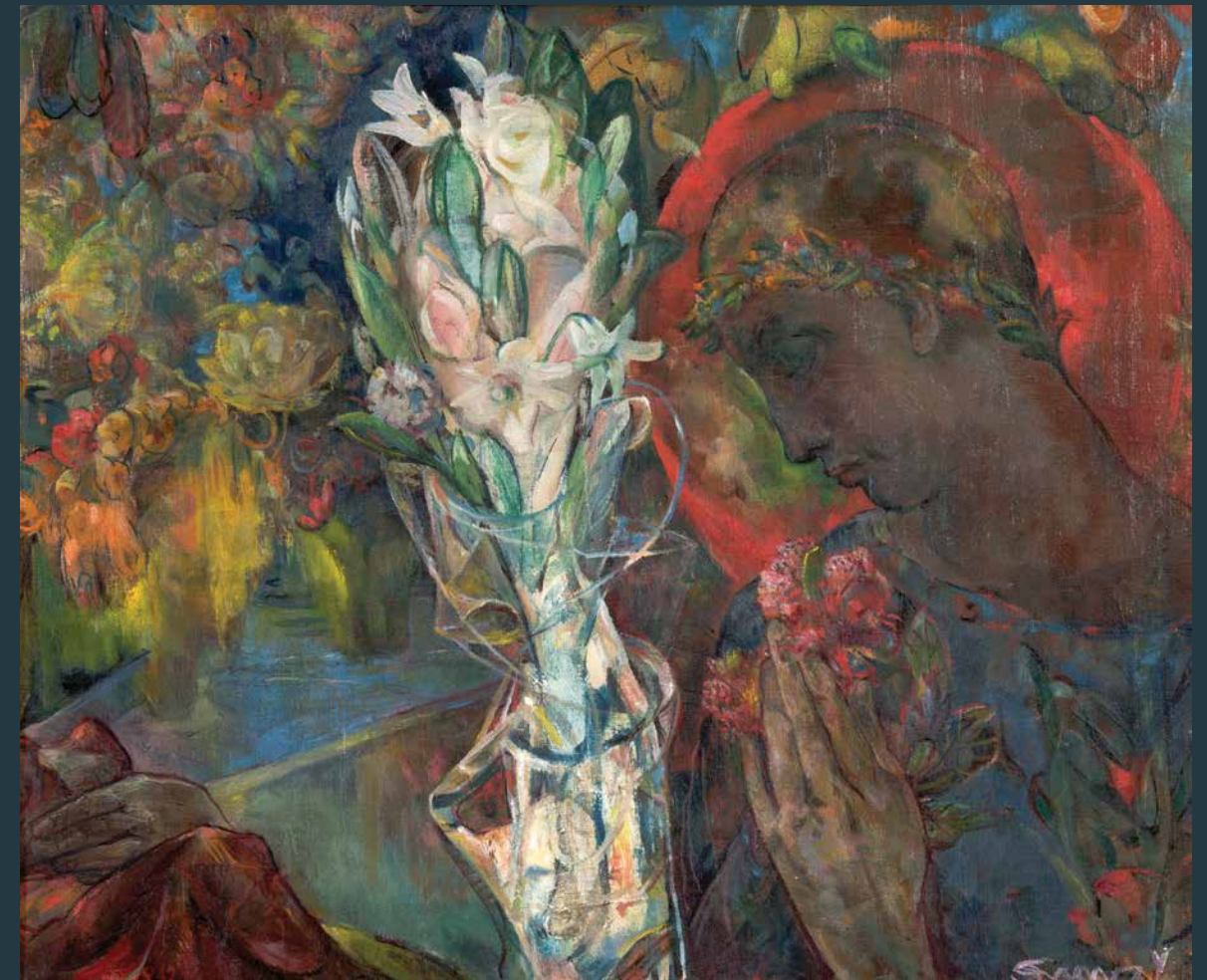
With the recent gift of modern paintings from the Donald and Marilyn Keough Family, the University of Notre Dame has laid a solid foundation on which to build a rich collection of Irish art that will inspire and teach students and scholars the world over. Combined with earlier acquisitions of James Barry (1741-1806) prints, a large cache of Alen MacWeeney (b. 1939) photographs, and substantial holdings in Hesburgh Library's Special Collections, these remarkable Irish objects will be celebrated with pride this fall through a special exhibition. It will include selections from these University of Notre Dame Collections, plus an extraordinary loan of several modern and contemporary masterpieces from the renowned collections of Pat and John O'Brien of Chicago.

This exhibition, including works by Jack B. Yeats, Roderic O'Connor, and Mary Swanzy, to name a few, will introduce our audiences to the intractable wit, tenacity, and infinite invention of the Irish spirit. Oscar Wilde's observation penned for *Lady Windemere's Fan* in 1892 can be applied to Irish artists within the broader art community: "We are all in the gutter, but some of us are looking at the stars."

This Fall 2019 special art exhibition at the Snite Museum of Art is made possible with support from the Kathleen and Richard Champlin Endowment, and organized in partnership with the Keough-Naughton Institute for Irish Studies.



Alen MacWeeney (Irish, b. 1939), *Goulding's Clock*, from the series *Village House, County Kerry*, 2015
digital pigment print, 16½ × 16 inches, Gift of Douglas Wetmore, '79, 2017.045.004



Mary Swanzy (1882-1978), *Young Claudius*, 1942
oil on canvas, 20 × 24 inches. Gift of the Donald and Marilyn Keough Foundation, 2019.001.002



Louis Le Brocquy (Irish, 1916-2012), *Sick Tinker's Child*, 1946
oil on gesso-primed hardboard, 30 × 41 inches. On loan from the O'Brien Collection

RECENT ACQUISITIONS

Sculpture

In honor of former Snite Museum of Art Director, Charles R. Loving, who retired in 2018, artist Austin I. Collins (American, b. 1954), has generously gifted his tall, colorful, metal sculpture, *Fern Temple IV*, 2012, that graces the center of the north rim of the Charles B. Hayes Family Sculpture Park.

This is the fourth in a series of five *Fern Temple* sculptures completed by Rev. Austin I. Collins, C.S.C., a UND art faculty member. All are made of metal, painted a bright solid color, with a vertical structure at their core that guides the viewer's eye skyward, and projecting sections of leaf forms on their sides and top.

The work was selected for inclusion in the Charles B. Hayes Family Sculpture Park by Chuck Loving because its form references nature, and the artist's intention is to inspire spiritual reflection. Thus it fits the Sculpture Park's overarching exhibition theme of *Reclaiming Our Nature* in two ways.

For the past fifteen years, I have been working on a series of sculptures entitled The Temple Series. The continuity of the Series is the product, largely, of a trip I made to Haiti some years ago. While in Haiti I encountered numerous works of art, which expressed the deep spiritual, cultural, and political struggles Haitians have undergone over the course of the twentieth century.

But these works also revealed how art can transcend the everyday, can lift one above the rawness of brutality and social strife, and can offer a space governed by calmness that can, in turn, allow for the kind of reflection that leads to social awareness and social change.

In other words, what became clear in the Haitian works I observed was how sculpture can lift one out of the immediacy of his or her context not as pure escapism, but for spiritual, social, and political effect. One is lifted out and offered the contemplative room to see and imagine how things could be different.

My hope in The Temple Series is to capture this same process of produced reflection, which can invoke in the viewer a sense of sacred space, of retreating, of reflection, and of the need to take active charge of his or her destiny.

— Rev. Austin I. Collins, C.S.C.

Since its inauguration in the nineteenth century, the campus art museum has collected examples of the work of the various visual artists who taught studio art for the academy, starting with Luigi Gregori (Italian, 1819 - 1896). This is the first accession into the Snite Museum's collection of a work by Rev. Austin Collins, C.S.C., who has taught sculpture at Notre Dame since 1985.

