



SNITE MUSEUM OF ART



# Calendar of Events

SEPTEMBER – DECEMBER 2013

## INFORMATION

### Snite Museum of Art

University of Notre Dame

(574) 631.5466

[sniteartmuseum.nd.edu](http://sniteartmuseum.nd.edu)

[www.facebook.com/sniteartmuseum](https://www.facebook.com/sniteartmuseum)

[twitter.com/snitemuseum](https://twitter.com/snitemuseum)

## GALLERIES OPEN

### Tuesday + Wednesday

10:00 a.m. – 4:00 p.m.

### Thursday through Saturday

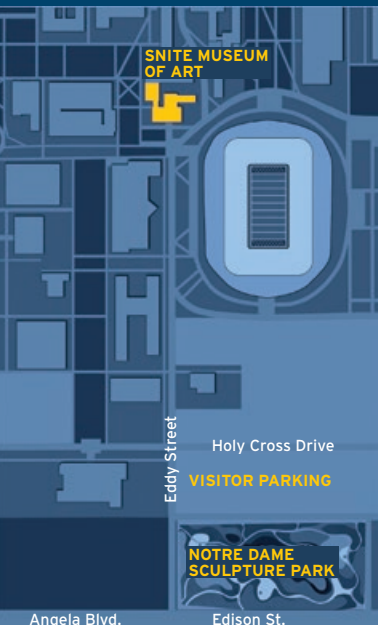
10:00 a.m. – 5:00 p.m.

### Sunday

1:00 p.m. – 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: Albrecht Dürer (German, 1471-1528)

detail of *Four Horsemen of the Apocalypse*, from the series *The Apocalypse*, 1511

## From the Director

Notre Dame alum Robert E. O'Grady '63 passed away in June 2013.

With his wife Beverly, O'Grady generously supported many departments at Notre Dame and at Saint Mary's College.

The O'Grady Collections within Hesburgh Libraries' Special Collections feature rare books, documents, and manuscripts that chronicle the rich history and literature of Southern Cone countries of Latin America (Argentina, Chile, Paraguay and Uruguay). Highlights of the history collection include manuscripts by the South American liberator José de San Martín; the literature collection includes first editions by Jorge Luis Borges. The O'Grady-Barrier Collection features military records, personal letters, diaries, manuscript material, and cannon balls associated with the cavalry of the Confederate States Army. The Robert and Beverly O'Grady Numismatic Collection features images of Alexander the Great. The O'Gradys also donated first edition books by missionaries and explorers who made first contact with African and Asian cultures.

They sponsor the O'Grady Asia Lecture Series and the O'Grady Latin American Lecture Series—and Notre Dame art students receive cash prizes for posters created to advertise these programs. O'Grady was also a member of the Joan B. Kroc Institute for International Peace Studies, the Advisory Council for Latin American and Caribbean Studies, and the Asian Studies Advisory Board at the University of Notre Dame.

Here at the Snite Museum of Art, the O'Gradys acquired important Pre-Columbian artworks representing the Southern Cone of South America; they assembled the Mr. and Mrs. Robert E. O'Grady Collection of 19th-Century European Photographs of Asian Women; they acquired important

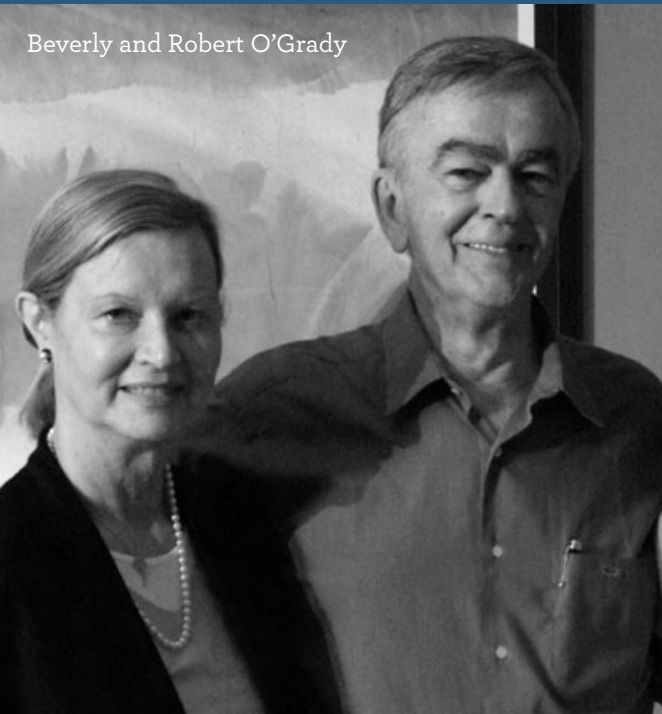
20th-century photographs; they donated historic Leica cameras; and they sponsored the *Between Homeland and Heartland* exhibition, book, and academic forum which brought celebrated writer Julia Alvarez and Nobel Laureate Gao Xingjian to Notre Dame. This past April they sponsored, "Sailing from China: The Secrets of a Seventeenth-Century Map," a lecture by Timothy Brook, Republic of China Chair, University of British Columbia. In association with Brook's visit, the O'Gradys acquired a painting by Chinese artist Chen Jiang-Hong for the Museum, in honor of Rev. Theodore M. Hesburgh, C.S.C.

O'Grady was devoted to Father Hesburgh and to the modern University that Father created. Similarly, he developed deep relationships with a cadre of Notre Dame faculty and staff members. It was his desire that the departments and individuals he adopted be not only among the best in the nation, but that they also become recognized players on an international stage. This goal underlay his unflagging energy, his strategic thinking, and his zealous pursuit of excellence. Robert inspired the Museum staff to expand its notion of what is possible and he propelled the Museum to greater national and international prominence.

We remember him for the many ways he expanded Snite Museum of Art collections and programs, and also for ways he enhanced our professional and private lives.

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

**Santa Maria Culture, Argentina**  
**Circular Plaque with Four Trophy Heads and Solar Medallion**  
Late Horizon period, A.D. 1480-1536  
lost wax cast copper alloy, 11.5 x .75 inches  
Acquired with funds provided by Robert E. (ND '63) and Beverly (SMC '63) O'Grady  
2005.028





## Heartland The Photographs of Terry Evans

O'Shaughnessy Galleries  
August 25–November 24, 2013

*Artist gallery talk followed by a reception  
5:00 p.m., Thursday, September 19, 2013*

Terry Evans (American, b. 1944) is one of the nation's finest landscape photographers, widely recognized for her views of the Midwest prairie, its people and its artifacts.

In recent years, she has also explored other subjects, from the city of Chicago to the glaciers of Greenland. These diverse subjects are united by Evans's interest in the basic relationship between people and the land—and the fragility and enduring strength of both. Her photographs are characterized by a sense of wonder; a clarity and directness of vision; and a warm, honest engagement with the world.

Evans took up photography 40 years ago and has enjoyed a national reputation for at least the last 30. While her work has been widely collected and shown, this traveling exhibition of 66 images is the first to survey the full scope of her photographic career.

Her subjects have included the entire Great Plains, as seen from the air, spanning 2,000 miles from central Texas to Saskatchewan, Canada; the city of Chicago; the steel mills of the industrial Midwest; Greenland; and her current project on the North Dakota oil and gas boom. The central thread in all these subjects is Evans's deep and abiding concern for both the people and landscape of the American heartland. She reveals the complexity and quiet beauty of the land, and the history of human habitation and interaction. As an artist, Evans explores the deeper meaning of seemingly familiar things. She looks intently at places



and objects the rest of us usually take for granted, discovering meanings larger and richer than we might have expected.

This exhibition has been organized by The Nelson-Atkins Museum of Art. The Snite Museum of Art presentation has been made possible by funds provided by the Humana Foundation Endowment for American Art.

