

# Calendar of Events

JANUARY – AUGUST 2014

SNITE MUSEUM OF ART



UNIVERSITY OF  
NOTRE DAME

## 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 + Wednesday

10:00 a.m. – 4:00 p.m.

Thursday through Saturday

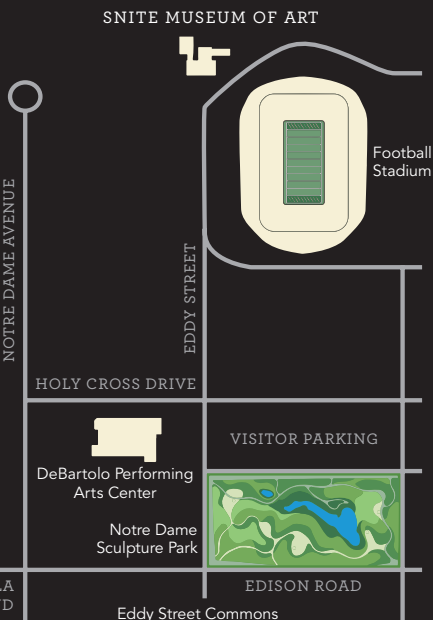
10:00 a.m. – 5:00 p.m.

Sunday

1:00 – 5:00 p.m.

*Closed Mondays and major holidays*

*Free admission*



## 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.

Visitor parking is available east of DeBartolo Performing Arts Center at Eddy St. and Holy Cross Drive.

## ENDOWED FUNDS

Edward M. Abrams and Family Endowment for the Snite Museum

Marilynn and James W. Alsdorf Endowment for Ancient, Medieval, and Early Renaissance Art

Ashbaugh Endowment for Educational Outreach

Walter R. Beardsley Endowment for Contemporary Art

The Kathleen and Richard Champlin Endowment for Traveling Exhibitions

Mr. and Mrs. Terrence J. Dillon Endowment

Susan M. and Justin E. Driscoll Endowment for Photography

Mr. and Mrs. Raymond T. Duncan Endowment for American Art

Margaretta Higgins Endowment

Humana Foundation Endowment for American Art

Fritz and Mildred Kaeser Endowment for Liturgical Art

Milly and Fritz Kaeser Endowment for Photography

Pat and Robert Kill Family Endowment for Excellence in Latin American Art

Lake Family Endowment for the Arts of the Americas, Africa and Oceania

Lake Family Endowment for Student Internships

Lake Family Endowment for the Snite Museum Library

Margreta Gibbs and James Larson Family Endowment for Excellence

Rev. Anthony J. Lauck, C.S.C., Sculpture Endowment

Virginia A. Marten Endowment for Decorative Arts

J. Moore McDonough Endowment for Art of the Americas

Everett McNear Memorial Fund

Bernard Norling and Mary T. Norling Endowment for 18th- and 19th-Century Sculpture

Rev. George Ross Endowment for Art Conservation

John C. Rudolf Endowment for the Snite Museum

Frank and Joan Smurlo American Southwest Art Endowment for Excellence

Snite Museum General Endowment

John Surovek Endowment

Anthony Tassone Memorial Art Fund

William L. and Erma M. Travis Endowment for the Decorative Arts

The Alice Tully Endowment for the Fine and Performing Arts

### FRONT COVER:

Chen Jiang-Hong (Chinese, b. 1963) detail of his untitled acrylic on canvas painting (see page 17)

### BACK COVER:

Geraldine Sandia (N. Am / Jemez Pueblo, b. 1950) ceramic vessel (see page 21)

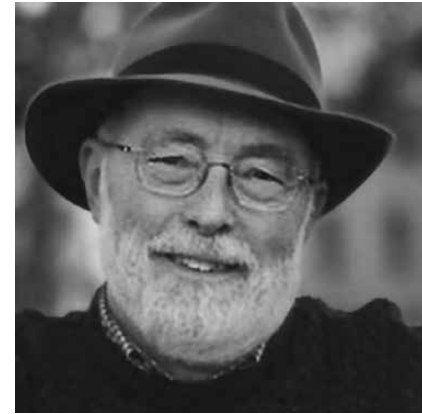
FROM THE DIRECTOR

## In Memory Of Douglas E. Bradley



Douglas Bradley '71, curator of the arts of the Americas, Africa, and Oceania, passed away in December 2013, from complications related to non-Hodgkin's lymphoma.

Bradley leaves a remarkable legacy at his alma mater. Over a 34-year career at the Snite Museum of Art he developed and interpreted important collections of art: Pre-Columbian, Spanish Colonial, and African. He also assembled small, choice collections of Haitian Voodoo banners and American Southwestern prehistoric ceramics. The collection of Olmec art that Bradley assembled is considered by many scholars to be the finest in the nation—perhaps the best outside of Mexico City. He taught a popular class entitled *The Olmecs and Their Legacy*, in which he shared his knowledge of Olmec iconography, the mythic significance of their ballgame, and the origin of writing within Mesoamerica. He worked with colleagues in the physics department to conduct research on the composition of pre-Columbian ceramic figurines, he undertook reflective ultra-violet photography to discern no-longer-visible paint residue on artworks, and he traveled to Mesoamerican archaeological sites.



Perhaps most remarkable was Bradley's keen understanding of artworks as discrete physical objects, from which much can be discerned through close looking; through tactile exploration; and through knowledge of their materials, fabrication processes, and effects of time on their appearance.

Doug was an affable colleague who was interested in his coworkers' lives, always game for a Museum road trip, and ever ready to share delights of Mexican cuisine—especially chocolate, hot peppers, and tequila.

He was devoted to daughters Elizabeth O'Connor and Catherine Bradley, and he took great pleasure in informal trainspotting with grandson Ian O'Connor.

We will miss him.

— Charles R. Loving, Director and Curator,  
George Rickey Sculpture Archive

## EXHIBITIONS

# No Little Art

## Dürer's *Apocalypse* and Northern Renaissance Prints

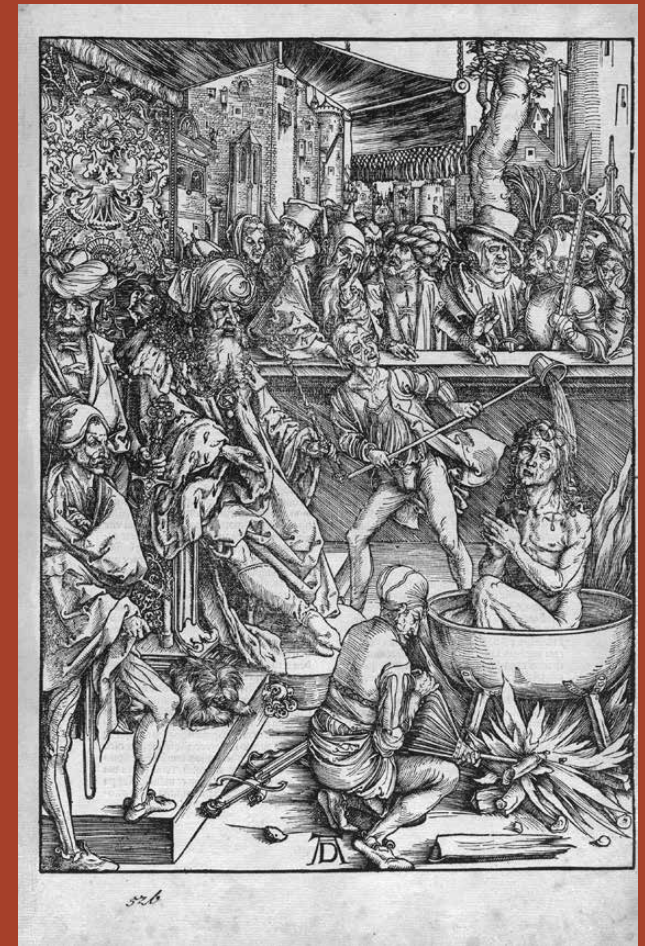
O'Shaughnessy Gallery West  
January 12 – March 16, 2014

To celebrate the recent acquisition of the German renaissance artist Albrecht Dürer's seminal woodcut series *The Apocalypse* (1511), the Museum will mount an exhibition featuring these 16 sheets illustrating the book of Revelations.