Austin I. Collins (American, b. 1954), *Fern Temple IV*, 2012
steel, 27 x 6 x 6 feet. Gift of the artist in honor of Charles R. Loving,
former Snite Museum of Art Director, 2018.064



RECENT ACQUISITIONS

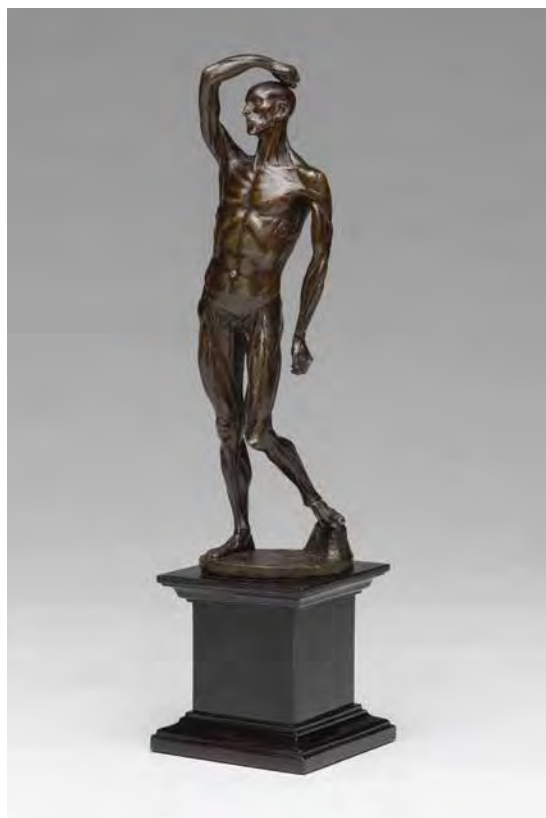
European Art

A significant addition to the Snite Museum's collection, Adam Buck's (Irish, 1759–1833), watercolor *The Expiation of Orestes* (1813), will be on view in the upcoming exhibition "Looking at the Stars": *Irish Art at the University of Notre Dame*. Buck was born in Dublin and trained as a miniaturist before moving to London where he cultivated a wealthy clientele for his portraits made in the fashionable neoclassical style. This watercolor is one of his few mythological subjects, and it tells the story of Orestes who went mad from guilt after he murdered his mother and her lover in revenge for the death of his father, Agamemnon. Orestes was saved by Athena to whom he built an altar in gratitude. The subject was taken directly from an ancient Greek vase pictured in a group portrait of Adam Buck and his family (Yale Center for British Art).



Adam Buck (Irish, 1759–1833), *The Expiation of Orestes*, 1813
graphite and watercolor heightened with gouache on board, 9 1/8 x 9 3/4 inches.
The John D. Reilly Endowment for Excellence, 2018.072.002

The purchase of Edward Burch's (British, 1730–1814), small *Écorché*, or flayed figure, cast in about 1767, augments the Snite Museum's holdings of works illustrating the academic process. It was common practice for artists to attend dissections and draw from corpses in order to learn how to render the body convincingly. This petite sculpture is a reduced version of a life-size plaster cast made by the British anatomist William Hunter from the body of a dead criminal in 1750, which he used to teach his anatomy lessons. The plaster cast being somewhat fragile and unwieldy to transport, Hunter commissioned the Danish artist, Michael Spang, to make a small wax model after his plaster cast. The wax model was then cast in bronze by Hunter's friend Edward Burch. In this case, the sculpture was cast in lead which allows for finer detail, and then given a bronze patina (surface treatment). The models were popular among students, easily carried from place to place, and found widely in studios across Europe.



Edward Burch (British, 1730–1814), *Écorché*, after Michael Spang, cast ca. 1767
lead with bronze patination, 9 3/8 inches.
The Bernard Norling and Mary T. Norling Endowment for 18th- and 19th-Century Sculpture, 2018.072.001

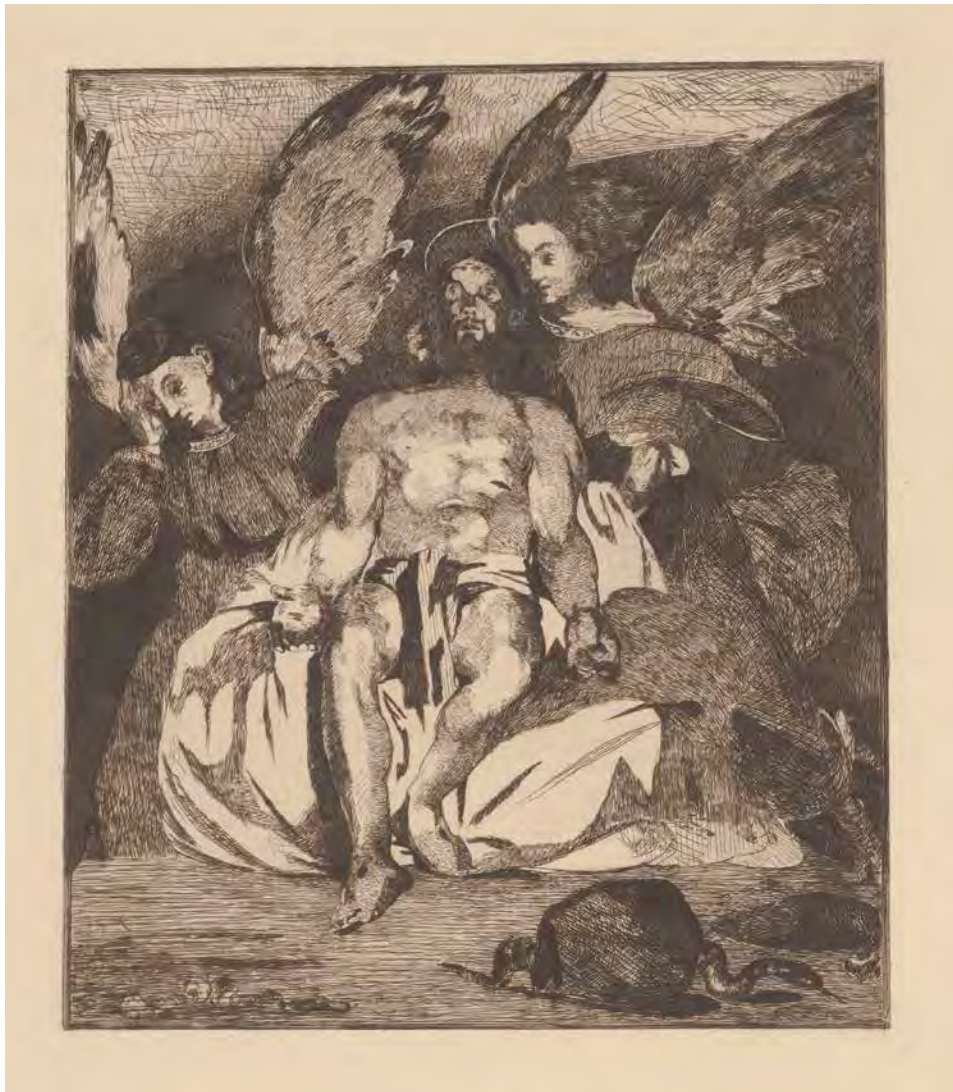


Félix Hilaire Buhot (French, 1847–1898), *Paris Tiara [La Tiare]*, 1888
etching, drypoint, aquatint and spitbite on wove paper, 25 3/8 x 18 inches (sheet).
The Fritz and Mildred Kaeser Endowment for Liturgical Art, 2018.073

With special interest in liturgical vestments a part of the University's Forum 2018–19: Catholic Artistic Heritage: Bringing Forth Treasures New and Old, the acquisition of Félix Buhot's (French, 1847–1898), print *Paris Tiara* (1888) was serendipitous. This late work by one of the major proponents of the etching revival in France in the nineteenth century is notable for several reasons. The print shows the tiara made by the

French goldsmith and designer Émile Froment-Meurice for Pope Leo XIII's jubilee in 1887. Buhot had produced other prints documenting this designer's work before, but they were conventionally rendered. More than a record of a design, Buhot's print alludes to Pope Leo's attempts through a series of encyclicals published in the 1880s to reconcile French Catholics, who were wary of republican forms of government since the

French Revolution, with the Third Republic (1871–1914). The tiara is flanked by Notre Dame Cathedral in Paris on the left and Saint Peter's Basilica in Rome on the right and surrounded by a hazy atmosphere punctuated by cherubs, including one at the bottom bearing the visage of the artist's son. Technically, Buhot combines various etching processes, including pure etching, drypoint, aquatint, and spitbite, into a poetic whole.



Edouard Manet (French, 1832-1883), *Dead Christ with Angels*, 1866-67
 etching and aquatint on laid paper, 17 ½ × 14 ¼ inches.
 The May Walters Trust Bequest Fund, 2018.069

Edouard Manet (French, 1832-1883), is often identified as the “painter of modern life” described by Charles Baudelaire in his famous essay on art published in 1863. In that essay, Baudelaire wrote a definition for a thoroughly new and modern form of Beauty, one that was rooted simultaneously in the ephemeral and the eternal. For Baudelaire, Beauty was to be found in the here-and-now, not in faraway places or times long ago, in ancient myths, or mystical religious stories. Manet normally depicted everyday subjects in his paintings and prints, but on two occasions he selected traditional religious stories. *Dead Christ with Angels* is one of them. He exhibited the painting (now at the Metropolitan Museum of Art, New York) at the Salon of 1864 where critics immediately panned it for its vulgarity and the cadaver-like quality of the central

figure. Critics derided both his paintings and his prints for being “flat like playing cards.” Several years later, he made this print after the painting *Dead Christ*, but it was never published during his lifetime. After Manet’s death, the plate was given to a Parisian publisher who pulled a few impressions from it. The plate is now in the collection of the Art Institute of Chicago.