*See pages 13-15 for information on events related to the exhibition.*



Far left: *Train North of Matfield Green, Chase County, Kansas, 2009*  
2012.17.76, image 39.875 x 40 inches

Above left: *Cracked ladle, Indiana Harbor, March 9, 2006*  
2008.66, image 39 x 30.063 inches

Above right: *Bison at Maxwell Game Preserve, Roxbury, Kansas, December 1981*  
2012.17.12, image 29.938 x 30 inches

All images: Terry Evans (America, b.1944), inkjet prints printed in 2012, Gifts of the Hall Family Foundation. © Terry Evans

## FALL EXHIBITIONS

# José Guadalupe Posada and His Legacy

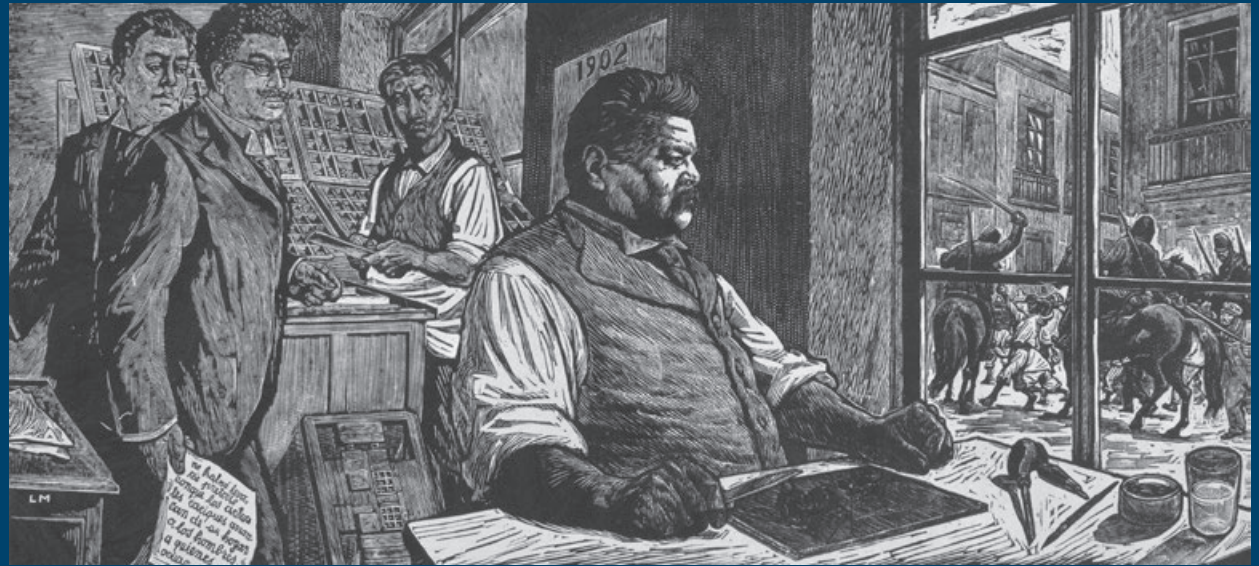
Scholz Family Works on Paper Gallery  
August 25-October 13, 2013

José Guadalupe Posada (Mexican, 1852–1913) was an important printmaker in prerevolutionary Mexico and the grandfather of Mexican printmaking during the 20th century. Artists working today still find inspiration in his images and techniques.

Posada's bold, simplified, and direct manner of communicating his political views had a profound influence on the work and ideology of the artists who in 1937 formed the *Taller de Gráfica Popular* (Popular Graphic Arts Workshop) in Mexico City, and subsequent generations of printmakers in Mexico, the United States, and Europe. Posada lived during a tumultuous time in Mexico's history. Rooted in pre-Columbian imagery, his illustrations were readily understood by the mostly illiterate Mexican population through his use of familiar images, such as the caricature of the *calavera* (skeleton), while satirizing Mexican social and political abuses and injustices.

This exhibition of 12 works from the Museum's Charles S. Hayes '65 Collection of 20th-Century Mexican Graphics will mark the centennial of Posada's death, and feature prints by him and his artistic heirs, Leopoldo Méndez and Pablo O'Higgins, who also used mass-produced relief prints with strong, simple, graphic images to communicate social commentary and political propaganda to the general population.

The Snite Museum of Art would like to thank Charles S. Hayes '65 for his 2009 gift of 560+ prints by the *Taller de Gráfica Popular*.



Leopoldo Méndez (Mexican, 1902-1969)  
*Homage to Posada, 1956*  
linocut, 14 x 30 inches  
Gift of Charles S. Hayes '65  
2009.070

José Guadalupe Posada (Mexican, 1852-1913)  
*La Comercial Calavera se Mira en Todas, 1906*  
relief print, 15.24 x 11.81 inches  
Gift of Charles S. Hayes '65  
2009.069.003

# Torpor: Glasswork by Jaime Guerrero

Milly and Fritz Kaeser Mestrovic Studio Gallery  
September 29-December 8, 2013

California artist, Jaime Guerrero, chose the title, *Torpor*, for this installation of handblown and sculpted glass artworks. The essay for the illustrated exhibition brochure written by Virginia Dofflemyer, associate professor of visual studies, California College of the Arts, Oakland, California, explains the title choice as follows:

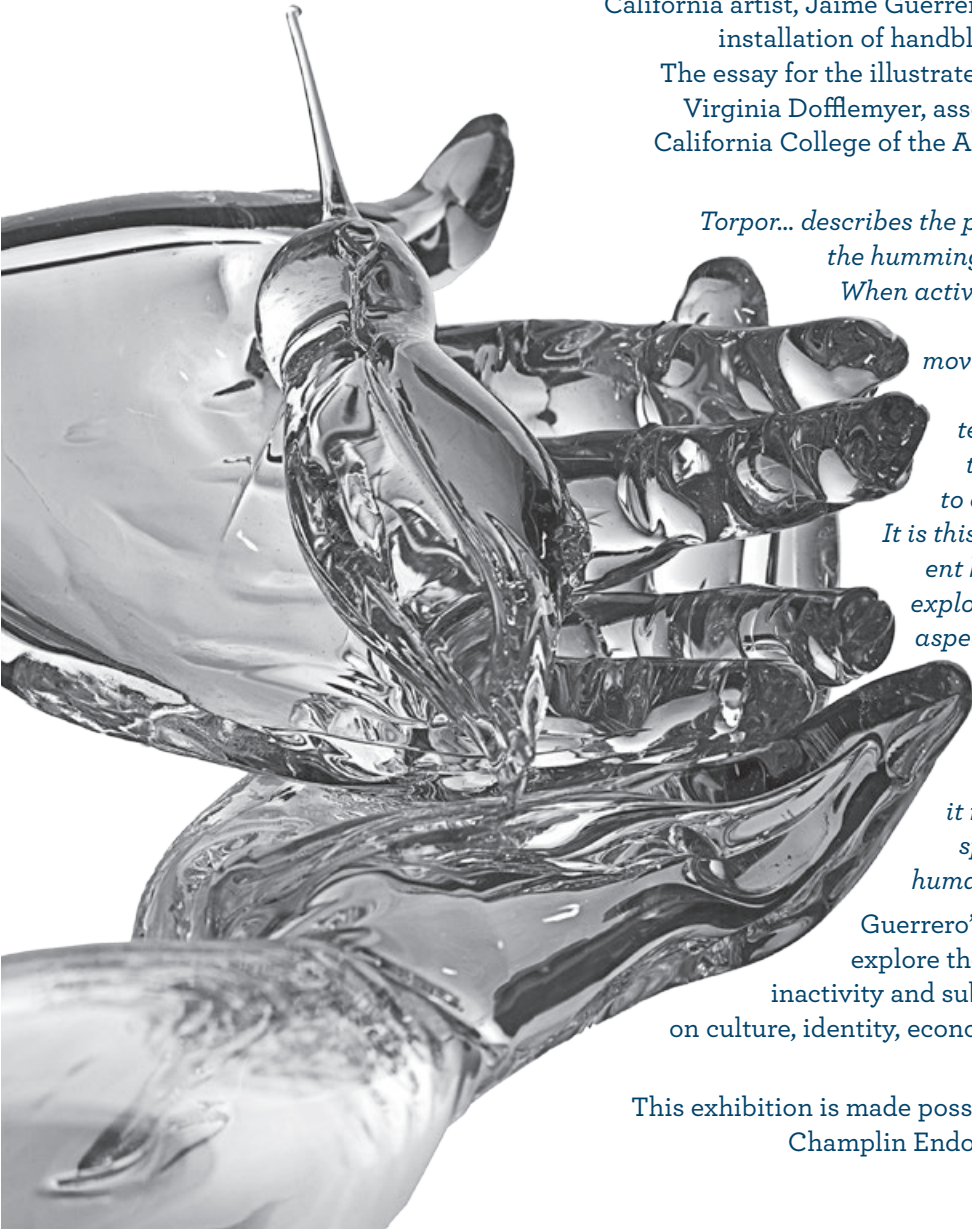
*Torpor... describes the periodic hibernation pattern of the hummingbird that enables it to survive.*

*When active this bird typically maintains normal body temperature and movement; but in periods of torpor their metabolic rate and body temperature drops significantly, thus enabling this warrior-bird to conserve energy, to regenerate.*

*It is this state of survival that the present body of Jaime Guerrero's work explores. What does it mean? What aspects of this state are instinctual and what aspects require conscious awareness and commitment? Is this behavior an individual process or does it require cooperation across the species, an inter-dependence of humans, animal, and plant realms?*

Guerrero's various works in the exhibition explore the metaphor of this energy saving inactivity and subsequent awakening to comment on culture, identity, economics, agriculture and the artist's craft in today's society.