This important addition to the Snite Museum of Art's collection of old master prints and drawings was acquired with funds provided by the Estate of Edith and Dr. Paul J. Vignos Jr. '41.

Additional prints by his contemporaries, including Lucas van Leyden (Netherlandish, ca. 1494-1533), Urs Graf (Swiss, ca. 1485-ca. 1527), and Michael Wolgemut (German, born between 1434-1437, d. 1519), will set the stage for Dürer's remarkable graphic achievement and examine the impact he had on art making, intellectual pursuits, and art commerce in the 16th century.

The exhibition is made possible by the Snite General Endowment.



### Related Gallery Talks:

Randall Zachman, professor of Reformation Studies, Department of Theology  
Wednesday, Feb. 12, 12:30–1:15 p.m.

Julie Tanaka, Western European History Librarian  
and curator of Special Collections, Hesburgh Library  
“Beware, You Crafty Pilferers of My Works’  
Albrecht Dürer and Ideas of Intellectual Property”  
Wednesday, Feb. 26, 12:30–1:15 p.m.

Albrecht Dürer (German, 1471-1528)

*Four Horsemen of the Apocalypse* from the series *The Apocalypse*, 1511  
woodcut on cream laid paper, 18 x 11.75 inches  
Acquired with funds provided by the Estate of Edith and Dr. Paul J. Vignos Jr.'41  
2013.013.005

Albrecht Dürer (German, 1471-1528)

*The Martyrdom of St. John*, from the series, *The Apocalypse*, 1511  
woodcut on cream laid paper, 18 x 11.75 inches  
Acquired with funds provided by the Estate of Edith and Dr. Paul J. Vignos Jr.'41  
2013.013.002

# Ornament Doesn't Need Little Flowers

## Anton Würth and Engraving in the 21st Century

O'Shaughnessy Gallery West  
January 12 – March 16, 2014

Provoked by the 17th-century French virtuoso portrait engraver Robert Nanteuil, German printmaker and book illustrator Anton Würth (b. 1957) challenges conventional theories of decoration in an attempt to lead “the engraved line from being an exclusively subordinate part of representation to a self-referential independence.”

This exhibition brings together Würth's 21st-century take on engraving—an archaic, laborious and unforgiving medium—and some of the old master prints that inspired them to examine technique, portraiture, ornament, and theory.

This exhibition is made possible by the Snite Museum General Endowment.



(upper right)  
Robert Nanteuil (1623–1678), Gilles Rousselet (1610–1686),  
and Anton Würth (b. 1957)  
*Portrait of Louis XIV Surrounded by an Allegorical Composition*,  
1667, together with *N – Predella III*, 2012  
engraving  
26.25 x 29.75 inches  
On loan from C. G. Boerner, New York, New York

(right)  
Anton Würth working on a copper plate  
©2010 Drawing on the Utopic.com



## Two Opportunities to Meet the Artist Gallery Talk by Anton Würth

Wednesday, Feb. 19, 12:30 – 1:15 p.m.

## THIRD THURSDAYS @ the SNITE Print–Palooza

Thursday, Feb. 20, 5:00 – 7:30 p.m.

Printmaking demonstrations and gallery  
talks by Anton Würth and other artists

## EXHIBITIONS

# The Artist's View Landscape Drawings from the Crocker Art Museum

O'Shaughnessy Galleries II & III  
January 12 – March 16, 2014

Spanning four centuries, this exhibition organized by the Crocker Art Museum in Sacramento, California, celebrates the inspiration that nature has provided to European artists and the beauty of the drawings that resulted.

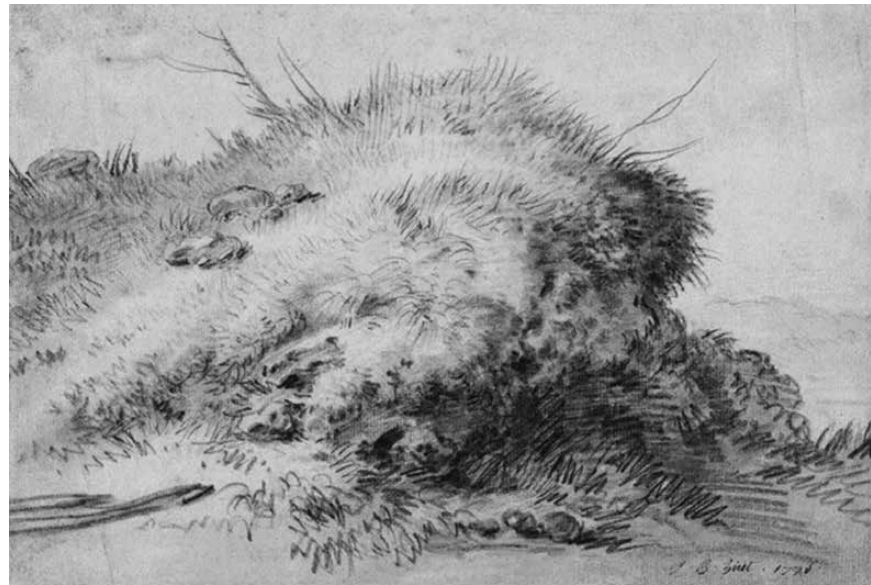
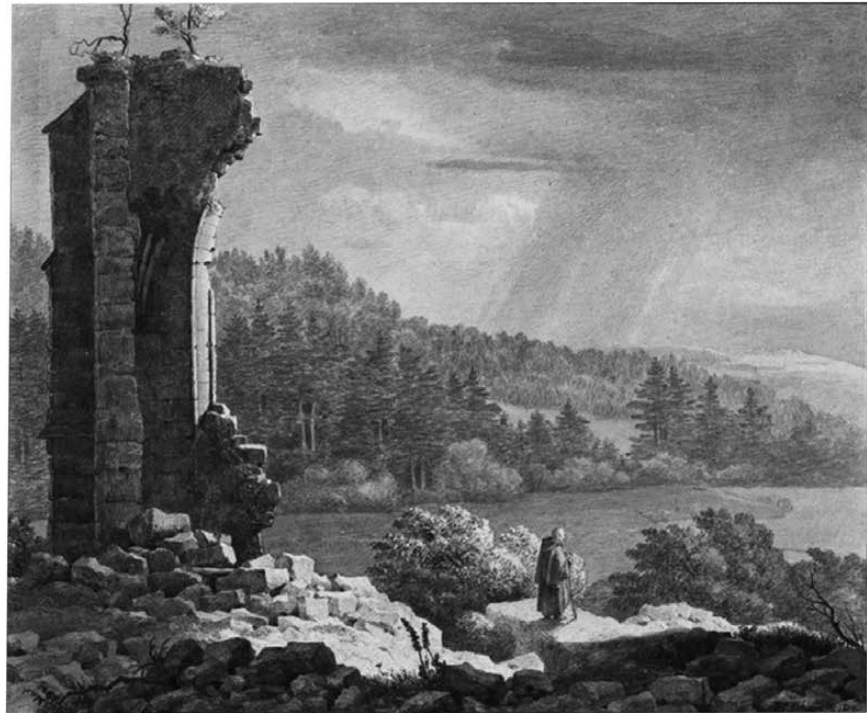
Featuring sketches and finished compositions by artists as diverse as Herman van Swanevelt (Dutch, ca. 1600-1655) and Camille Corot (French, 1796-1875), the sheets presented here examine the many forms that landscape took throughout history. Religious scenes set in the lush countryside, topographical views surveying broad panoramas, realistic depictions of natural phenomena, or fantastical vistas show a wide range of changing attitudes towards our environment.