Mary Cassatt (American, 1844-1926), is another canonical modern artist of the late nineteenth century, and *In the Opera Box (No. 3)* is one of her most recognized works. It is an example of her printmaking skills at the height of her career after she had met Edgar Degas and other Impressionists and had embraced their avant-garde approach to art. Her figures are casually posed, natural in their demeanor and action. Cassatt chose

her models from her circle of family and friends. *In the Opera Box* is a portrait of her sister Lydia and is a variation of some of her paintings of the same subject. As a woman artist, Cassatt observed her subject without eroticism or objectification. She used aquatint here to convey a more “painterly” technique that flattens out the figure. The mirror behind Lydia pushes the viewer’s attention to the foreground and presumably reflects the space in front of the picture plane, implicating those of us looking at the scene. This is a print about the observed, the observer, and the act of observation. It was intended for publication in the journal *Le Jour et la nuit [Day and Night]*, a never completed project proposed by Degas. Although Cassatt’s print didn’t make it into a journal, it was nevertheless published in an edition of fifty.

Jacques Villon’s (French, 1875-1963), print with vivid hand coloring is entitled *Autre Temps*, 1830, and was made in 1904. This enigmatic look into the childhood of a bygone era underscores a sense of nostalgia. Inspired by Japanese prints and their combination of flat colors juxtaposed with patterns, the artist positions a young girl with a hoop on a flat, green lawn with a horizon line placed high on the picture plane. Behind her, well-attired men and women on horseback and in carriages dash about a sunny park. The girl’s hoop may hint at the circular nature of time as 1830 was the year of the July Revolution when the Bourbon monarchy was overturned in favor of a constitutional monarchy led by the “Citizen King” Louis-Philippe. The first decade of the twentieth century is often called the Belle Epoque, but it was marred by gross disparities of wealth, discontent, and an anarchist movement that wrought much violence. Villon made this print when he was living in Montmartre, a neighborhood characterized by decadence, and was working under the influence of Edgar Degas and Henri de Toulouse-Lautrec. He later developed a strong cubist style, and in 1913 he participated in the Armory Show in New York where European abstraction was introduced to an American market.



Jacques Villon (French, 1875-1963),
Autre Temps: 1830, 1904
 drypoint, aquatint, and watercolor on wove paper,
 25 ¾ × 19 ¾ inches (sheet).
 The May Walters Trust Bequest Fund, 2018.058



Mary Cassatt (American, 1844-1926),
In the Opera Box (No. 3), 1879-80
 soft ground etching and aquatint on laid paper,
 8 ¼ × 7 ¾ inches.
 The Humana Foundation Endowment for American Art, 2018.059

RECENT ACQUISITIONS

Photographs



The Snite Museum of Art is pleased to be the recipient of an important gift of fifty original photographs from the Brett Weston Archive, and the Christian Keese Collection. Brett Weston (American, 1911-1993), was the second son of Edward Weston, the pioneering photographer who led a creative shift in photography from the soft poetic Pictorialist style to a sharp, incisive manner that represented bold forms and surface textures.

Brett Weston displayed a natural aptitude in his first photographs. "He is doing better at fourteen than I did at

thirty," his father wrote in his journal. "To have someone close to me, working so excellently, with an assured future, is a happiness hardly expected." Edward Weston chose a group of his son's photographs for the landmark *Film und Foto* exhibition at Stuttgart in 1929, and the seventeen-year-old had his images published in European magazines. In the early 1930s, when father and son were partners in studios in San Francisco and Carmel, both made some of their most remarkable photographs at Point Lobos; close-ups of natural objects and views of the windswept Pacific coastline.

During the Depression, Weston was a photographer for the Works Progress Administration, and a supervisor of the photographic section in the Federal Arts Project. In Santa Barbara, during World War II, he was a photographer for the Douglas and North American Aircraft corporations then served in the Army as a photographer at El Paso, Texas, in 1945. This gave him the opportunity to explore the White Sands National Monument in Northern New Mexico. The series of white gypsum sand dunes that he began there extended into a project supported by the Guggenheim Foundation.

Brett Weston (American, 1911-1993) *Kelp, Feather, Rock, Carmel Beach, California, 1956*, gelatin silver print. Gift of the Christian Keese Collection, Brett Weston Archive, 2018.074.019



The leading American art educator of his day, who taught at both the Pratt Institute and the Art Students League, Arthur Wesley Dow (American, 1857-1922), first formally studied art in Paris. After returning to Boston to teach art, Dow was influenced by Japanese art under the tutelage of Ernest F. Fenollosa, the great curator of Asian art at the Boston Museum of Arts. Together they developed aesthetic principles that combined influences from the European Arts and Crafts movement with Asian design.

Dow also operated the Ipswich Summer School of Art, which became popular with art teachers on vacation. Dow taught the alternative media in which he worked, including relief printmaking and photography.

Dow used a camera to collect studies for his landscape paintings and he used cyanotype, one of the first commercially available processes enabling hobbyists to print their own photographs on prepared paper in the sunshine. A recent purchase is a cyanotype of a line of clam shacks in Ipswich, Massachusetts, located across from the old house used for Dow's summer school. Most of his photographs, however, represent distinctive Cape Ann landscapes.

In fall 1895, Dow joined the faculty of the Pratt Institute in Brooklyn, and in 1899 published his codified design and teaching methods in *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers*. Its success helped establish Dow as a prominent art educator. In 1903 he became director of the Department of Fine Arts at the Teachers College of Columbia University. He introduced photography to the curriculum, and hired Clarence H. White to organize and teach the program.

Arthur Wesley Dow, (American, 1857-1922), *Clam Shacks*, about 1895, cyanotype 12.3 x 17.5 cm (image), 12.6 x 17.7 cm (sheet). The Milly and Fritz Kaeser Endowment for Photography, 2018.057



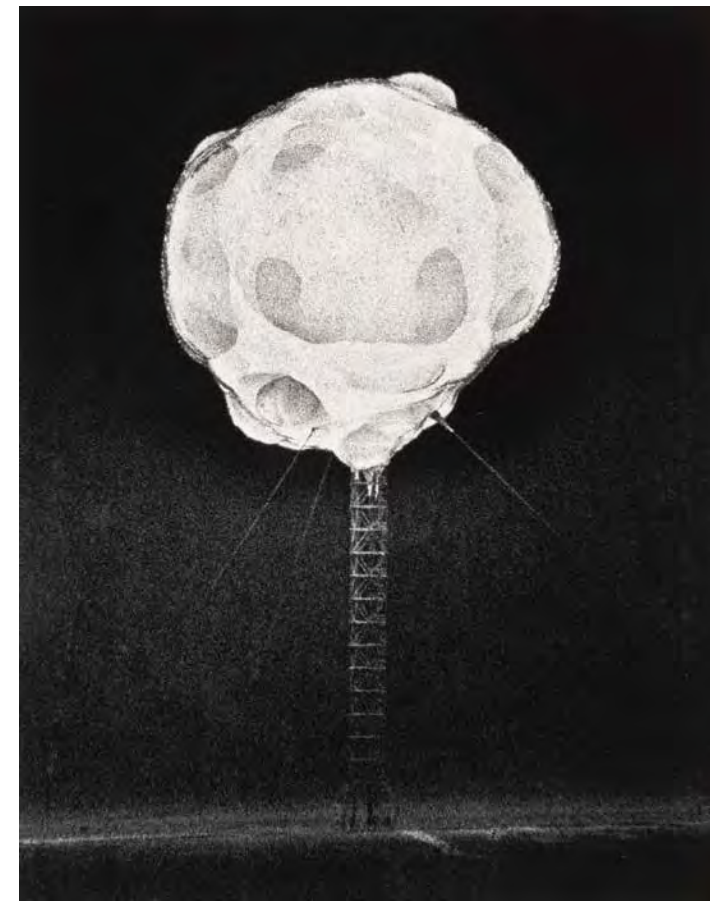
Prentice H. Polk (American, 1898-1984), was a pioneering documentarian of African-American life in the twentieth century. He was born and raised in Besemer, Alabama, where his father worked as a coal miner, and his mother was a dressmaker. When Polk's thirteenth birthday brought the end of compulsory education for black pupils, she enrolled him in the new Tuggle Institute in Birmingham. In 1916 he was a night student at the Tuskegee Normal and Industrial Institute (now Tuskegee University), where he studied photography with Cornelius M. Battey.