This exhibition is made possible by the Kathleen and Richard Champlin Endowment for Traveling Exhibitions.



Jaime Guerrero

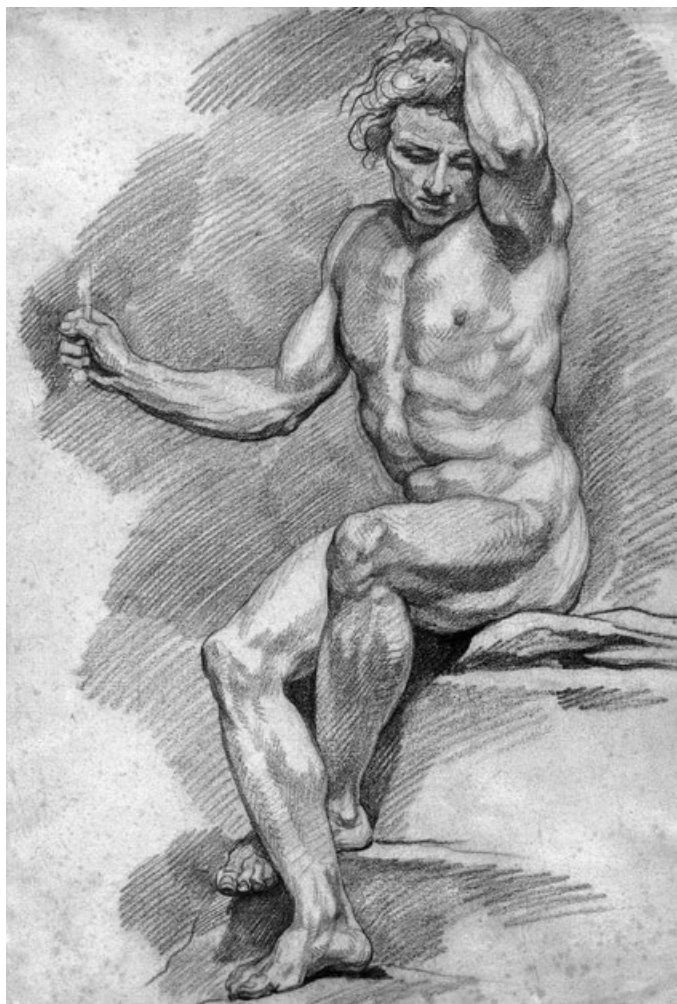
## FALL EXHIBITIONS

# The Academy Exposed French Figure Studies from the Permanent Collection

Scholz Family Works on Paper Gallery  
October 27–December 22, 2013

As part of her art history graduate studies, Brigid Magnano '11 M.A. examined the Museum's holdings of *académies*, or figure studies, produced as an artistic exercise from the 17th through the 19th centuries in France. This focus exhibition is the culmination of her extensive cataloging of the objects and research into the topic, and it explores the importance of the human figure to art production and the changes that occurred over three centuries of reform and revolution.

Scheduled in conjunction with the reinstallation of the nineteenth-century galleries, this presentation allows for an in-depth examination of academic practice broadly on display on the second floor.



Nicolas Bernard Lépicier (French, 1735-1784)  
*Seated Male Nude*, 18th century  
red chalk on laid paper, 22.5 x 14.5 inches  
Acquired with funds provided by the Mr. and Mrs. Harry Coffman Purchase Fund  
1981.021

## RELATED PROGRAM

# THIRD THURSDAYS @ the SNITE

November 21, open life drawing session.

## Nineteenth-Century Gallery Reinstalled

Fall 2013 marks the reopening of the 18th- and 19th-century galleries, which were closed over the summer for a major rearrangement of the permanent collection objects they display.

Since the fall of 2012, Curator of European Art Cheryl Snay worked with Curators of Education Sarah Martin and Bridget Hoyt to gather input from the museum's various constituencies in order to devise a new installation plan. They held four round table discussions with members of the Nanovic Institute, faculty from ND and local universities and colleges, students, and docents and members of the Museum's Friends organization. Participants completed surveys that helped the curators gauge visitors' expectations and how they would like to use the collection for teaching, learning, or for leisure.

Based on the research results, Snay rehung the collection thematically, highlighting the collection's strength in academic art. The new presentation starts with the imperative for academic art to tell a story. Subsequent sections focus on specific narratives, such as revolution and political upheaval, landscape's chronicling of social changes in a new democracy, and portraiture's ability to communicate power and status. One section, hung "salon" style, focuses exclusively on oil sketches and the diverse functions they served in the creative process. Text panels in each section will explain basic principles of 19th-century art, and a brochure with a timeline will provide visitors with social and historical context for the images.



While most of the works on display will be familiar to frequent visitors, some paintings are on view for the first time since they entered the collection.

Two works have been singled out for extensive interpretation that will be delivered digitally. One is *The Roll Call* (ca. 1860) by Charles Louis Lucien Muller, which can teach us about the French Revolution, revisionist history, the practice of making “reductions” or smaller and more marketable versions of monumental Salon paintings, the history of collecting, literature and opera (the central figure in the painting, André Chenier, was an unknown author at the time of his death during the Reign of Terror, but became the subject of poems and an opera that made him a martyr of the revolution). By layering information in this way, visitors can choose their own instructional paths when learning about the painting.

The second is a landscape painting now called *Hadleigh Castle in Imitation of John Constable*. It has been reattributed twice since it entered the collection in the 1970s. Its new interpretation raises issues of connoisseurship and serves to demystify the curatorial enterprise. By providing comparative material digitally, visitors can follow how and why the painting’s attribution changed over the years.

The reinstallation of the 19th-century gallery is intended to shed new light on the collection and to arm visitors with the knowledge of art historical tools they can use to discover new interpretations of their own.



Charles Louis Lucien Muller (French, 1815-1892)  
*The Roll Call of the Last Victims of the Reign of Terror*, ca. 1860  
oil on canvas, 67 x 109.5 inches  
Gift of Mrs. Thomas Cusack  
1960.042



Antoine-Denis Chaudet (French, 1763-1810)  
*Napoleon Bonaparte*, ca. 1804  
marble, 21.25 x 13 x 10 inches  
Acquired with funds provided by Mr. Al Nathe  
1998.040.002

## 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 from the Crocker Art Museum in Sacramento 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.

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

## 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 17-century French virtuoso portrait engraver Robert Nanteuil, German print-maker 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.

**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.*  
On loan from C. G. Boerner, New York.



Albrecht Dürer (German, 1471-1528)  
*The Apocalyptic Woman*, 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  
2013.013.011

## 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.



## 2014 Thesis Exhibition by BFA and MFA Candidates

O'Shaughnessy Galleries  
April 6-May 18, 2014

This annual exhibition is comprised of the culminating projects of those 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 sculpture.

The Department of Art, Art History, & Design awards will be announced in the Museum's Annenberg Auditorium during the opening reception for the exhibition. Check the [sniteartmuseum.nd.edu](http://sniteartmuseum.nd.edu) website for the date for this event.

## UPCOMING EXHIBITIONS

### The Challenges We Face Civil Rights Photographs at the Snite Museum

Photo Stairwell Gallery  
August 27 – September 22, 2013

As part of campus-wide commemoration of the 50th anniversary of Dr. Martin Luther King Jr.'s visit to Notre Dame, the Snite Museum will display five photographs from the civil rights era, selected from its permanent collection. These photographs by two photojournalists—four taken by Charles Moore and one by Matt Herron—capture significant moments in the civil rights movement, including Martin Luther King Jr.'s 1958 arrest in Montgomery, the 1963 demonstrations in Birmingham, and the 1965 march from Selma to Montgomery.