In addition to examining the major developments in landscape drawing, the exhibition provides a thematic view of a handsome and early collection. Purchased mainly during the E.B. Crocker family's trip to Europe in 1869-71, the drawings reflect the art market and taste of the time. This sensitive selection of drawings from the Crocker's holdings show one of the most enchanting aspects of a uniquely historic collection.

This exhibition is made possible by the Snite Museum General Endowment.

(top) Johann Christoph Erhard (German, 1795-1822)  
*A Monk Visiting Ruins*, 1814  
graphite and wash on wove paper  
Crocker Art Museum: E. B. Crocker Collection  
1871.1020

(bottom) Jean-Baptiste Huet the Elder (French, 1745-1811)  
*Study of a Grassy Hillock*, 1776  
black and red chalk, brush and brown washes on grayish off-white laid paper  
Crocker Art Museum: E. B. Crocker Collection  
1871.406





Antonio Turok (Mexican, b. 1955)  
*Old Studebaker Factory, South Bend, Indiana, 2009*  
digital pigment print  
9 x 16.75 inches  
Gift of the artist  
2009.035

## American Ruins: Challenging Ideas of Progress

Scholz Family Works on Paper Gallery  
February 9 – April 6, 2014

Images of ruins typically signify failure, defeat, and the past. Why, then, in a nation that repeatedly has defined itself in terms of success and progress are visions of destruction so prevalent in the American imagination? This exhibition of 20 photographs considers American ruins in relation to the nation's industrial history, domestic spaces, the American West, and the personal fascination of one artist—Camilo José Vergara (American, b. 1944)—with ruined landscapes.

The exhibition photographs and text oppose ruination with progress and question concepts such as American exceptionalism and manifest destiny. By examining photographs of ruination across time and space, viewers can begin to understand how confronting past or

present ruins creates the opportunity to re-imagine national ideals and offers essential lessons for the future.

*American Ruins: Challenging Ideas of Progress* complements the online exhibition organized last fall by the students of Professor Erika Doss enrolled in a Department of American Studies course of the same title. It is hosted on the Snite Museum's website.

The virtual exhibition includes the students' interpretive text and serves as an educational and thought-provoking resource for their peers on campus, especially those majoring in art history, history, and American Studies.

## EXHIBITIONS

# 2014 Thesis Exhibition by BFA and MFA Candidates

O'Shaughnessy Galleries  
April 6 – May 18, 2014

Public reception and awards program  
Friday, April 11, 5:00 – 8:00 p.m.

This annual exhibition is comprised of the culminating projects created by the students graduating with a BFA or MFA degree from the ND Department of Art, Art History & Design. The works in this exhibition usually demonstrate a broad awareness of contemporary art themes and techniques and are often provocative.

The artworks 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.

The Department of Art, Art History and Design awards will be announced in the Museum's Annenberg Auditorium during the Friday, April 11 reception.

This exhibition is supported by the Ashbaugh Endowment for Educational Outreach.

Join us in April for gallery talks by the artists.  
Check our website for dates and times.





## UPCOMING EVENTS



(above) Albrecht Dürer (German, 1471–1528)  
detail of *The Whore of Babylon*, from the series  
*The Apocalypse*, 1511  
woodcut on laid paper  
18 x 11.75 inches  
Acquired with funds provided by the Estate of Edith and  
Dr. Paul J. Vignos Jr. '41  
2013.013.015

(far right) Faith Ringgold (American, b.1930)  
*Under a Blood Red Sky*, 2000  
lithograph on paper  
30 x 22 inches (sheet)  
Purchased with funds provided by the Humana Foundation Endowment  
for American Art  
2004.028

These programs are made possible primarily through the support of the Ashbaugh Endowment for Educational Outreach.

## 2014 THIRD THURSDAYS @ the SNITE

Mark your calendars and join us on the following  
THIRD THURSDAYS in early 2014:

**THURSDAY, JANUARY 16**

### No Little Art; No Little Beer

Raise a toast in honor of two rich German traditions—printmaking and brewing—as we pair locally brewed beers from Evil Czech Brewery with works of art by German Renaissance artist Albrecht Dürer and contemporary German artist Anton Würth.

The beer tasting is a free event for adults 21 and over, but tickets are limited and reservations required in advance of the event. Visit the Calendar page of our website to obtain your tickets.

**THURSDAY, FEBRUARY 20**

### Print-Palooza

Printmaking demonstrations will abound during this exploration of all things printed. Enjoy artist demonstrations by German etcher, Anton Würth, and local printmakers, along with gallery talks.

The program concludes with a 7:00 p.m. presentation by the nationally-known visual artist and author of children's books—Faith Ringgold—in the Annenberg Auditorium. Ringgold (American, b. 1930) is professor emerita at the University of California, San Diego where she taught art from 1987 until 2002. She is visiting campus to create a new print in the Segura Art Studio, located in the ND Center for Arts & Culture.

That evening her print, *Under a Blood Red Sky*, 2000, will be on view in the Museum's Stairwell Gallery.

Coming To Jones Road: Under A Blood-Red Sky  
There was 28 of us and one newborn baby girl on that long  
hard sejour through the woods and swamps, we named the baby  
Freedom because she was born almost free.



By day we prayed for the black of night to come to cover us  
By night we crept softly to muffle our steps. We moved as  
if in one body hardly knowing where we were going, our  
way lit only by a full moon in a blood-red sky. Ringgold

**THURSDAY, MARCH 20**

### Poetry Slam

Get ready to participate either on stage or in the audience during the Snite's second annual Poetry Slam celebrating the creative intersection of the literary, performance, and visual arts.

## All THIRD THURSDAYS

@ the SNITE take place from 5:00-7:30 p.m., are free and open to all, and include refreshments. Free parking is available in the B1 lot, located directly south of the stadium, after 4:00 p.m.

## UPCOMING EVENTS



### Snite Salon Series

5:00 – 6:00 P.M. ON JANUARY 28,  
FEBRUARY 25, MARCH 25, & APRIL 29

Snite Salons are collegial exchanges of ideas about a great work of art, informed by students' thoughtful observations, curiosity, and discernment. In its debut semester, the Salons brought students from across disciplines and corners of campus into the Snite Museum galleries to discover, discuss, and debate a selected work of art. The program continues on the last Tuesday of every month at 5:00 p.m. No prior experience with or knowledge of art is required, so drop into the galleries to make sense of a work of art with friends this spring.



### Reception for Winter 2014 Special Exhibitions

SUNDAY, FEBRUARY 9

2:00 – 4:00 P.M. Public reception

3:00 P.M. Gallery talks

Join us in celebrating the four special winter exhibitions that feature the initial public viewing of the recently acquired seminal woodcut series, *The Apocalypse*, by Albrecht Dürer; a selection of four-centuries of landscape drawings on loan from, and organized by, the Crocker Art Museum, Sacramento, California; the virtuosity and creativity of the prints etched by German printmaker Anton Würth; and a photography exhibition curated by the students of ND Professor Erika Doss.



## The Snite @ Nite

THURSDAY, FEBRUARY 13  
7:00 – 10:00 P.M.