The family migrated to Chicago in 1922, where Polk worked with the commercial photographer Fred Jensen. He married and began a family, and took them back to Alabama where he opened a private portrait studio. He joined the faculty of the Tuskegee Institute, and became the institution's official photographer. Polk made many portraits of his colleagues, including Booker T. Washington, and George Washington Carver. A ubiquitous campus figure, he documented proms and graduations, weddings and funerals, and produced hundreds of yearbook photographs. During World War II, Polk

recorded the activities of the Tuskegee Airmen, African-American pilots who trained on campus and then formed the heroic 99th and 100th Pursuit Squadrons. He found a new appreciation for his roots while studying and working in Alabama. He trekked the countryside, making portraits and genre photographs of black sharecroppers, farmers, and laborers who lived in the surrounding Macon County, Alabama. Through the generosity of the Edward M. Abrams and Family Endowment the Snite Museum was able to purchase this first example of Polk's work for the permanent collection.

Prentice Herman Polk (American, 1898-1984), *A Sharecropper*, 1920s
gelatin silver print, 24.4 × 19.3 cm (image), 25.2 × 20.2 cm (sheet).
The Edward M. Abrams and Family Endowment, 2018.068

With an engineering degree from the University of Nebraska, Harold Edgerton (American 1903-1990), worked for the state electrical company. He had the idea of diagnosing malfunctioning generators in operation by flashing a light in time with the cycling machine, making it appear still to the human eye. This idea became his doctoral thesis at the Massachusetts Institute of Technology (MIT), where he developed the stroboscopic flash. After joining the MIT faculty, Edgerton used his strobe flash to create photographs of fleeting events, like a bullet emerging from a gun, or the wings of a hummingbird in flight. During World War II, he was a consultant to the Army Air Force, developing illumination for aerial photographs of nocturnal troop movements. After the war, the Atomic Energy Commission challenged Edgerton to create visual documents of nuclear tests, explosions far too brief for conventional cameras. He and his lab developed the Rapatronic camera, an instrument actuated by an explosion's concussion. Below is one of the early photographs of a nuclear charge set atop a tower seven miles away, taken by the Rapatronic a camera capable of exposures as brief as one-billionth of a second.



Harold Edgerton (American 1903-1990), *Hydrogen Bomb Test*, 1946-1952
gelatin silver print, 45.8 × 36.3 cm (image), 50.7 × 40.7 cm (sheet).
The Milly and Fritz Kaeser Endowment for Photography, 2018.067

Alexander Hesler (American, born in Canada, 1823-1895), operated daguerreotype studios in Galena and Springfield, Illinois, during the 1850s. His best-known works of that time are portraits of two leading state politicians; senators Stephen Douglas and Abraham Lincoln. Hesler also photographed staged tableaux, meant to reflect the style and subjects of fine American painting of the day. This invented image entitled *Driving a Bargain*, is conceived to illustrate an instance of a European-American elder passing along his business acumen to a young protégé. The African-American boy has learned that he can pick up lost horseshoes in the road and sell them to the blacksmith for a profit. This salted-paper print after Hesler's daguerreotype was published in *The Photographic Journal* in 1854, the first American periodical to include photographic images. It was an expensive journal, filled with technical material intended for professionals. The print was made by John Adams Whipple (American, 1822-1891), a pioneer of daguerreotype in Boston. He invented and patented a method of creating unique images on glass, using a variant of the Daguerreotype process, called crystallo type.



John Adams Whipple (American, 1822-1891), after Alexander Hesler (American, born in Canada, 1823-1895), *Driving a Bargain*, 1854
salt print from crystallo type negative, 20.7 × 15.6 cm (image), 22.8 × 16.9 cm (sheet).
The Milly and Fritz Kaeser Endowment for Photography, 2018.062.001

RECENT ACQUISITIONS

PhotoFutures VI: Collecting Art for Notre Dame



The topic for the Fall 2018 PhotoFutures VI seminar was nuclear power and its affects.

The fall 2018 seminar students recommended the purchase of Japanese artist Ishiuchi Miyako's photograph *Hiroshima #69*. The image is of an artifact from the Hiroshima Peace Memorial Museum; a blouse worn by a young woman killed in the August 6, 1945, bombing of Hiroshima, Japan.

The teaching role of the Snite Museum was an important selection criterion to the students. They concluded *Hiroshima #69* adds educational value as a work of contemporary art by a female artist, it expands the number of photographs of nuclear war in the Museum's collection and it can inspire Notre Dame students to think about the tragic events of World War from the perspective of Japanese civilians. The image challenges viewers to consider the consequences of the use of nuclear technology across the globe.

The students' recommendation letter ended by stating they felt the acquisition of the photograph would help fulfill this aspect of the University's mission:

"The University seeks to cultivate in its students not only an appreciation for the great achievements of human beings but also a disciplined sensibility to the poverty, injustice, and oppression that burden the lives of so many. The aim is to create a sense of human solidarity and concern for the common good that will bear fruit as learning becomes service to justice."

PhotoFutures 2018 included: Caroline Cox '20; Harriet Fink '19; Rachel Mills '20; Monica Montgomery '19; Abby Patrick '22; Scott Somers '20; and Dion Thompson-Davoli '20

The photograph was purchased with funds provided by an endowment established by Snite Museum Advisory Council members Susan M. and Justin E. Driscoll.

PhotoFutures is a collaborative collecting group that studies and then recommends a contemporary photograph acquisition to the Snite Museum of Art. This annual fall seminar is designed for students of any major. They meet for six sessions in the Museum with the Curator of Education, Academic Programs Bridget Hoyt and Curator of Photographs, David Acton. The co-curricular program combines issues related to museum collecting, contemporary photography, and socially-engaged artistic practice. Students critique photographs and evaluate artists' portfolios, and they consult with select faculty whose expertise provides different lenses through which to consider the photographs. Ultimately, the students develop their own collecting criteria and select a photograph for acquisition that adds value to the museum's permanent collection and supports the mission of the University.

Ishiuchi Miyako (Japanese, b. 1947), *Hiroshima #69*, 2007 digital pigment print, 42 ½ x 29 ¾ inches. Susan M. and Justin E. Driscoll Endowment for Photography. 2018.075 © Ishiuchi Miyako

MUSEUM NEWS

Welcome New Museum Staff Members

HANNA BERTOLDI

Collections Database Coordinator



Hanna Bertoldi joined the museum staff in a new position, Collections Database Coordinator, funded by members of both the Snite Museum Advisory Council and the College of Arts and Letters Advisory Council. Hanna comes to Notre Dame from the Boston Athenæum where she worked in the finance department. Previously, she held positions at the Museum of Fine Arts, Boston, and at the Naval History and Heritage Command, Detachment Boston.

Originally from Hartford, CT, Hanna has a B.A. in Classics from Franklin & Marshall College and an M.A. in Archaeology from University College London. She specialized in central Italian Iron Age funerary rituals and spent summers working on an Etruscan site in Tuscany.

Hanna is excited about her new role because of her previous experience in database administration and for the chance to work with other Snite Museum staff members on the Mellon Foundation grant. She sees the Mellon project as an opportunity to contribute to her field by bringing museum and library collections together. As an archaeologist, Hanna was also attracted to the Snite Museum's collections and looks forward to learning more about them.

Her last adventure took Hanna to Iceland where she enjoyed experiencing a lava cave for the first time. If she had to pair a favorite beverage with her favorite artist, Hanna would sip a northern Italian red wine while contemplating Vincent van Gogh's *Café Terrace at Night* (1888).

ABIGAIL SHELTON

Outreach Specialist / Andrew F. Mellon Foundation Grant



Abigail Shelton joined the Snite Museum staff in mid-June as outreach/campus engagement specialist for the Mellon Grant Digitization Project, a new three-year position funded by the grant. Her passion for libraries and museums attracted her to the position because the project hinges on bringing together collections from the Snite Museum and Hesburgh Libraries in a new, online platform. She is excited to make cultural heritage objects accessible across campus and around the world.

Abby grew up in Buffalo, NY, and received an M.S. in Library and Information Science from Drexel University. She earned an M.A. in History with a concentration in early American women's history from

SUNY Binghamton. She graduated with a B.A. in History from Biola University. Previously, Abby worked between the library and museum at the American Philosophical Society in Philadelphia. She was also the caretaker at Woodford Mansion in Philadelphia and has worked in the archaeology department at Mount Vernon.

In April, she traveled to the Black Forest in Germany while visiting with her sister. Her favorite memory was stumbling upon the Musée Unterlinden on the way to Colmar, France. If given the chance, her ideal afternoon would be drinking Belgian-style tripel, Weyerbacher's Merry Monks, while admiring Andrew Wyeth's *Snow Hill* (1989).