Related programs to be offered in the Snite Museum of Art include:

#### WEDNESDAY, SEPTEMBER 4

12 noon Gallery talk, "Shaping Public Perceptions: Charles Moore's Civil Rights Photography in LIFE Magazine," by Professor Erika Doss, Department of American Studies

#### MONDAY, SEPTEMBER 9

6:00 p.m. Reception

7:00 p.m. Lecture, "Spirituality, the Birmingham Bombing, and the Birmingham Civil Rights Movement," by Associate Professor, Wilson Fallin Jr., Department of History, University of Montevallo, Birmingham, Alabama

These photographs are presented in conjunction with *The Africana World: A Historical and Cultural Mosaic*, a year-long community celebration organized by the Africana Studies Department and the Office of Community Relations. The exhibition is also part of the Indiana University South Bend Civil Rights Heritage Center's event series, *Echoes of Birmingham: Fifty Years Later*.

## UPCOMING EVENTS

### THIRD THURSDAYS @ the SNITE

Now in its second year, all are invited to participate in this monthly series to hear guest presentations, converse with convivial people and enjoy complimentary refreshments.



#### THURSDAY, SEPTEMBER 19

5:00 p.m. Artist gallery talk

6:00-7:30 p.m. Reception

Photographer Terry Evans will use some of her 66 images on view in the retrospective exhibition, *Heartland: The Photographs of Terry Evans*, to discuss her body of work created over the last 30 years, followed by a reception.

The exhibition has been organized by The Nelson-Atkins Museum of Art. The Snite Museum of Art presentation has been made possible by the Humana Foundation Endowment for American Art.

## Opening Reception for Fall Exhibitions

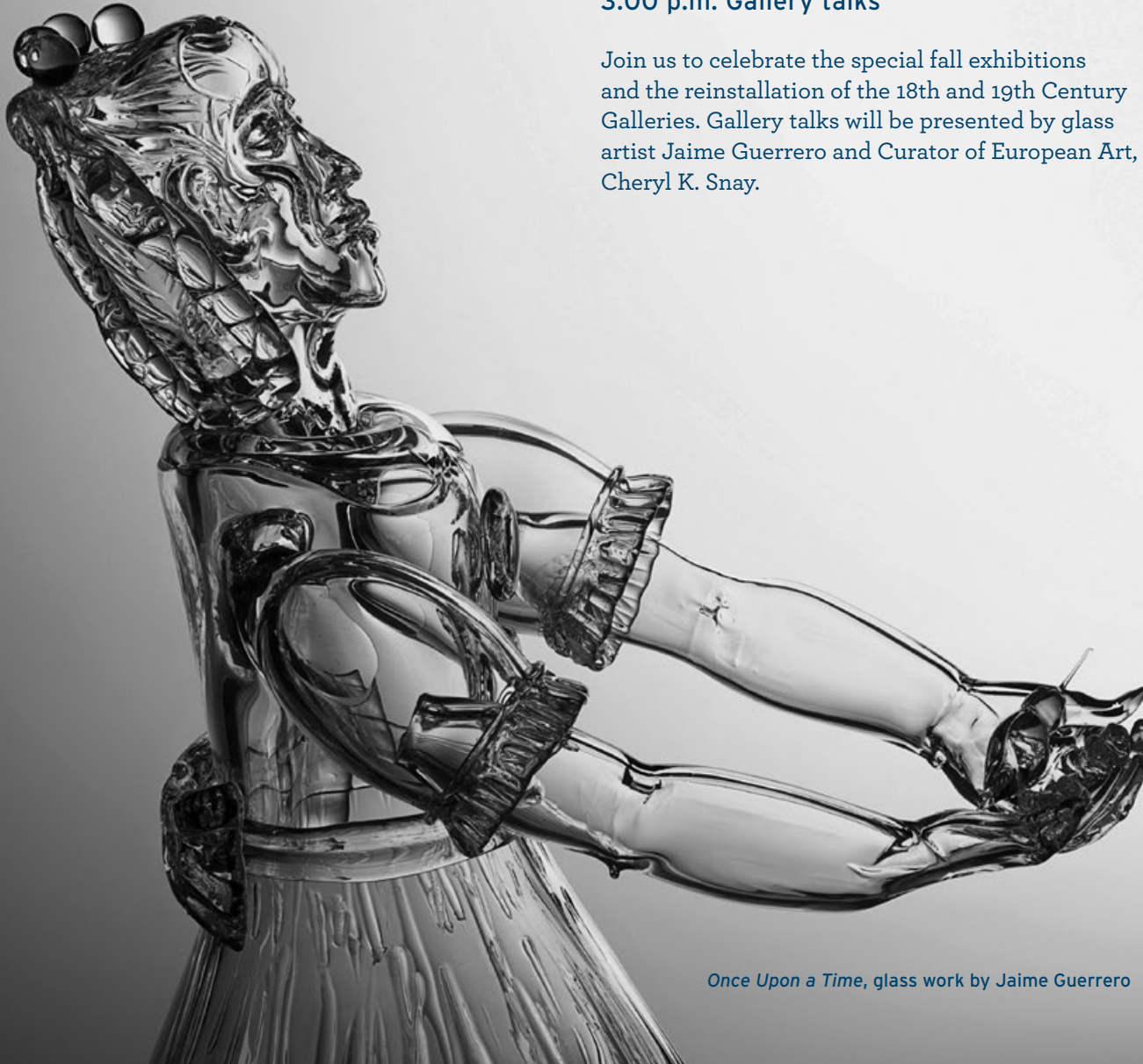
SUNDAY, SEPTEMBER 29  
2:00-4:00 p.m. Public reception  
3:00 p.m. Gallery talks

Join us to celebrate the special fall exhibitions and the reinstatement of the 18th and 19th Century Galleries. Gallery talks will be presented by glass artist Jaime Guerrero and Curator of European Art, Cheryl K. Snay.

## Re-Staging Baroque Opera: A Roundtable

WEDNESDAY, NOVEMBER 20  
5:00-8:00 p.m.  
Annenberg Auditorium

This program will feature guest speaker, Yale University Professor of Music History Ellen Rosand. This is part of the Provost's Initiative on Building Intellectual Community and jointly organized with the School of Architecture; Department of Music; Department of Art, Art History & Design; the Hesburgh Libraries; and Film, Television and Theatre. Members include, Mark Beudert, Randy Coleman, Richard Donnelly, David Mayernik, Pierpaolo Polzonetti, Georgine Resick, Cheryl Snay, and Marsha Stevenson, among others.



*Once Upon a Time*, glass work by Jaime Guerrero

## UPCOMING EVENTS



Students Lauren Matich and Michael Thompson take a close look at Walter Ufer's *The Battery*, the focus of one of last semester's salons.

### Freshman Night @ the Snite

WEDNESDAY, SEPTEMBER 4  
4:00-6:00 p.m. reception and guided tours

All ND first year students are invited to drop in to enjoy complimentary refreshments and participate in one of the brief guided tours of the Museum's exhibitions. This annual **Freshman Night @ Snite** is organized in collaboration with The College of the First Year of Studies.

### SatAWAY Outdoor Yoga RecSports @ the Snite

SATURDAY, SEPTEMBER 7  
9:30-10:30 a.m.

Looking for something to do on an away-game Saturday? Try morning yoga surrounded by contemporary sculpture and gardens in the peaceful Snite courtyard. This program, open to the ND community, is cosponsored by RecSports. Space is limited, so please arrive early. Mats will be provided or you can bring your own.

### Snite Salon Series

5:00 p.m. on SEPTEMBER 10, OCTOBER 8,  
NOVEMBER 12, and DECEMBER 10

*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 last spring, the Salons brought students from across disciplines and corners of campus into the museum galleries to discover, discuss, and debate a selected work of art. The program continues this fall on the second Tuesday of every month at 5:00 p.m. No prior experience with or knowledge of art is required, so drop into the galleries with friends this fall to make sense of a work of art!



## PhotoFutures: Collecting Art for Notre Dame

WEDNESDAYS, SEPT. 11 - OCT. 9  
4:30-6:00 p.m.

Are you motivated by environmental and sustainability issues? Do you have an interest in issues in contemporary photography? Ever wondered how a museum collects works of art? If you answered “yes” to any of these questions, you won’t want to miss this opportunity at the Snite Museum. Join a group of students from across campus who will engage in exploration and discussion of the works on view in the exhibition *Heartland: The Photographs of Terry Evans*. After critical, issue-based conversations with faculty, museum staff, and the artist herself, students will select a photograph by Terry Evans to be acquired by the Snite Museum. For more information, including how to register for this program, visit the website; [sniteartmuseum.nd.edu](http://sniteartmuseum.nd.edu).



## Faculty Reception

THURSDAY, SEPTEMBER 26  
3:00-5:00 p.m.

All members of the Notre Dame faculty are invited to reconnect with the Snite Museum of Art’s collection of 19th-century art in its newly installed gallery. Take a close look, discuss with colleagues, and enjoy a reception cosponsored by the Nanovic Institute for European Studies.