The Snite@Nite event is an opportunity for all ND students to be creative and experience the creativity of others. Come explore four special exhibitions while enjoying food and live entertainment by Acousticafe and Humor Artists of Notre Dame. Check the website for more details.

## Gallery Talk Artist Anton Würth

WEDNESDAY, FEBRUARY 19  
12:30 P.M.

All are invited to attend this opportunity to converse with the German artist about his techniques and stated goal of liberating, “the engraved line from being an exclusively subordinate part of representation to a self-referential independence,” and view his prints included in the exhibition, *Ornament Doesn't Need Little Flowers: Anton Würth and Engraving in the 21st Century*.

## New Student Advisory Group Forming — April 2014

The Snite Museum of Art is seeking ND students with an interest in art and museums to work with the education department staff to promote the museum and generate a variety of programs and events designed specifically for students who are creative, dynamic, academic, and social. Be on the lookout for applications posted on the Learn/University/Students page of our website ([sniteart-museum.nd.edu](http://sniteart-museum.nd.edu)) after the March spring break.

For more information contact Curator of Education, Academic Programs, Bridget Hoyt at [hoyt.14@nd.edu](mailto:hoyt.14@nd.edu).

## UPCOMING EVENTS



### Family Days

SUNDAY, JUNE 22, 1:00 – 4:00 P.M.

and

SUNDAY, AUGUST 3, 1:00 – 4:00 P.M.

Mark your calendars for not one, but **TWO** family days this summer.

On Sunday, June 22 join us in the Notre Dame Sculpture Park in a celebration of art and nature. Enjoy art making, scavenger hunts, and refreshments throughout the afternoon. (*Rain date: Sunday, June 29, 1:00-4:00 p.m.*)

Make some new friends at the Snite Museum on Sunday, August 3 when you meet the many diverse people that call the Museum home. Photo opportunities, art making, gallery activities, and refreshments will be available through the afternoon.



### Artist Talk Sculptor Deborah Butterfield

THURSDAY, NOVEMBER 13 (date change as of 2/28/2014)

Time to be determined. Check our website this fall for more information.

Mark your calendar to attend a presentation by artist Deborah Butterfield, internationally known for her life-size metal sculptures of horses composed of found pieces of wood cast in bronze. The Snite Museum has two Butterfield horses in its collection; one stands in the ND Sculpture Park and the other reclines in the Museum's entrance atrium.

Deborah Butterfield (American, b. 1949)

*Tracery*, 2010

cast bronze with patina  
100.50 x 115 x 42 inches

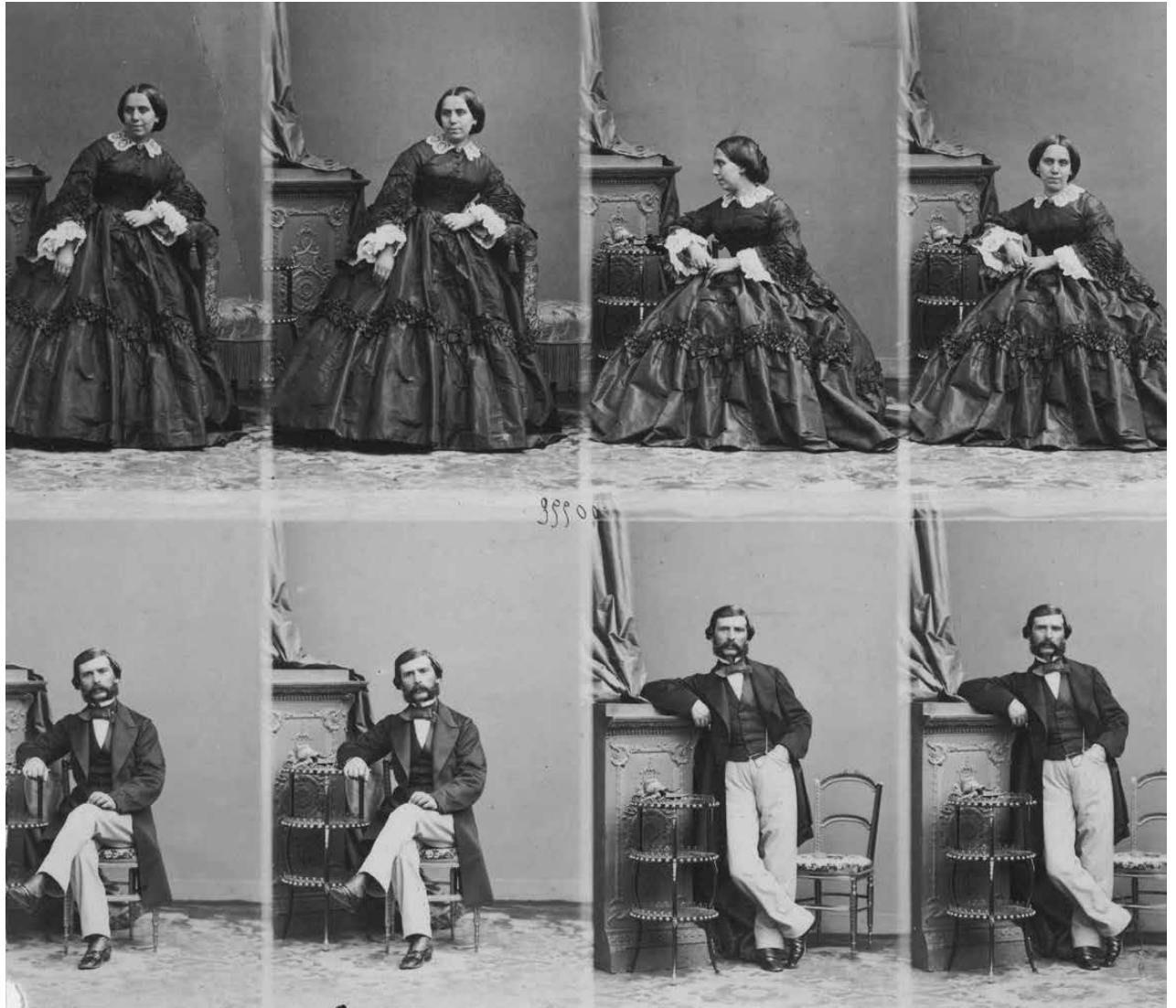
Acquired with funds provided by the Humana Foundation Endowment for American Art  
2011.041

## Nineteenth-Century Photographs

Among the recent Snite Museum of Art acquisitions are several 19th-century photographs that mark points of transition in the history of the medium. Photographic portraits became widely affordable during the late 1850s when André-Adolphe-Eugène Disdéri (French, 1819-1889) developed the *carte-de-visite* format.

A former actor, Disdéri worked to broaden the middle-class clientele of his Parisian photography studio. He divided a glass plate negative into segments, and modified his camera to expose one section at a time, which enabled him to shoot several portraits without reloading. Disdéri developed and printed the entire plate, then cut the compound photograph into eight tiny portraits. These were glued to separate mounts, the size and shape of the traditional business or visiting card, or *carte-de-visite*.

The Museum has acquired an uncut proof of portraits of a married couple, kept as a sample by Disdéri's studio, which illustrates the experience of sitting for the photographer. He directed subjects to assume a new attitude between each shot. Some poses are quite formal, others casual and genial, revealing different sides of the sitters' personalities.