MUSEUM NEWS

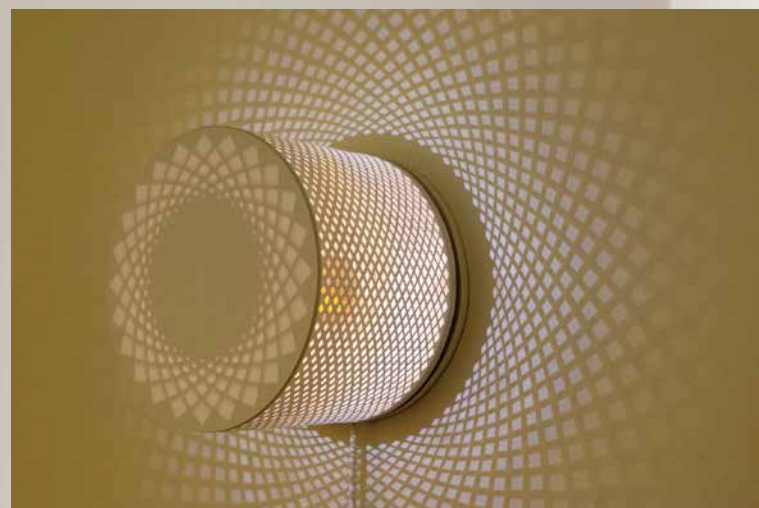
2019 MFA Candidates Thesis Exhibition

April 5 - May 18, 2019

This annual exhibition was comprised of the culminating thesis projects created by the students graduating in 2019 with an MFA degree from the University of Notre Dame Department of Art, Art History & Design.

The Snite Museum congratulates Jen Dwyer, Ceramics; Hannah K. Freeman, Painting; Steven Lemke, Sculpture; Melonie Mulkey, Photography; Shreejan Shrestha, Industrial Design; and Heather Tucker, Visual Communication Design.

The photographs of Melonie Mulkey were awarded the 2019 Museum Director's \$1,000 award funded by the Walter R. Beardsley Endowment for Contemporary Art.



The work of Shreejan Shrestha, Industrial Design



Revisions: Contemporary Native Art

Wins 2019 NAI Award



The Native American Initiatives at Notre Dame awarded the Snite Museum the 2019 NAI Award for Excellence in Supporting the Native American Community at Notre Dame for the February 8 - May 18 *Revisions: Contemporary Native Art* exhibition and its related programs. The award was voted on by Native American students, staff, and faculty at Notre Dame.

This exhibition focused on strategies of revision, reuse, and appropriation in contemporary Native art from the 1990s to the present. The participating artists—who hail from diverse backgrounds, tribes, and generations—share an interest in the circulation and reconfiguration of forms over time, across space, and between cultures. Some address the appropriation of Native culture by settler society, while others repurpose found objects, images, and texts from tribal history, family archives, and popular culture. In media ranging from print to textile to video, their works reflect on and reshape issues of inheritance, colonization, authenticity, and the politics of representation.

"The University of Notre Dame was founded on the homeland of the Pokagon Band of Potawatomi," said Frances Jacobus-Parker, visiting curator at the Snite Museum and the exhibition's organizer. "Given that history and continued relationship, it is especially exciting that we could showcase the vibrancy of contemporary Native art here. Our hope is that the exhibition and related programming can be a platform for continued discussion and exchange."

Artist Jeffrey Gibson (Mississippi Choctaw and Cherokee) transforms pow wow regalia materials into striking, sculptural compositions. Elisa Harkins (Cherokee and Muscogee (Creek)) investigates her relation to Native identity via performance and video. Writer and artist Paul Seesequasis (Willow Cree) employs social media to share archival photographs and crowdsource indigenous history.

Works by artists from the Pokagon Band of Potawatomi, including beadwork by David Martin, a commissioned black ash basket by Christine Rapp-Morseau, and a collage by Jason Wesaw, demonstrated

the tribe's cultural richness and diversity. Rapp-Morseau's basket is a new commission for the Snite Museum and marks the first contemporary object by a Pokagon Band artist to enter the collection.

Artists represented in the Snite Museum's permanent collection include Rick Bartow (Mad River Band Wiyot), Edgar Heap of Birds (Cheyenne and Arapaho), Jaune Quick-to-See Smith (Salish and Kootenai), Kay Walkingstick (Cherokee), and Melanie Yazzie (Diné/Navajo).

The exhibition was anchored by the large-scale installation *Peelatchiwaaxpáash/Medicine Crow (Raven)* and the *1880 Crow Peace Delegation* by Wendy Red Star (Apsáalooke (Crow)). It draws on archival documentation of a journey made by Crow leaders to Washington, D.C., and incorporates an exquisite nineteenth-century Crow war shirt from the museum's collection.

Revisions: Contemporary Native Art was organized by Frances Jacobus-Parker, visiting curator, with the assistance of Larissa Nez (Diné/Navajo), Class of 2019.

MUSEUM NEWS

Graduating Snite Museum Student Employees



Members of the Student Programming Committee welcome students to their first event, Sample the Snite, in August.

Congratulations to the following students who worked at the Snite Museum and graduated in May. Thank you for the contributions you have made to the Museum.

Joan Becker, Visitor Services Associate
Adithi Chowdhury, Social Media Assistant
Harriet Fink, Preparator Assistant
Theresa Gallagher, Gallery Teacher
Bailey Kendall, Student Programming Committee
Nora McGreevy, Gallery Teacher
Patrick McMillian, Student Programming Committee
Cesar Moreno, Visitor Services Associate
Larissa Nez, Research Assistant
Gianna Van Heel, Gallery Teacher



Student curatorial research assistant Meg Burns inventories photographs to prepare for an upcoming exhibition.



Joan Becker, graduating visitor services associate

Meet one of the twenty-seven student employees who supported the Snite Museum art exhibitions and programs with their time and skills as gallery teachers, visitors services associates, art preparator assistants, social media assistants, research assistants, office assistants, and graphic designers, during the 2018-19 academic year:

Joan Becker, Program of Liberal Studies
Class of 2019

THESIS TOPIC:

Bookmaking and Arthurian Literature

POSITION AT THE SNITE MUSEUM:

Visitor Services Associate

What is one thing you have learned about Snite Museum visitors?

Visitors often come to the museum hoping to see the work of a specific artist, and I'm always surprised by the wide range of favorites whom the visitors mention—from George Rickey to Natalia Goncharova to Ivan Meštrović.

What is your favorite work or show (past or present)?

I have been especially excited to tell visitors about our *Revisions: Contemporary Native Art* exhibition, especially since it brings together the work of local artists and contemporary artists from around the country. For first-time visitors to Notre Dame, it also presents a great opportunity to learn more about the history of the Michiana region.

What is one thing you have learned from this position?

Though I have been interested in historical art for a long time, this position has allowed me to learn so much about the world of contemporary art, and all the different aspects of the current art market. I'm sure this information will be useful as I pursue my own creative endeavors in the future.

Anything else you want to share about your time at the Snite Museum?

I have been visiting the Snite Museum since I was a child growing up in South Bend, and it's very rewarding to work "behind the scenes" after years of enjoying the Snite!

In Memoriam: Rev. James F. Flanigan, C.S.C.

Rev. James F. Flanigan, C.S.C., died at the age of 83 on Thursday, March 7, 2019. He had served the Snite Museum of Art for many years as its curator of its Ivan Meštrović Collection and initiated and coordinated for many years the Friends of the Snite annual High School Art Day.

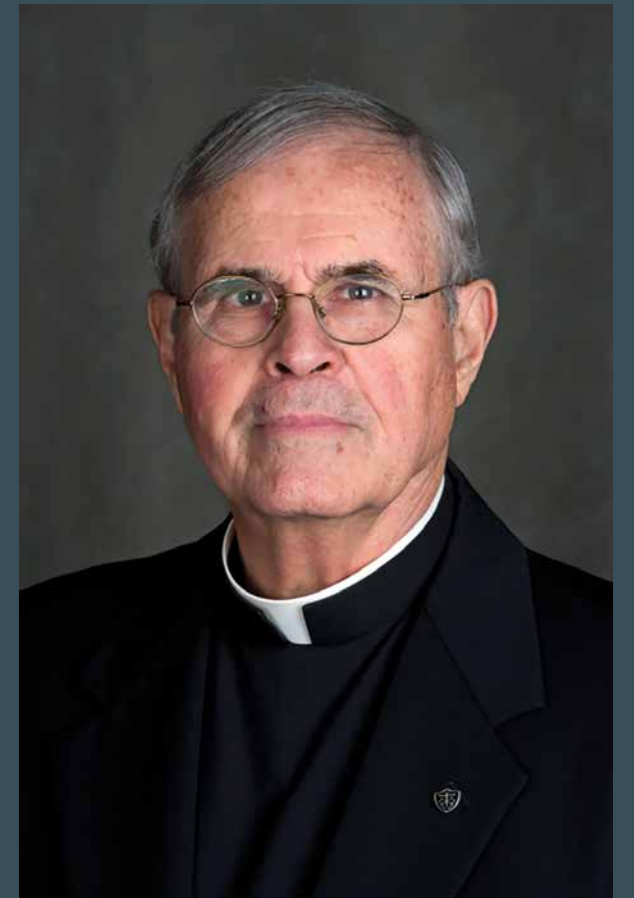
Fr. Flanigan spent most of his life as associate professor of Art at the University of Notre Dame. He was born on April 30, 1935, in Chicago, IL, to Donald and Marie (Riordan) Flanigan, and entered Holy Cross Seminary after graduating from St. Gabriel's Parish School. He was received into the Congregation of Holy Cross in 1953, professed Final Vows in 1957, then graduated from the University of Notre Dame in 1958 with a bachelor's degree in Philosophy. He was ordained to the priesthood in the Congregation of Holy Cross on June 6, 1962.