## The Snite @ Nite

THURSDAY, OCTOBER 10  
5:00 p.m.

Students—mark your calendars for a multi-sensory evening in the Snite. Celebrate the special fall exhibitions on view in the Museum, including *Heartland: The Photographs of Terry Evans*, *Torpor: Glasswork by Jaime Guerrero*, *José Guadalupe Posada and His Legacy*, and the reinstallation of the 19th Century Gallery. See the sights, enjoy food and live music, and experience the Snite like never before! Check the website for details.

## British Examples Added to the Virginia A. Marten Eighteenth-Century Decorative Arts Collection

Some fine examples of soft paste porcelain serving pieces hand-decorated by artists working for the major British decorative arts factories of the 18th-century have been added to the Museum's collection thanks to the continued support of Virginia A. Marten.



Chelsea Factory, British; Decorator probably Henri-Joseph Duvivier (French, active 1765-1771)  
Pair of Ecuelles, Covers and Stands, 1760-62  
soft-paste porcelain, 5.25 x 7 inches  
Acquired with funds provided by the Virginia A. Marten Endowment for Decorative Arts  
2012.045.001 and .002



One is a circular *Chelsea Hans Sloane Botanical Soup Plate*, ca. 1753-55 produced by a decorative arts manufacturer located in Chelsea, England, near the famous Chelsea Physic Garden established by the London Apothecaries' Company, on land leased to them in 1722 for this purpose by Sir Hans Sloane, Lord of the Manor of Chelsea. His name was long associated with the garden and became associated with the realistic illustrations of native plants and insects that graced the soft paste porcelain forms produced by the nearby factory. Its British artists were inspired by both the nearby natural world subjects, and their decorative use by their contemporaries working on the European Continent for Meissen and Sèvres.



The second acquisition is a pair of *écuelles*, 1760-62 with both covers and stands. These highly decorated individual serving bowl sets were also manufactured at the Chelsea Factory. Again, these decorative objects made in Britain aspire to copy those made by the leading European porcelain factories of that time. The solid, deep, blue ground, and gilded frames on the reserves, all imitate the work of the Sèvres Factory, and the maritime

scenes painted in the reserves are similar to the harbor scenes painted on pieces produced by the Meissen Factory, and inspired by engravings of Dutch paintings.

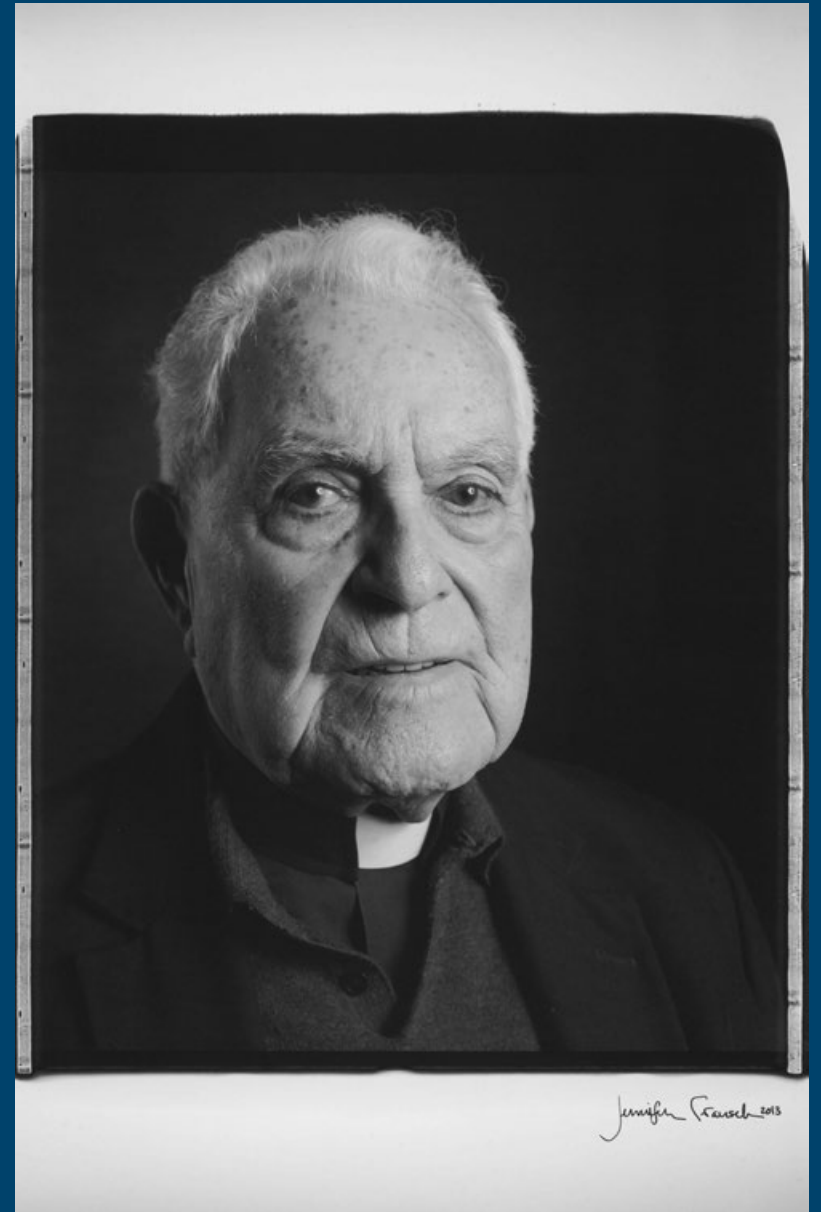
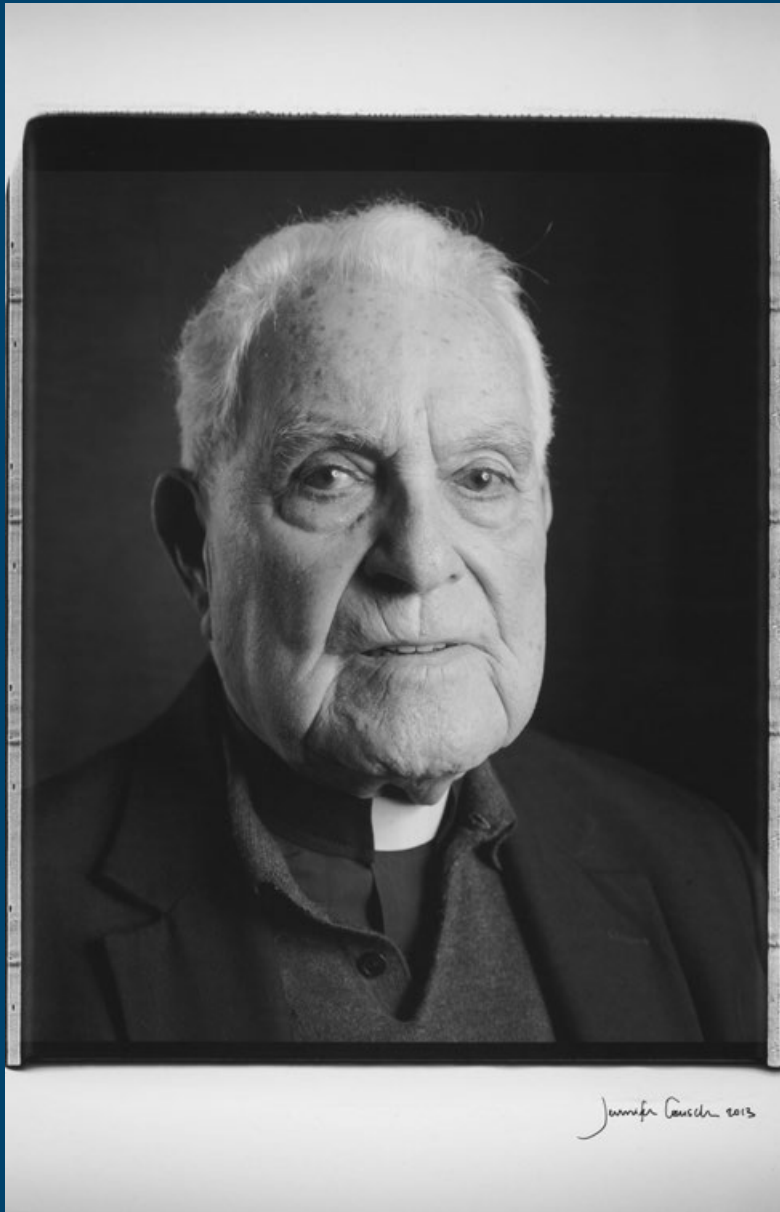
The Snite Museum is currently preparing a collection catalog for the Virginia A. Marten 18th-Century Decorative Arts Collection—one of the Museum's true collection strengths. The project is directed by noted scholar of French art, Dr. Gabriel P. Weisberg, who is writing essays on French artworks. As part of her museum internship, Rachel Schmidt '13 M.A. has written essays on seven works created by the Meissen Porcelain Manufactory and decorative arts specialist Elizabeth Sullivan is preparing essays on other German, as well as Italian, and British artworks in the collection.