André Adolphe-Eugène Disdéri (French, 1819-1889)

*Monseieur and Madame Nicolopoulo*, ca. 1860

albumen print from wet collodion negative

7.875 x 9.188 inches (sheet)

Acquired with funds provided by the Milly and Fritz Kaeser Endowment for Photography  
2013.015.002

## Nineteenth-Century Photographs, *continued*

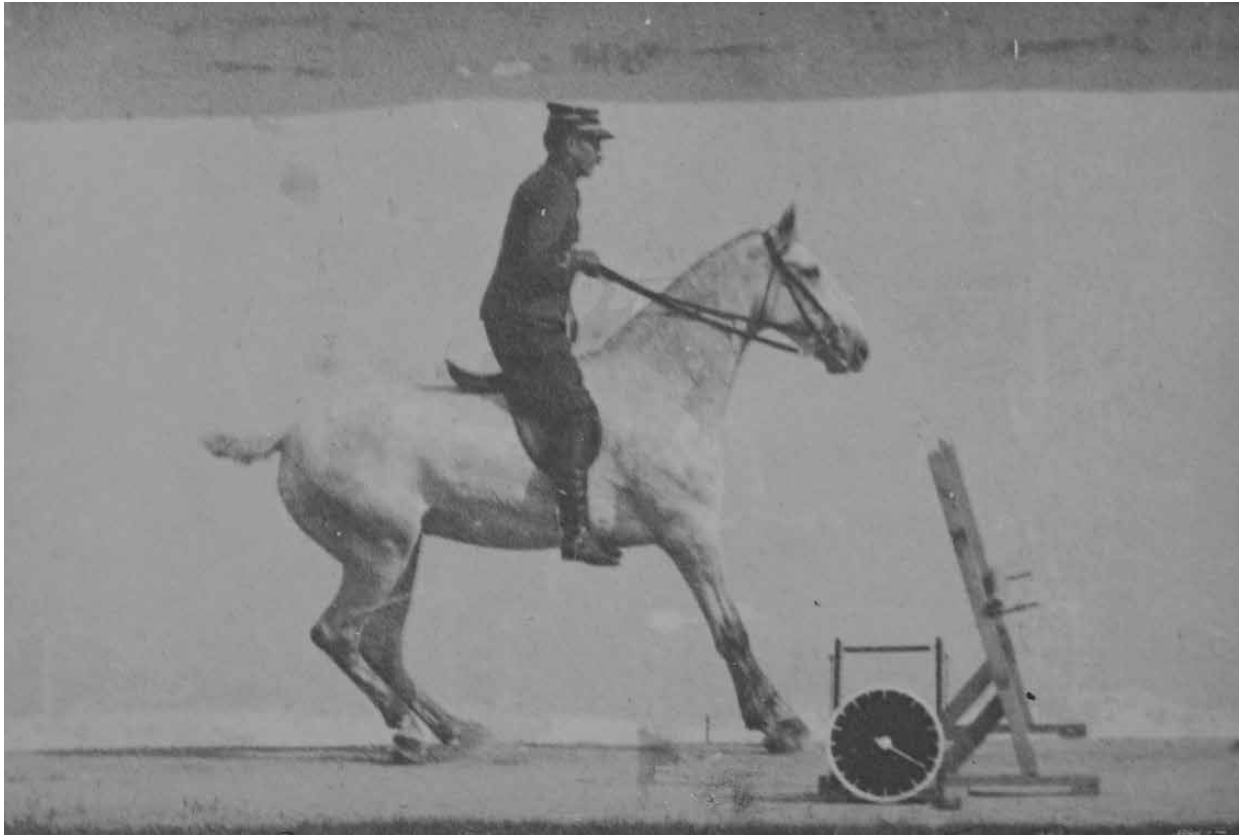


Mathew B. Brady (American, 1823-1896)  
*Colonel Philippe Régis de Trobriand on the Ramparts of Fort Gaines Tennallytown, Maryland, 1861*  
 albumen print from wet collodion negative  
 10.375 x 15.50 inches (sheet)  
 Acquired with funds provided by the Milly and Fritz Kaeser Endowment for Photography  
 2013.038.001

Inexpensive *cartes-de-visite* sparked a collecting fad, for along with images of family and friends, enthusiasts amassed photographs of actors, writers, musicians, and monarchs for their albums. Collectors prized *cartes-de-visite* by Mathew Brady, (American, 1823 - 1896) who photographed many celebrities at his studios in New York and Washington, D.C. Abraham Lincoln acknowledged the photographer's importance in creating his nationwide reputation, which aided him in the 1860 presidential election.

During the Civil War Brady dedicated himself to its documentation. A photograph from early in the conflict brings his portraitist's sensibility to a proclamation of Union strength and expertise. Philippe Régis Denis de Keredern de Trobriand was the son of a Napoleonic general. Trained as a soldier, he moved to the United States at age 25, married a New York heiress, and became a publisher. He was moved by events preceding the Civil War, and became a citizen in order to volunteer for the Union Army. Trobriand organized the 55th New York Infantry, a regiment of French immigrants, known as the "*Gardes Lafayette.*" In October 1861 they were bivouacked near Tennallytown, where they constructed a gun battery at Fort Gaines. While visiting the battery Brady found an opportunity to portray Trobriand, and the Union's formidable Seacoast Howitzers.

By this time, he was recruiting others to photograph on the battlefield, supplying negatives that Brady's studio printed and published, making his reputation as the father of American photojournalism. Long exposures and cumbersome procedures prevented these photographers from capturing the action, but their images of the aftermath shocked and influenced civilian viewers and politicians.



Étienne-Jules Marey (French, 1830-1904)  
*Horse (Mereille) Approaching a Jump*, ca. 1890  
gelatin silver print from celluloid negative

4.75 x 7 inches (sheet)

Acquired with funds provided by the Milly and Fritz Kaeser Endowment for Photography  
2013.015.003

The challenge of visually arresting motion occupied photographers, chemists, and engineers in the late 19th century. The renowned French physiologist Étienne-Jules Marey (French, 1830 - 1904) made important advances when he used the camera to investigate biological mechanics. He developed several different camera systems to capture sequential images of animals in motion. In 1883, Marey and his assistant Georges Demeny established the *Station Physiologique*, an open-air laboratory near Paris, where they could conduct motion-photography experiments with large animals. They mounted cameras on rails, to advance alongside moving subjects. In 1889 photographically sensitized celluloid became available in rolled strips, and Marey built a mechanism to pause this film for an instant behind the shutter and lens. To distinguish their pictures the scientists placed a large timer in view of the camera, with a face divided in 20, the number of frames their camera could shoot in a second.

*Mereille Approaching a Jump* is a single print from one of Marey's celluloid filmstrip negatives. The whole series records a mare and her rider advancing over a hurdle, capturing their movements in sequence. This photograph was taken outside in bright sunlight, before a cloth backdrop fastened to a high wall. Horse and rider advance toward a reflected light source, casting short shadows that model the horse's musculature.

Marey realized that positive images could be projected through celluloid film, and he made some of the first experiments with moving pictures, utilizing similar photographic images of animals in motion. His French contemporaries, the Lumière Brothers, added an improved film feeding mechanism to Marey's invention. They patented their *cinématographe*, and presented the first motion pictures to a paying public in 1895.

## RECENT ACQUISITIONS

# Agustín Fernández Painting

The Snite Museum acquired a painting by Cuban-American artist Agustín Fernández (1928–2006) to further its ambition to represent Latin American art from pre-Columbian to contemporary times.

Agustín Fernández leaves a legacy of work that is marked by its independence from a comfortable artistic trajectory, while maintaining a close relationship with some of the most significant art movements of the twentieth century, including Abstraction, Surrealism, Assemblage, and Conceptual Art. The hard metallic appearance of his paintings belies subjects that are soft and sensual, sometimes with erotic overtones. Science fiction or surreal, his images are complex in their incorporation of armor surfaces, snakeskin, breasts, and other symbolic references. His unexpected juxtapositions are the product of years of philosophical and aesthetic exploration that took him from Cuba to Paris to Puerto Rico and New York and, in each location, he absorbed and participated in their rich artistic environments.