After ordination in 1962, Fr. Flanigan accomplished his pastoral apprenticeship at Notre Dame, then studied art at George Washington University and the Corcoran School of Art (both in Washington, D.C.), and received a Master of Fine Arts degree in 1965. Afterward, he taught and served in student resident halls at Notre Dame for many years. Other positions on campus included faculty member and chair of the Department of Art, Art History, & Design, superior of Old College, assistant provincial of the Indiana Province and member of the formation staff of Moreau Seminary. In the fall of 2002 and spring of 2003, he was at the University of Notre Dame's London Program. In May 2009 he retired from teaching art and curating the Snite Museum's Meštrović Collection.

Fr. Flanigan's sculptures have been exhibited in museums and art shows, included a life-size *Madonna of Jerusalem* for the Notre Dame Center in Jerusalem; a 12-foot bronze crucifix at St. Thomas Apostle Church, Elkhart, In; and Stations of the Cross for the Sorin Hall Chapel, Notre Dame. He also was commissioned for the statues of *Mary Seat of Wisdom* on Malloy Hall, and *Saint Andre Bessette* on the Eck Visitors Center (seen right).

He is survived by his sister, Anna Marie Franko; and brothers, Tom Flanigan and Don Flanigan.

We shall miss his institutional memories of Ivan Meštrović, former museum director Fr. Anthony Lauck, C.S.C., and other notable visual artists associated with the campus whom Flanigan knew as a Notre Dame art student, artist, faculty member, or museum curator.



Snite Museum Art Out and About



Charles M. Russell (American, 1864–1926), *The Romance Makers*, 1918, oil on canvas, 23 ½ × 35 ½ inches. Gift of Mr. C. R. Smith, 1962.020

The C.M. Russell Museum has borrowed the large oil on canvas, *The Romance Makers*, 1918, by Charles M. Russell (American, 1864–1926) for their June 7 through September 30, 2019, exhibition *Return to Calgary: Charles M. Russell and the 1919 Victory Stampede*.

Located in Great Falls, Montana, the C.M. Russell Museum is reassembling twenty-one of the twenty-four paintings and all eight bronzes by Russell included in a one-person art exhibition Russell was invited to install during the Calgary 1919 Victory Stampede, billed as the world's championship frontier contest and victory celebration to mark the end of the Great War. The result was national and international exposure of Russell's artwork and sale of nine of the thirty-two works in the exhibition.

The Snite Museum is one of fourteen public and private collections assisting the C.M. Russell Museum in replicating this landmark exhibition of Russell's work that will add fresh scholarship and perspectives on many of his masterworks through an illustrated exhibition catalog.

Concurrent to the exhibition in Great Falls, Montana, the C.M. Russell Museum has agreed to collaborate with the Calgary Stampede in its centennial celebration of the 1919 Victory Stampede by producing a companion exhibition in giclée (digital reproductions in full-color) of all twenty-four Charles M. Russell paintings shown in 1919. The exhibition will be housed in the Western Oasis at Stampede Park throughout the run of the event; July 5 through 14, 2019.



Unknown artist, *Promotional photo for Percy Waters Tattoo Studio of a Tattoo Artist at work*, Percy Waters Tattoo Studio, Detroit, Michigan, ca. 1920s, gelatin silver print from glass negative, 5 × 7 inches. Gift of Jeffrey T. Crisman, 2009.034.003



Unknown artist, *Promotional photo for Percy Waters Tattoo Studio of a Tattooed Woman Sitting on a Love Seat*, Percy Waters Tattoo Studio, Detroit, Michigan, ca. 1920s, gelatin silver print from glass negative, 7 × 5 inches. Gift of Jeffrey T. Crisman, 2009.034.001.

The Snite Museum lent six of its photographs of tattooed bodies to the South Bend Museum of Art for their July 21 through October 7, 2018, exhibition, *Beyond Ink: Recent Artwork by South Bend and Regional Tattoo Artists*. The exhibition included an educational section that explored the history of tattoos and the tattooing process to which the Snite Museum lent two of its early twentieth-century photographs of images taken to promote the Percy Waters Tattoo Studio in Detroit, Michigan.

Andrew F. Mellon Foundation Grant Progress Report

The Hesburgh Libraries and Snite Museum of Art project team members have made significant progress towards a unified, searchable, web portal for objects in their collections during the sixteen months since the three-year, \$455,000 grant award from the Andrew F. Mellon Foundation was announced in December 2017. They have focused their efforts on team development and building an Alpha prototype of the web platform they named MARBLE (Museums, Archives, Rare Books, and Library Exploration) to use in testing environments. Ultimately the final version of the platform software will be open source and made available to other university art museums and libraries.

Both grant-funded positions are filled, a project manager assigned, and several project sub-teams are established. Hired in April 2018 by the Hesburgh Libraries, software engineer Jonathan Miller has worked on the website's front-facing components including creating mockups and building the functional prototype. In June 2018 Abigail Shelton joined the Museum staff as the Outreach Specialist funded by the grant. She has gathered desired requirements for the digital collections portal by interviewing various campus stakeholders such as library and museum staff, teaching faculty, and students. Their top requests are search and browse functions and filters, image manipulation, and the ability to group and share collections objects. Shelton has also directed the design of web mockups and prototypes for the Alpha phase, which she will test with users starting in May 2019.

Architectural Firm Selected for the New Art Museum

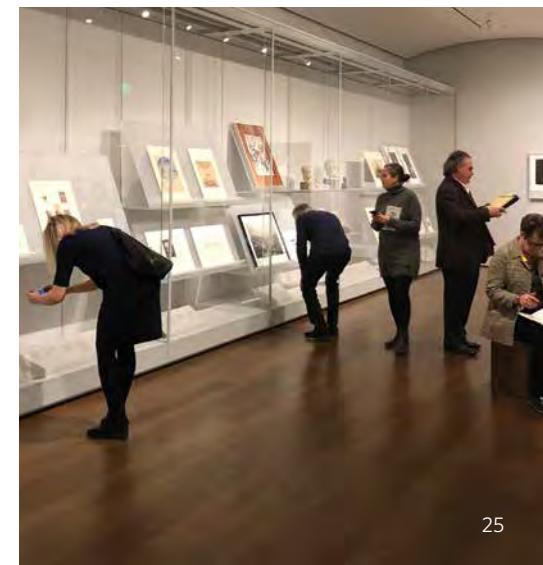


After a rigorous national search, the University selected the renowned American architectural firm, Robert A. M. Stern Architects (RAMSA), to design the new Raclin Murphy Museum of Art at Notre Dame with the art museum planning and visioning assistance of Lord Cultural Resources, Inc.

A leading classical design firm with international recognition and expertise, RAMSA designed the Stayer Center for Executive Education at Notre Dame and numerous other academic facilities and museums in the country. As founder and senior partner, Robert A.M. Stern is credited with bringing classicism into the public realm and reinvigorating it for future generations. Today, RAMSA maintains an attention to detail and commitment to design quality, which has earned international recognition and awards.

Lord Cultural Resources, Inc., (LCR) has completed over 2,200 cultural projects in fifty-six countries on six continents. A few of the American art museums of note with whom they have worked are the Art Institute of Chicago; the Blanton Museum of Art in Austin, Texas; the Broad Art Museum at Michigan State University; the Denver Art Museum; the Philadelphia Museum of Art; the Princeton University Art Museum; and the Seattle Art Museum.

Since January, Snite Museum staff members have worked closely with the RAMSA and LCR team members on the programming phase for the new art museum, which requires analyzing and projecting future art collection, exhibition, education, event, and operational space requirements. They are also investigating and discussing what it means to be an academic art museum in the twenty-first century. In February, three RAMSA architects, two LCR consultants, Snite Museum Director Joe Becherer, and three Snite Museum staff members visited art museums on the campuses of three peer institutions (Harvard, Yale, and the Rhode Island School of Design) and viewed Harvard and Yale campus buildings designed by RAMSA.