Chelsea Factory, British; Decorator unidentified  
Hans Sloane Botanical Soup Plate, ca. 1753-55  
soft-paste porcelain, diameter 9 inches  
Acquired with funds provided by the Virginia A. Marten  
Endowment for Decorative Arts  
2012.044

## Additions to the Photography Collection

Jennifer Trausch created three portraits of Father Hesburgh while leading a February 2013 student workshop that utilized a 20 x 24 Polaroid camera (third portrait on back cover). The day-long workshop could be observed by interested members of the campus and the area community, and was funded by the Museum; the Department of Art, Art History & Design; the Institute for Scholarship in the Liberal Arts; and the Office for Undergraduate Studies.





Jennifer Trausch (American, b. 1977)  
*Rev. Theodore M. Hesburgh, C.S.C.*, 2013  
Polaroid, 20 x 24 inches  
Acquired with funds provided by the Humana Foundation Endowment for American Art  
2013.005.001 and 2013.005.002

## RECENT ACQUISITIONS

### Additions to the Photography Collection *continued*



Above is one of three photographs by Lucien Clergue (French, b. 1934) that were donated in 2012 by ND alum and art patron, Douglas Wetmore '79, along with 12 photographs by Donna Ferrato (American, b. 1949).

A native of Arles, France, Lucien Clergue is a fine-art photographer, author, educator and filmmaker. His work has been associated with some of France's most significant artists, intellectuals, and musicians including Jean Cocteau, Pablo Picasso, Roland Barthes, and the Gypsy Kings.

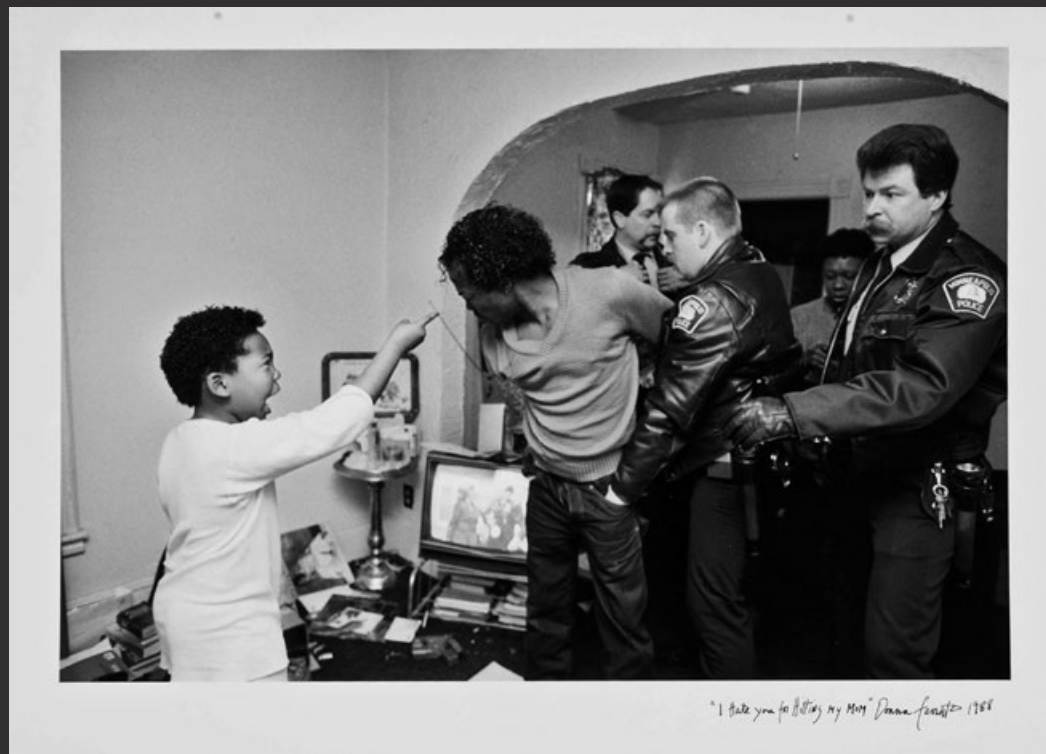
**Lucien Clergue (French, b. 1934)**

*Young Gypsy with Broken Guitar, Stes. Maries de la Mar, 1955*

archival pigment print, printed in 2010, 20 x 16 inches

Gift of Douglas Wetmore '79

2012.101



Donna Ferrato (American, b. 1949) is a freelance photojournalist who was inspired to document and investigate the problem of domestic violence in the US after observing a husband beat his wife during a 1982 *Playboy* assignment to photograph wealthy American couples.

Ferrato's 1991 award-winning book, *Living with the Enemy*, summarized what she saw and learned over several years of photographing abused women whom Ferrato met and interviewed in women's shelters, emergency rooms, and prisons, and through police contacts.

**Donna Ferrato (American, b. 1949)**

*I Hate You For Hitting My Mom, 1986*

silver gelatin print, 24 x 20 inches

Gift of Douglas Wetmore, '79

2012.094



Artist Stephen Wilkes (American, b. 1957) continuously photographed this scene from one camera angle over a period of 15 hours. Selected images shot from dawn to dusk on that particular day were then digitally combined into this single image that depicts at its center the plaza in front of the Western Wall (“Wailing Wall”), located in the Old Quarter of East Jerusalem, Israel. Behind the wall is the Temple Mount on which sits the Islamic shrine, known as the “Dome of the Rock,” (left) and to the right is the Ophel Archaeological Park.

**Stephen Wilkes (American, b. 1957)**

***Jerusalem, 2012***

digital c-type printed on Fuji Archival Crystal Paper, 38 x 65 inches, edition 2/54

Acquired with funds provided by The Susan M. and Justin E. Driscoll Endowment for Photography 2013.012

## RECENT ACQUISITIONS

### European Works on Paper

In recognition of Mr. and Mrs. Robert Kill—honorees of the 2012 Christmas Benefit who are equally interested in music as they are art—John D. Reilly '63 gave the museum a drawing by nineteenth-century French artist François Bonvin. *A Seated Woman Playing a Mandolin* (1865) is a highly finished chalk drawing in the artist's realist style. A simple subject in an austere setting, the drawing is a tour de force of tonal variation and volume.

Two gifts by Dr. and Mrs. R. Stephen Lehman further augment the growing collection of 19-century art. François-Edouard Bertin's landscape drawing with an inscription identifying the location as Amélie-les-Bains (a French town in the south of France renamed in honor of Queen Amélie, wife of Louis-Philippe, in 1840), illustrates an increasing interest in the realistic depiction of local scenery (and politics) and a shift away from the idealized Italianate landscapes of earlier generations.

Lehman's second gift, a characteristically bold lithograph by Henri de Toulouse-Lautrec entitled, *Bartet et Mounet-Sully in Antigone*, shows two actors in a performance of the Greek tragedy in November 1893. Though originally intended to be published in *L'escarmouche*, an illustrated weekly journal founded that same month, the lithograph was published separately and in a much smaller edition of 65. With his dramatic use of light and gesture, abbreviated forms, and innovative printmaking techniques, Toulouse-Lautrec modernized the ancient story of the conflicts between men and women, divine law and man-made law, that were such hot topics in fin-de-siècle France.

Image captions on page 24





Finally, using funds from the Estate of Edith and Dr. Paul J. Vignos Jr. '41, the Museum acquired a complete set of the 1511 edition of Albrecht Dürer's monumental series *The Apocalypse*. The woodcut series comprises a title page and 15 sheets illustrating the Revelations of St. John with Latin texts printed on the reverse. The most famous of these remarkable images is plate four, *The Four Horsemen of the Apocalypse*.

Dürer's graphic production is equally as important as his paintings, and *The Apocalypse* is acknowledged as one of his greatest achievements in that medium. In the late 15th-century, at the dawn of the invention of the printing press, it was common for the various trades to work collaboratively to produce a volume. Dürer's *Apocalypse* was the first illustrated book conceived, designed, and published by an individual artist. It was also the first time that images were privileged over text.