— Carol Damian, director,  
The Patricia & Phillip Frost Art Museum,  
Florida International University, Miami



Agustín Fernández (Cuban-American, 1928–2006)  
*Untitled*, 2005  
oil on canvas  
68 x 32 inches  
Acquired with funds provided by the Humana Foundation  
Endowment for American Art  
2013.029



## Painting Donated in Honor of Fr. Hesburgh

Mr. and Mrs. Robert E. O'Grady '63 donated a painting by Chinese artist Chen Jiang-Hong (b. 1963) in honor of Rev. Theodore M. Hesburgh, CSC. The painting was unveiled for Fr. Hesburgh during an April 2013 Notre Dame dinner organized in association with a guest lecture by Professor Timothy Brook of the University of British Columbia, Vancouver, Canada. Brook discussed a recently-discovered 17th-century Chinese map that informs contemporary understanding of the emergence of global trade networks connecting China and Europe early in the 1800s. The lecture and gift of art recognized Fr. Hesburgh's essential role in creating the modern, nationally-recognized University of Notre Dame, which now aspires to have a greater global presence.



Chen Jiang-Hong (Chinese, b. 1963)  
*Untitled*, n.d.  
acrylic on canvas  
59 x 59 inches  
Gift of Mr. and Mrs. Robert O'Grady '63 in honor of  
Rev. Theodore M. Hesburgh, CSC.  
2013.030

## RECENT ACQUISITIONS

# Additions to the Works on Paper Collection

John D. Reilly '63 donated to the Museum a colored pencil drawing by French Impressionist Berthe Morisot (1841–1895) in honor of Susan M. and Justin E. Driscoll, the honorees at the 2013 Friends of the Snite Christmas Benefit. This gift adds to the Snite Museum's growing collection of 19th-century drawings and to its holdings of art by women artists.

Born into a wealthy family, Morisot was taught to draw as part of her upbringing. She followed an academic course until she met Camille Corot (French, 1796–1875) and became involved in the naturalist debates. She met Edouard Manet (French, 1832–1883) in about 1868 and is the subject of several of his paintings. She married his brother Eugène and had a daughter whom they named Julie. Morisot and Mary Cassatt (American, 1844–1926) were founding members of Impressionism who focused on children, family scenes, and garden views. Financially secure, her home became a gathering place for avant-garde artists and writers, including Auguste Renoir (French, 1841–1919), Camille Pissarro (French, 1830–1903), Edgar Degas (French, 1834–1917), and Stéphane Mallarmé (French, 1842–1898), among many others.

Morisot's use of colored pencils began when she was preparing drawings for colored lithographs intended to illustrate a symbolist poem by Mallarmé. The project was never completed, but Morisot continued to draw using the colored pencils creating fragile portraits of her friends and family. The sitter here was first identified as Paule Gobillard, but it is more likely Paule's younger sister Jeanne – both nieces of Morisot.



Berthe Morisot (French, 1841–1895)  
*Portrait of Jeanne Gobillard*, ca. 1887  
colored pencils on paper  
12.25 x 9.38 inches  
Gift of Mr. John D. Reilly '63  
2013.035

Combined with other works on paper in the collection by Renoir, Degas, Cassatt, Manet, Paul Cézanne (French, 1839–1906), and James McNeill Whistler (American, 1834–1903), the acquisition of this charming drawing by a significant Impressionist provides a stark contrast with the Snite’s academic drawings and paintings and informs our understanding of the stylistic and iconographic concerns of modern artists.

With the acquisition of two prints generously funded by Mr. and Mrs. Robert S. Nanovic '54, the Snite Museum added fine impressions by the French artist Karl Bodmer (1809–1893) in collaboration with François Millet (French, 1814–1875) and the British etcher Seymour Haden (1818–1910).

Described as “very rare,” Bodmer’s large-scale lithograph *In the Forest* demonstrates the tonal variations and range that can be achieved using a variety of techniques, including the application of *chine collée*, a tint stone, and scraping.



Karl Bodmer (1809–1893) and Jean-François Millet (1814–75)  
*En Forêt, or Haute Futaie [In the Forest, or Fully-Grown Trees]*, 1851  
lithograph  
24.75 x 19.69 inches  
Delteil (Millet) 24; Melot (Millet) 24, second state of two  
Acquired with funds provided by Mr. and Mrs. Robert S. Nanovic '54  
2013.024.001

## RECENT ACQUISITIONS



Sir Francis Seymour Haden (British 1818–1910)

*An Early Riser*, 1897

mezzotint

Schneiderman 226, third state of four

8.81 x 11.50 inches

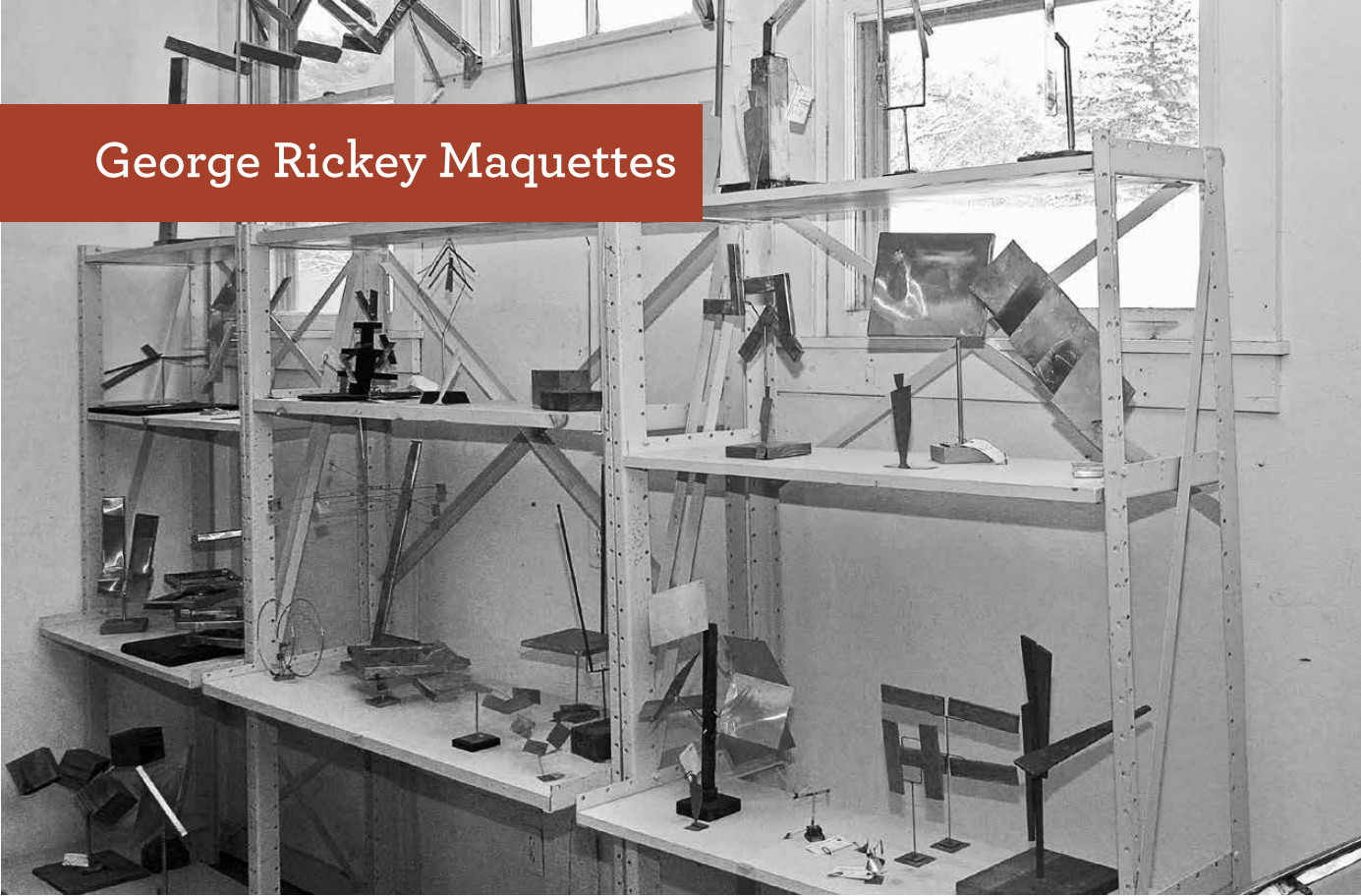
Acquired with funds provided by Mr. and Mrs. Robert S. Nanovic '54