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Sláinte

FRIENDS
of the
SNITE MUSEUM
of
ART



37th Annual Friends of the Snite Christmas Benefit Dinner – *Sláinte!*

Held on December 6, 2018, at the Palais Royale in downtown South Bend

The Snite Museum of Art honors with gratitude the legacy of the **Keough Family**, including the late Donald and Marilyn Keough and their children Kathleen Keough Soto, Shayla Keough Rumely, Michael, Patrick, and Clarke Keough, and Eileen Keough Millard. This year, the family gifted nineteen modern and contemporary paintings by Irish artists to the Snite Museum, which, in combination with other holdings, has laid the foundation for a compelling collection of Irish art spanning three centuries.

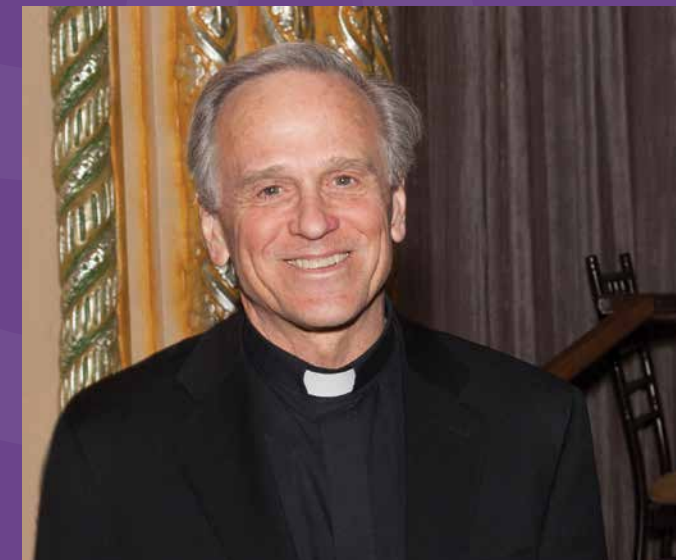
Donald and Marilyn were generous benefactors to Notre Dame, making significant contributions for a variety of educational and residential initiatives, most recently funding the Donald R. Keough School of Global Affairs. Donald received an honorary degree from Notre Dame in 1985 and the University's highest honor, the Laetare Medal, in 1993. Marilyn received an honorary degree in 1998. Five of their children are Notre Dame graduates and several serve on either the University's Board of Trustees or advisory councils, including the Snite Museum of Art Advisory Council.



Four of the six Keough children, and two of the many grandchildren, were able to attend this year's event.

Shayla and Chip Rumely, Eileen and Chris Millard with Mary Alice Millard, Kate Lynch with Daniel Patrick Keough, Jinny and Michael Keough, Megan and Patrick Keough.

Sláinte
FRIENDS of the
SNITE MUSEUM
of ART 2018



Reverend John I. Jenkins, C.S.C., the 17th President of the University of Notre Dame, attended this year's Christmas Benefit Dinner.



Remarks from the Keough Family were given by Michael Keough (Co-Chair of the Keough-Naughton Institute for Irish Studies) and his sister Eileen Keough Millard (Snite Museum of Art Advisory Council member).



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The ND Glee Club performed some Christmas highlights then added a soulful Irish tune, *The Parting Glass*, along with a special birthday serenade to Steve Spretnjak, turning 91, followed by the alma mater.



Pictured to the right is the Steve Spretnjak Family. Standing behind the patriarch (l-r) are Stephen, Greg, Mary, Michael, Gwen Spretnjak, and Joe, Gail and Paul Hickner.



Sláinte (Irish toast for "health") was the theme of the evening for this Irish Christmas Celebration. Decor of rich velvet table runners, and natural greens as centerpieces, created a warm, festive atmosphere. This annual gala is the primary source of funding for the art education programs that serve thousands of school children and adults each year.



John Affleck-Graves (right) welcomed the new Museum Director Joseph Becherer and his wife, Lisa.

FRIENDS OF THE SNITE MUSEUM OF ART



Helen with Father Ted Hesburgh

MEMBER SPOTLIGHT

Steve and Helen Spretnjak - RIGHT PLACE. RIGHT TIME.

Being in the right place at the right time seems to be the best way to describe how members Helen and Steve Spretnjak's lives came together long ago and continue to positively impact the world today.

Steve's parents came to the U.S. from Croatia and Slovenia. His father worked in the steel mills on the south side of Chicago. As a child, Steve had an interest in art and learned figurative drawing.

Helen lived in South Bend, Indiana, spending her early childhood in the company of her Hungarian grandparents and extended family. She developed interests in the arts of language, music, and dance. Helen's father was one of many family members who graduated from Notre Dame and her parents visited campus with her, pointing out details in art and design found throughout.

As an in-demand chemical engineer, Helen's father often moved his family. Helen first met Steve in their shared Chicago kindergarten class. Years later they met again, also in Chicago, at St. Francis High School.

Steve's first engineering job was to design window frames for vehicles in Elkhart, which was not far from South Bend Central High School where Helen was teaching. Geographically close once again, this reunion resulted in their marriage, from which five children graced their lives. Helen and Steve made art and music a regular part of their family life.

With a passionate interest in arts, and a calling toward philanthropy and service, Helen and Steve very naturally responded to the opportunity to join the newly founded Friends of the Snite organization in the 1970s.

Over many years, Helen and Steve enjoyed the annual Friends Christmas Benefit. After Helen passed away, the benefit became a family event for Steve and his children to celebrate their love of the arts, Helen's memory, and Steve's December birthday.

The Spretnjak family recognizes the Snite Museum of Art is an integral part of a well-balanced Catholic educational experience at Notre Dame. The fine arts have an unmatched impact upon students by stimulating their minds to higher levels

of discovery, comprehension, critical thinking and creativity. The family feels the Snite Museum is not only a critical resource for the Notre Dame community, but also for the surrounding colleges, schools, and communities.



Steve proudly wears his Notre Dame plaid bowtie and cummerbund each year to the December Benefit.

Upcoming Art and Architecture Tour

Friends of the Snite are going to Chicago on Tuesday, June 4.

First stop is **The Conservation Center**, where we will go behind the scenes at the largest and most comprehensive private art conservation laboratory in the United States.

After lunch we will tour the **Chicago Architecture Center** and **cruise on the First Lady**. The CAC River Cruise has been named "top tour in Chicago and one of the top ten tours in the U.S." according to TripAdvisor.

Call the office (574) 631-5516 for more information or visit sniteartmuseum.nd.edu.

Join the Friends for advanced notice and price discounts on one of their upcoming trips.



FRIENDS FORUM: BOARD MEMBER SPOTLIGHT

Administrative Computing, Aerospace, Financial Aid, and ART?

Board Member Michael Riemke has lived in Indiana his entire life. Due to his years of working in computer technology for General Electric's Aerospace Division, and degrees in Computer Technology from Purdue University and Business Administration from Indiana Wesleyan University, the University of Notre Dame offered Michael a position as a Systems Analyst in their Administrative Computing Department.

Over time Michael transitioned from computer technology to management in the Student Accounts and Cashier Offices. Since 2009, he has been associate director in the Office of Financial Aid.

Michael became involved with the Friends after co-worker Kelli Kalisik approached him about being on the board. She knew Michael appreciates support for art education for all ages.



Michael chaired the 2018 Christmas Benefit Committee. Standing next to Nathaniel Hone's oil painting *Cattle at Moldowney*, 1890s, Michael shared,

This is a painting donated by the family that we are honoring this year at the benefit, the Keough Family, and the Donald and Marilyn Keough Foundation. They've been very generous to the Snite Museum and have donated several paintings by Irish artists. It's been wonderful to have them as benefactors and we're so looking forward to honoring them at our benefit this year.

When asked what he enjoys most about the Snite Museum and its mission, Michael replied:

One of the great things that happens here at the Snite Museum of Art is community engagement, and especially the engagement that the Museum does to educate the children of the community. Many school groups come through the Museum every academic year for various tours and learn how to appreciate art and also how to incorporate it into your life. It's a thrill to see some of the young children and how their minds just explode with imagination when they're here at the Snite. To see that expansion, and hopefully to instill a love of art at a very young age in these children is fabulous. It's one of the best things the Museum does for the community.

Respectfully submitted,
— Juliane K. Morris, Friends Board Member

"Art. It's one of the ways I understand what's going on in the world"

I recently had the pleasure to sit down with Friends of the Snite Museum Board Member Theresa Nucciarone, who is currently serving her third year on the board. From the South Bend area, Theresa attended Saint Mary's College and obtained a bachelor's degree in Studio Art. After graduation, Theresa purposefully explored the field of art education in various capacities including teaching elementary school programs and facilitating public programs at the Snite Museum of Art.