The first edition appeared in 1498 with either German or Latin texts. Dürer's technical virtuosity in producing notably complicated images on such a large scale established his international reputation. He successfully combined the expressive qualities characteristic of woodcuts and the complexity and tonal range accomplished more readily with copperplate engraving.

On display in the series is Dürer's endless imagination, technical prowess as a printmaker, and just as impressive—his business acumen. In the years leading up to 1500, dire predictions about the end of the world stoked Europeans' anxieties, making the Apocalypse a frequent subject of sermons and public discourse. He initially produced editions in both Latin and German, expanding his market beyond the Church and educated classes for whom Latin was the common language. His choice of woodcut—as opposed to engraving, which was more popular with the upper classes—was also strategic. Woodcut was the medium of choice when producing popular images for a broad audience, such as pilgrimage prints, indulgences, playing cards, or calendars. Woodcuts were more affordable and much more familiar to the general public than engravings. Attesting to the commercial success of Dürer's *Apocalypse* is the pirated edition by Jerome Greff, a German printmaker, of 1502. When Dürer reissued the new edition in 1511, he acknowledged Greff's bootleg edition and warned anyone else with similar designs on his commercial enterprise that they would be subject to penalties under Emperor Maximilian I's court.

Dürer's *Apocalypse* will be presented in a Snite Museum of Art exhibition accompanied by other prints and printed books of the era from January 19 through March, 23, 2014. Watch our website for updates and details.

Previous spread, from left to right:

**François Bonvin, (French, 1817-1887)**

***Seated Woman Playing a Mandolin, 1865***

black and red chalks on brown laid paper, 16.625 x 12.375 inches

Gift of Mr. John D. Reilly '63

2012.107

**Edouard-François Bertin (French, 1797-1871)**

***French Landscape, 1840-1854***

chalk on blue paper, 16 x 11 inches

Gift of Dr. and Mrs. R. Stephen Lehman

2012.106

**Henri de Toulouse-Lautrec (French, 1864-1901)**

***Bartet et Mounet-Sully, in Antigone, 1893***

crayon and brush lithograph on cream wove paper, second state of two,

Adriani 44, Wittrock 45, 15 x 11 inches

Gift of Dr. and Mrs. R. Stephen Lehman

2012.105

At right:

**Albrecht Dürer (German, 1471-1528)**

***The Four Avenging Angels, 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

2013.013.009

At far right:

**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





528



529

## 2013 Snite Summer Apprentice Program

Now in its 6th year, the Summer Apprenticeship Program brings together 12 talented area high school artists to spend two weeks exploring a single art form in depth under the guidance of a practicing artist. This year artist and educator, William Tourtillotte, guided students on an exploration of comic and sequential art, graphic novels, and character development. Almost 40 students were recommended for the program by their art teacher and all were interviewed. The 12 artists accepted into the program were: Joan Becker (Marian), Lyron Boyden (Clay), Jacob DeHart (Penn), Madison Dowdy (Jintown), Mary Eich (John Glenn), Marie Hostetler (John Glenn), Joseph Miller (St. Joe), Sarah Monroe (Clay), Yejee Oh (Penn), Mackenzie Robinson (Marian), Oriana Serra (Penn), and Kelsey Wilson (Mishawaka).

The culmination of the two-week program was a reception and exhibition of the Apprentices' work, which was installed in the Museum's Scholz Family Works on Paper Gallery from Sunday, June 30 through Sunday, July 14.

The Snite Summer Apprenticeship Program is sponsored by the Ashbaugh Endowment for Educational Outreach and the Friends of the Snite Museum of Art. These two funding sources provide: art supplies, light refreshments, a small stipend for each participant, salaries for the instructor and his assistant, as well as the reception and exhibition.



## 2013 Spring **THIRD THURSDAYS @ THE SNITE**

**FEBRUARY 21**

### **Sewing Circle Led by Artist Marie Watt**

In conjunction with the exhibition *Dreams Wiser than Waking: Recent Acquisitions of Native American Prints*, artist Marie Watt hosted a sewing circle in the Museum. Participants of all skill levels were invited to participate and in exchange for their time and stitches they received a small silkscreen print by Watt. Highlights of Marie Watt's sewing circle at the Snite Museum can be seen on YouTube by searching "Marie Watt: Sewing Circle."

Support for this program was provided by the Ashbaugh Endowment for Educational Outreach, the Department of American Studies, Multicultural Student Programs and Services, Native American Student Association of Notre Dame, and the Department of Art, Art History & Design.

**MARCH 21**

### **Celebration of Spring**

To celebrate the spring equinox, students from Saint Mary's College and Notre Dame performed six site-specific dances in the Notre Dame Sculpture Park inspired by both the sculptures and their natural surroundings. Just as the park reclaims the natural beauty of the site, the dancers movements reclaimed the longer days of the coming spring.

Support for this program was provided by the Ashbaugh Endowment for Educational Outreach.

**APRIL 18**

### **Poetry Slam**

To celebrate student creativity in conjunction with the annual *Thesis Exhibition by BFA and MFA Candidates*, and in honor of National Poetry Month, the Museum held its first-ever poetry slam. The WHAM, BAM, Poetry Slam! event attracted 15 poets—university students as well as area community members—who competed for cash prizes and the approval of the crowd. The panel of judges awarded first place to Karl Abad (ND sophomore); second place to Andrew Jackson (Indiana University South Bend student); and third place to Cherri Peate (community member).

Support for this program was provided by the Ashbaugh Endowment for Educational Outreach, the Department of English, the Creative Writing Program, the Department of Africana Studies, and the College of the First Year of Studies.

**Be sure to mark your calendars and join us for the fall Third Thursdays @ the Snite, which will be held from 5:00-7:30 p.m. on September 19, October 17, and November 21.**





David Acton

## David Acton Joins the Museum

The Snite Museum of Art is very pleased to announce the appointment of **David Acton, Ph.D.**, as curator of photography. Acton comes from the Worcester Art Museum, Massachusetts, where he served for 26 years as their curator of prints, drawings and photographs.

Acton has published extensively on photography, both in America and Europe. One publication will serve as a model for a Snite Museum of Art photography collection catalog, *Keeping Shadows: Photography at the Worcester Art Museum*. Two of his publications—*A Spectrum of Innovation: Color in American Printmaking* and *The Stamp of Impulse: Abstract Expressionist Prints*—are standard references in the field.

He has organized over 100 exhibitions, many of which were accompanied by scholarly catalogs, and four of which traveled to multiple art museums. Artworks recommended by Acton increased the size of the Worcester Art Museum holdings by one third, and include major gifts he developed from collectors, artists and their families.

Acton has a doctor of philosophy, history of art, from the University of Michigan. His curatorial projects have received grant support from the Getty Grant Program, Andrew W. Mellon Foundation, and the National Endowment for the Arts.

His primary focus at the Snite Museum of Art will be the publication of a photography collection catalog and a related exhibition that will open August 2017.



The covers of some of David Acton's many publications.



Colleen MacDonald, Rachel Schmid, Anna K. Rogers, Gretchen DeDiego

## Museum Student Interns, Employees and Volunteers

Annually about 20 students assist the museum staff with research projects, various computer and clerical tasks, exhibitions, and educational programs. They obtain valuable work experience, training, and financial support while providing their technical skills, enthusiasm, time and labor.

We bid farewell and best wishes to these six who completed their degrees in May 2013:

**Gretchen DeDiego** led tours of the exhibitions and collections in Spanish for classes of her peers studying that language, with the goals of expanding their vocabularies and flexing their conversational skills.

**Colleen MacDonald** utilized her graphic design skills to create various printed materials and advertisements used to promote museum events and exhibitions.

As the James and Joan Bock Art History Graduate Intern, **Anna K. Rogers** researched and wrote expanded labels for many of the Greco-Roman objects on view.



As the Margaretta Higgins Art History Graduate Intern, **Rachel Schmid** researched various objects in the collection. Her essays on the Museum's Meissen porcelain objects will be included in the future Virginia A. Marten 18th-Century Decorative Arts Collection catalog.

As the exhibition assistant, **Jacob Szczudlak** painted the walls and pedestals, moved artwork and crates, and daily replaced burnt-out gallery lights.