2013.024.003

## Additions to the Works on Paper Collection, *continued*

Haden's late mezzotint *An Early Riser* is an essay in atmosphere and poetics. A surgeon who taught himself how to make prints by studying the work of Albrecht Dürer (German, 1471–1528) and Rembrandt van Rijn (Dutch, 1606–1669), among others, Haden was a proponent of the etching revival in England. This impression is dedicated to his printer, Frederick Goulding (1842–1909), who helped him in his experiments with pulling this print using different papers and colors of ink.

## George Rickey Maquettes



The George Rickey Foundation made yet another gift of George Rickey sculpture maquettes to the Snite Museum, adding to their 2009 gift of 20 sculptures. This new donation of 89 studies for sculptures illustrate the process the artist utilized to develop kinetic sculptures: beginning with simple static models, to fabricating reduced-scale working models, to construction of full-scale kinetic versions such as *Two Lines Oblique*, 1967, which is installed within the Notre Dame Sculpture Park.

In addition, the George Rickey Foundation is placing Rickey's professional and scholarly papers at the University of Notre Dame Archives. Rickey archive material includes business correspondence with

clients, museums and galleries; engineering drawings and specifications; photographs, videos and films of Rickey's sculptures; as well as a computer database of sculptures created by Rickey. The published works include essays written by George Rickey on various topics, including the manuscript for his book, *Constructivism: Origins and Evolution*, and essays written on George Rickey by other authors.

Through these benefactions Notre Dame has become a center of research and study for this world renowned artist who was born in South Bend in 1907.

## Native American Art



The Native American art collection continues to expand into the 20<sup>th</sup> century through recent purchases of prints by Emmi Whitehorse (Navajo, b. 1956) and Norman Akers (Osage, b. 1958), as well as through donations of ceramics from Mrs. Dagny Diamond and Mr. and Mrs. Bernard J. Hank Jr '51.

Geraldine Sandia (American/Jemez Pueblo, b. 1950)  
*Native American vessel*, n.d.  
ceramic  
8.75 inches high  
Gift of Mr. and Mrs. Bernard J. Hank Jr. '51  
2013.036.002



Friends Coordinator Heidi Williams is leaving the museum staff in 2014.

## Heidi Williams Friends of the Snite Museum Coordinator

Snite Museum colleagues, Friends trustees, and Museum friends wish Heidi Williams great success and happiness in 2014 as she relocates with her husband Tim, who accepted a new position.

When she leaves in February Williams will have been a model Snite Museum employee for almost 21 years.

During that time she worked extremely well with volunteer Friends board members who always spoke of Williams with respect and admiration. All marveled at the efficient planning and masterful organization that she brought year after year to the complex annual Friends Christmas Benefit Dinner. Despite its numerous committees, vendors, host organizations, underwriters, reservations, and myriad other details, Williams successfully planned and executed every annual benefit with quiet leadership, thoughtful organization, and diplomacy. This was especially evident at the near-annual moment when Heidi would tactfully find room for an elegantly-attired couple who realized upon arrival that neither spouse had actually made a reservation to the black tie dinner. Table reservations, chairs, and table settings would seamlessly be rearranged with imperceptible effort and fanfare.

Williams routinely and cheerfully volunteered to take on activities and projects outside her official job description. She was committed to continuous improvement of processes, software, and equipment utilized within her department. Similarly, she demonstrated a commitment to life-long learning by taking classes to keep her skills current and to learn more about the Museum collections.

In short, Heidi Williams has been an excellent representative of the University of Notre Dame because of her industry, integrity, dedication to community outreach, commitment to excellence, and her respect for Notre Dame's values and traditions.

She will be greatly missed.

## 2013 Fall **THIRD THURSDAYS @ the SNITE**



### **September 19** Artist Talk by Photographer Terry Evans

Evans (right) spoke about her work, inspiration, and career path to a room packed with students, faculty, staff, and members of the off-campus community.



### **October 17** Glass Blowing Demonstration

In October things really heated up outside the Snite Museum with a glass blowing demonstration by two members of Neusole Glassworks in Cincinnati in conjunction with the exhibition *Torpor: Glasswork by Jaime Guerrero*. Inside student museum educators were on hand to introduce the glass exhibition to visitors in Spanish or English.



### **November 21** Figure It Out: Figure Drawing in the Galleries

Attendees experienced first hand the challenges of drawing the human figure during the final THIRD THURSDAY of 2013. Two Notre Dame MFA students, Erin Hinz and Lucas Korte, led participants through a series of exercises exploring the complexity of the human form. Inspiration was provided by both the exhibition *The Academy Exposed: French Figure Studies from the Permanent Collection* and the oil sketches and finished paintings in the 19th Century Gallery, in which the drawing sessions occurred.

## MUSEUM NEWS

# Fall 2013 PhotoFutures Acquisition

After five weeks of critical exploration of the *Heartland: The Photographs of Terry Evans* exhibition during the fall semester, the eight students in PhotoFutures, the Museum's new student collecting program, selected *East of Crosby, North Dakota, October 15, (1997)* for the permanent collection. From the 66 images in the traveling exhibition, the students decided this particular photograph represented Evan's style well, yet its subject was different than her works already in the collection. They concurred that the aerial view of a small white church and its adjacent graveyard isolated by the surrounding farm fields would resonate with future Notre Dame students and have value as an educational resource.

Members of the first annual PhotoFutures program included: Aubrey Butts '14, Annemarie Coman '16, Sean Cotter '15, Katie Fusco '14, Maureen Keating '16, Kevin King '16, Zachary Llorens '17, and Helen Zhang '16. PhotoFutures was organized by Bridget Hoyt, curator of education, academic programs.



PhotoFutures participants and artist Terry Evans (right) examine the photograph the students selected for the Snite Museum of Art permanent collection.

## New Docents Selected for 2014 Training Sessions

The fall recruitment efforts to attract new docents were wildly successful. The call went out and over 30 people answered.

The docent training program is organized in collaboration with the South Bend Museum of Art (SBMA); the graduates are volunteer docents who lead tours at both museums. After interviews conducted by both Curators of Education—Sarah Martin, Snite Museum, and Jessi Lentych Loyd, SBMA—20 were selected to join the new class. Training begins in January and will continue through the summer.

Sessions take place at both the Snite Museum and the SBMA and focus on museum collections, teaching philosophies, and touring techniques. Students will “graduate” in September and immediately begin providing tours in the fall. This new class will almost double the size of the current docent corps if all 20 trainees finish the nine-month program. New docents are a welcome solution to the increasing number of guided tour requests from schools and community organizations.