Theresa is now pursuing her Master of Education in the International Higher Education Program, works in the Undergraduate Admissions Office at Notre Dame, and volunteers with La Casa de Amistad, and with the local chapter of Girls on the Run.

As a young professional who lives in the community, Theresa particularly enjoys the Snite Museum's Summer Music Series. "You're outdoors, listening to great bands, sitting in the courtyard. A lot of people will bring picnics and there are drinks and popcorn. People of all ages attend. You're sitting among these amazing sculptures, watching them moving in the wind. You can always take a break inside the Museum to see the artwork that they've paired with the message or theme or concepts the musicians perform. It gets you thinking about different types of art and how they relate with one another."

"Also, our Family Nights are some of the best nights and events and programs that we have for the community... The ambiance is wonderful and there are so many different people who come. Everyone is welcome. Highly recommended because they're so much fun."



When asked about the role that art plays in her life, Theresa thoughtfully replied, "When I have conversations with people about politics and where we are in society and in the world today, art is conveying more truth than what I might see in a newspaper article because it's a symbol of someone's reality. That person made it to depict their own reality. It's probably a good guess that someone else is sharing that same reality. It's one of the ways I understand what's going on in the world."

We are grateful for Theresa's service on the board and the experience, expertise, and perspective she offers to help the Snite Museum flourish in our area and beyond.

Respectfully submitted,
— Juliane K. Morris, Friends Board Member



FRIENDS of the SNITE MUSEUM of ART

Contributions to the Friends Endowment Fund

The Snite Museum of Art and its Friends membership organization are most grateful for endowment donations made in memory of, or in honor of, special individuals. The endowment earnings support art education outreach programs. Acknowledgments are sent to the honorees or to the family of those memorialized.

Tributes and memorials received July 1, 2018 through December 20, 2018

IN MEMORY OF

We will miss our FRIENDS who recently passed.

Edward Bernard
by George Bernard

Jean (Genevieve) Kocab
by Betty Gallagher and John Snider

Ann Richiski
by Frank and Fes Smurlo

Jean Sharp
by The Wednesday Club

Louis Behre
Charter member since 1979

JoAnn Cook
treasured volunteer and member since 1981

Bettie Dippo
member since 1984 and docent emeritus

J. Moore McDonough
Art Benefactor

Jean Sharp
Charter member since 1979



Edouard Manet (French, 1832-1883), *Dead Christ with Angels*, 1866-67, (details of image on page 12).

FRIENDS of the SNITE MUSEUM of ART

MEMBERSHIP LEVELS & PRIVILEGES

effective March 2016

	Student / Senior age 18-25 age 60+	Associate Member	Friend Member	Supporting Member / Corporate	Patron Member / Corporate	Donor Member / Corporate	George Rickey Member / Corporate	Emile Jacques Member / Corporate	Ivan Mestrovic Member / Corporate	Luigi Gregori Member / Corporate	The Griffin Member / Corp
Membership card and welcome gift	•	•	•	•	•	•	•	•	•	•	•
Recognition in <i>Calendar of Events</i> , year-end issue	•	•	•	•	•	•	•	•	•	•	•
Subscription to <i>Calendar of Events</i> , our semi-annual magazine	•	•	•	•	•	•	•	•	•	•	•
Reciprocal privileges at 50+ university museums	•	•	•	•	•	•	•	•	•	•	•
Educational programs / travel announcements	•	•	•	•	•	•	•	•	•	•	•
Invitations to receptions, openings and "Members Only" events	•	•	•	•	•	•	•	•	•	•	•
Member discount and student subsidized rate for bus trips	•	•	•	•	•	•	•	•	•	•	•
Subscription to <i>Notre Dame Magazine</i>		•	•	•	•	•	•	•	•	•	•
Catalog selection as 2 nd welcome gift			•	•	•	•	•	•	•	•	•
ROAM membership, reciprocal privileges at 200+ museums			•	•	•	•	•	•	•	•	•
Annual Appreciation Breakfast			•	•	•	•	•	•	•	•	•
Christmas Benefit advance notice letter			•	•	•	•	•	•	•	•	•
Invitation to private museum tour				•	•	•	•	•	•	•	•
Invitation to director tour and / or cocktail reception				•	•	•	•	•	•	•	•
Ability to use museum / courtyard for private / corporate event				•	•	•	•	•	•	•	•
Name placement on limestone seating element in ND Sculpture Park				•	•	•	•	•	•	•	•
<i>Gift totals must be received by Dec. 31st of the previous year to be included in the Football Ticket Lottery option. All University gifts apply to the Football Ticket Lottery option.</i>											
Football ticket application (home games)				•	•	•	•	•	•	•	•
Football ticket application (home/away) & home parking application				•	•	•	•	•	•	•	•
Football ticket application (additional home/away) and home parking application				•	•	•	•	•	•	•	•

MEMBERSHIP

CONTACT INFORMATION

SELECT YOUR MEMBERSHIP LEVEL
(from the list above)

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

Individual Member Corporate

name(s) _____
 address _____
 city _____ state _____ zip _____
 e-mail address _____
 daytime phone _____

I have enclosed a check payable to the Friends of the Snite Museum for: \$ _____

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

-OR-

Visit supporting.nd.edu/FriendsofSnite to give online (automatic payment schedules available)

-OR-

Charge to my: Visa MasterCard AmEx Discover

number _____ expiration date _____



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David Acton, Ph.D.
curator of photographs

Joseph Antenucci Becherer, Ph.D.
director and curator of sculpture

Hanna Bertoldi
collections database coordinator

Gina Costa*
marketing and public relations program manager

Rachel Heisler
assistant curator of education, academic programs

Bridget O'Brien Hoyt
curator of education, academic programs

Ann M. Knoll
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Sarah Martin
curator of education, public programs

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outreach specialist, Mellon Foundation Grant

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Kyle Thorne
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Elizabeth Zapf
senior financial analyst

*museum staff member for twenty years or more

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Ashbaugh Endowment for Educational Outreach
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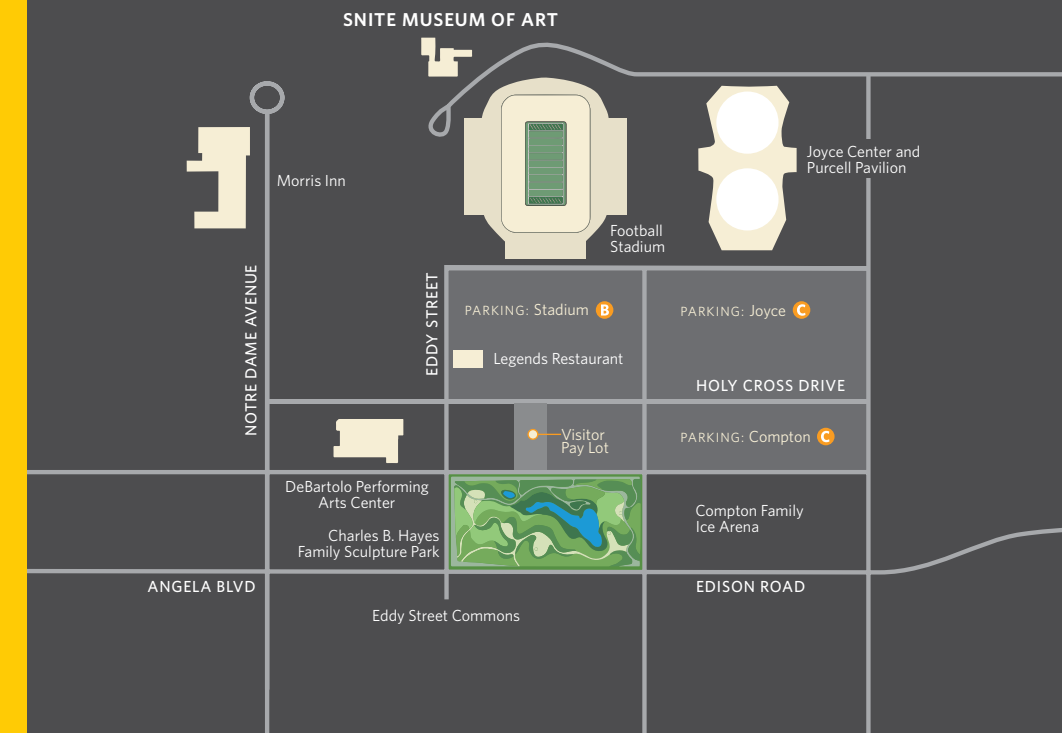
Snite Museum of Art
University of Notre Dame

(574) 631-5466
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GALLERIES OPEN

Tuesday – Friday 10:00 a.m. – 5:00 p.m.
Thursday open until 7:30 p.m.
Saturday 12:00 p.m. – 5:00 p.m.
Closed Sunday, Monday, and major holidays
FREE ADMISSION

LOCATION + MAP



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