## Exhibition Organized for April 2013 Campus Conference

The Museum supports the academy by organizing focus exhibitions related to campus conferences and symposiums. For example, facsimiles of 12 works in the Museum's Charles S. Hayes'65 Collection of 20th-Century Mexican Graphics were exhibited in the Hesburgh International Center during the Second Biennial Undergraduate Student Conference on Mexico, organized under the guidance of the Mexico Working Group, Helen Kellogg Institute for International Studies. Gina Costa, a Snite Museum staff member, facilitated the exhibition and gave a presentation about the images as one of the Saturday sessions. (above; Gina Costa speaking)

Some of the prints on view were selected because they depicted images related to political reforms initiated while Lázaro Cárdenas served as president of Mexico from 1934 to 1940. One of the keynote speakers of the conference was Cárdenas's son, Cuauhtémoc Cárdenas.

## David Hayes

Notre Dame alum David Hayes '53, died in April 2013, at the age of 82.

In an artistic career that spanned more than five decades, he created graceful sculptures abstracted from organic forms he encountered in his daily life. The imposing *Griffon* sculpture located in front of the Snite Museum of Art is based on a drawing of leaves.

After graduating from Notre Dame, Hayes undertook graduate work at Indiana University, Bloomington, where he studied with David Smith, graduating with an M.F.A. in 1955.

Hayes' work has been seen in hundreds of exhibitions in the United States, France, and the Netherlands. His work is in the collections of more than 100 museums and institutions, including The Wadsworth Atheneum, Hartford; The Museum of Modern Art, New York; the Guggenheim Museum, New York; the Detroit Institute of Arts; and the Snite Museum of Art.

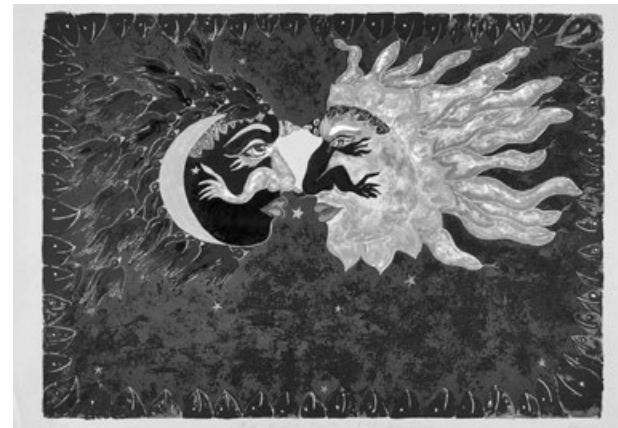


Artist David Hayes (right) with Director Emeritus, Dean Porter, standing beside the *Griffon* sculpture at Notre Dame.



## Rachael Weinstein

The Snite Museum sadly announces the passing of one of its former docent volunteers, Rachael Weinstein. She was energetic, well informed, and her guided tours for ND faculty members, visiting adults, and area school children were always presented with passion and wit. She will be missed.



Laura Hernandez  
*The Ancestral Encounter*, 1991  
silkscreen, 26.875 x 36.75 inches  
Gift of Dr. Gilberto Cárdenas  
2012.084

## The Latino Art Collection

The Museum's collection of Latino Art received another generous donation of works on paper from Gilberto Cárdenas, professor of Latino studies and executive director of the new Notre Dame Center for Arts & Culture.

This gift of 35 graphics advances the Snite Museum's ambition to become a major resource for Latino Art. This relatively new special collection augments the Museum's collections of Pre-Columbian art—which includes colonial art and its later forms, such as religious imagery from New Mexico— contemporary paintings, and a growing collection of photographs both of Latin America and by Latin American artists from the 19th Century to today.

## NOTRE DAME SCULPTURE PARK UPDATE

The sculpture park established last fall at the southern edge of campus continues to grow in terms of both its vegetation and art exhibition. The grasses and shrubs native to Midwestern prairies are successfully reestablishing their presence. People are starting to discover its quiet beauty, and a second horse sculpture by Deborah Butterfield was acquired. Stop by the Museum to view it before it joins the “herd” next spring.



Deborah Butterfield (American, born 1949)

***Many Glacier*, 2011**

unique cast bronze with patina

32 x 104 x 64 inches

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

2013.017



## Annual High School Art Day

On April 12, Marian and St. Joseph High school students interested in pursuing art-related careers visited West Lake Hall Design Studio and Riley Hall of Art to experience college life. They participated in workshops focused on print-making, ceramics, portraiture, paper engineering, book arts, postcard design, and digital footwear design. The students also received instruction on creating a strong portfolio for college admissions and scholarship applications.



## Appreciation Breakfast Event

We had the privilege of honoring 140 volunteers and members at our Annual Appreciation Breakfast on May 14. Following breakfast, Museum Director Chuck Loving led a walking tour of the Notre Dame Sculpture Park.

## Retiring Board Members

The Friends would like to thank retiring board members Kathy Beeler and Teri Stout for their service to the organization; their time and talents fostered the growth of the visual arts at Notre Dame.



# Contributions to the Friends Endowment Funds

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. Cards of acknowledgment are sent to the honorees or to the family of those memorialized.

Tributes and memorials received November 30, 2012, through May 22, 2013

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Betty Gallagher and John Snider

**Caroline Giglia** from  
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Leone and Anthony Michel; Runa and Asokendu Mozumder; Adele Paskin

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**Fes Smurlo** from  
Carol and Dean Porter

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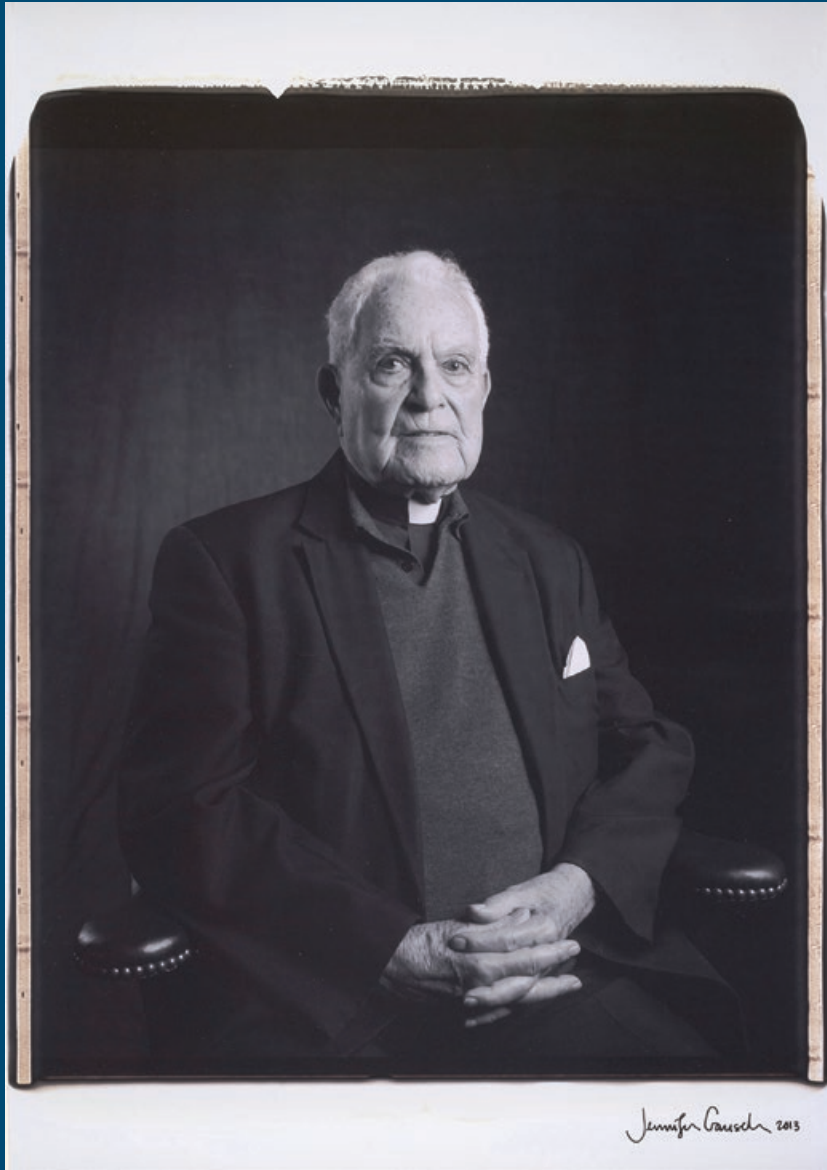
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Jennifer Trausch (American, b. 1977)  
*Rev. Theodore M. Hesburgh, C.S.C.*, 2013

Polaroid, 20 x 24 inches

Acquired with funds provided by the Humana Foundation Endowment for American Art  
2013.005.003