## Ivan Mestrovic Bronze Cast Commissioned for Campus

Sincerus Bronze, Inc. was commissioned by the Snite Museum to create a bronze version of a larger-than-life-size standing portrait of the Croatian writer and Christian humanist, Marko Marulić (Marcus Marulus Spalatensis, Croatian, 1450–1524) sculpted by Ivan Mestrovic (Croatian-American, 1883–1962). Thanks to the generosity and assistance of the faculty and graduate students of the Department of Art, Art History & Design, Sincerus staff members used the sculpture studio in Riley Hall to create a mold from the 1925 plaster cast, one of many Mestrovic works in the Museum's collection.

In their Indianapolis facility the Sincerus craftsmen cast a bronze version of the sculpture from the mold made on campus, and then used heat to apply a colored patina to the entire surface. The resulting 600 lb sculpture will be installed on campus, near the west patio of the newly-renovated Morris Inn. Former Snite Advisory Council member Dorothy G. Griffin provided the funds for the sculpture commission.



The September morning outdoor yoga session in the Museum's sculpture courtyard done in collaboration with ND RecSports drew a capacity crowd and will likely be repeated in the future.



# 2013 Friends Christmas Benefit



The Driscoll Family



## 2013 CHRISTMAS BENEFIT DINNER COMMITTEE

Pam Austin & Monte Hershberger, chairs; Becky & Dan Asleson; Lorraine & Todd Bruce; Dolores Garcia & Gil Cárdenas; Suzanne & Cecil Cole; Kelly & Christopher Craft; Ann & Fred Dean; Lisa & Robin Douglass; Jane & Ron Emanoil; Kathleen Rose & Ed Everett; Angie & Phil Faccenda; Charles S. Hayes; Pat & Bob Kill; Ginger & Brian Lake; Janice & Tuck Langland; Annick & Charles Loving; Rose & James Lyphout; Deirdre & Tim McTigue; Barb & John Phair; Celeste Ringuette; Karen & Don Schefmeyer; Paul Stevenson; Joyce & Dick Stifel; Karen Nevorski & Dana Trowbridge; Kathy & Gary White

## 2013 BENEFIT HONOREES

**This year's Benefit honorees were Susan and Justin Driscoll.**

The Driscolls funded the purchase of important photographs by Marc Ferrez, Eugene Smith, Henri Cartier-Bresson, and Stephen Wilkes for the Museum. They have also established the Susan M. and Justin E. Driscoll Endowment for Photography to support the Museum's growing collection. A 1980 alumna, Susan's generosity and goodwill have been a welcome addition to the Snite Museum of Art Advisory Council.



The black and white photography decorating theme included reproductions of Museum images and old cameras.



Pam Austin & Monte Hershberger, chairs



Friends Board President  
Suzanne Cole

The Snite Museum of Art thanks the generous underwriters of the  
32<sup>nd</sup> Friends of the Snite Christmas Benefit Dinner

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The gala evening in the Debartolo Performing Arts Center ended with a seasonal serenade by the ND Glee Club.

# Friends of The Snite Museum of Art in 2013

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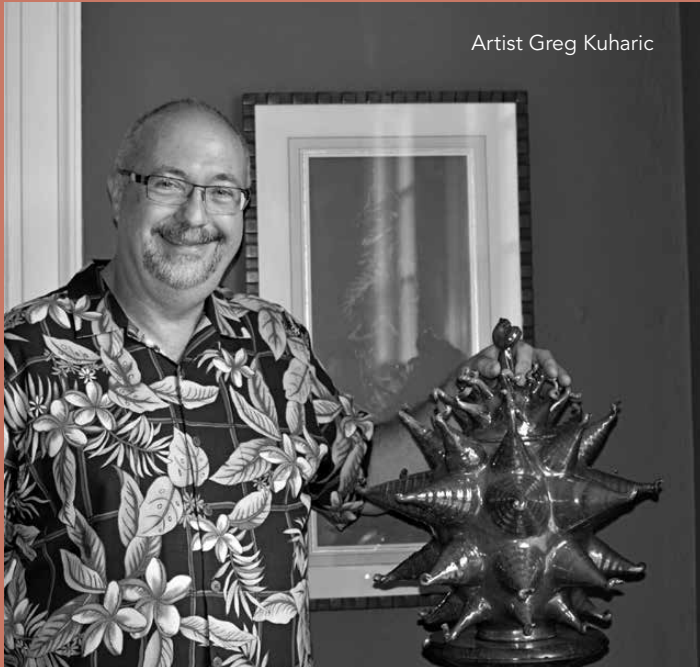
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## FRIENDS OF THE SNITE MUSEUM

# Summer 2013 Art & Architecture Series



Artist Greg Kuharic

Nationally acclaimed potter, Greg Kuharic, shared some examples of his “vegetal” theme work during the tour of his studio. Friends enjoyed an “insiders’ tour” of two Elkhart, Indiana, landmarks; the Midwest Museum of American Art and the Lerner Theatre are both located in its urban center.

Between 2009 and 2011 the Lerner Theatre was renovated, and a new adjoining ballroom constructed.

The Midwest Museum of American Art is located in a renovated downtown bank building constructed in the neo-classical style popular in the early decades of the 20<sup>th</sup> century. It collects 19<sup>th</sup>- and 20<sup>th</sup>-century American art and attracts numerous regional entries to its popular annual juried competition.



Lerner Theatre lobby (top); all other images are of Midwest Museum of American Art



## MUSEUM NEWS



### Michael T. McLoughlin Joins Snite Advisory Council

As owner and president of K&M Machine-Fabricating, Inc. new Snite Advisory Council member Michael T. McLoughlin has years of experience in working with sculptors of both regional and national renown. The same K&M equipment that fabricates large metal pieces of equipment for construction, mining, utility and agriculture companies can also create large metal sculptures. For example, K&M fabricated the large black metal sculpture by David Hayes, *Griffin*, and installed it on the front lawn of the Snite Museum of Art. This 1969 Notre Dame alum earned his law degree from the Indiana University School of Law in 1972 before joining the family business, which was founded in 1951 and is located outside of Cassopolis, Michigan. Michael and his wife Susie enjoy collecting art, and spending time with their four children.

## FRIENDS OF THE SNITE MUSEUM

### Contributions to the Friends Endowment Fund

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

*The following memorials and tributes were received May 22 through November 21, 2013:*

#### IN MEMORY OF

Helene Abdo from Betty Gallagher and John Snider

Michael J. Brink from Betty Gallagher and John Snider

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Dorothy Fehrenbaum from Frank E. Smurlo Jr.

Bernard "Jerry" Hank Jr. from Dr. Ann Uhry Abrams;  
Betty Gallagher and John Snider

Rev. Daniel P. Jensen, M.M. from Frank E. Smurlo Jr.

Maxine Kunz from Lenore Roark and Don Kunz

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### Lake Family Endowment for Student Internships

#### IN MEMORY OF

Timothy Lake from Angie and Phil Faccenda



Details of Albrecht Dürer print. See page 4 for more information.





## New Members of The Friends Board of Directors

The Friends are pleased to announce the addition of four new members to its board of directors (from left to right): Dana Trowbridge, Becky Emmons, Robin Douglass, and Todd Bruce (not pictured). They were elected during the May 2013 annual meeting.

## Notice of the May 2014 Annual Meeting and Board Election

**MONDAY, MAY 12**  
1:00 P.M.

The annual election of members to the Friends board of directors will take place at 1:00 p.m. on May 12 in the Hilton Garden Inn. All members of the Friends of the Snite Museum of Art are eligible to make nominations, using the form available from the Friends office, and the results will be announced following the meeting.

Reservations are required and can be made by calling the Friends Office (574) 631-5516

cut along the dotted line

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In memory of \_\_\_\_\_  
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Gifts are acknowledged with cards sent to the family, honoree or recipient; names of donors appear in the following issue of *EVENTS* magazine.

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