



**SNITE
MUSEUM**
of
ART

Winter 2021

FROM THE DIRECTOR



US.

THE VERY FIRST WORD YOU CAN SPELL FROM WITHIN THE WORD “MUSEUM” IS “US.” When you enter graduate school for art history or museum studies, you are taught the classical root of the word museum is “muse” because the wonders inspired by the ancient muses are housed within museums. While this may be poetically true, recent history has fully illuminated the importance of community and the communal.

The last ten months have been challenging, and the immediate horizon is far from clear. But the indomitable work ethic and innovative nature of the staff, the great importance of collections and exhibitions, and the shared vision and goal to bring forth the new Raclin Murphy Museum of Art, have propelled us forward when many institutions have slowed or quieted.

When the health risks of COVID-19 were rapidly unfolding, the staff safely gathered for critical meetings to determine on site and at-home projects. We referred to them as “buckets,” and we all carried them. Still do. In one bucket are those tasks that can, with a little effort, be done remotely, while in another bucket are those that must eventually be done on site. In late March, working remotely from home became uniform for most since the campus closed. There was plenty of important work yet to be done that required us to begin immediately working together in new and innovative ways. While much of the efforts happened behind the scenes—on Zoom, online, at kitchen tables and basement offices far and wide—the staff made a herculean pivot to place our art education programs and current special photography exhibition online so the Snite Museum would remain accessible to audiences across the community and, yes, around the globe.

Then, just as a new sense of normalcy settled in, we all witnessed the brutal murder of George Floyd in Minneapolis. As social unrest and violence unfurled across the nation, the Museum moved forward in two ways. Foremost, we continue to embrace our mission as an art museum to give important aspects of our collection a better and relevant voice and a more intense spotlight. The staff are taking stock of where we and our programs stand in terms of Diversity, Equity, Accessibility, and Inclusion in order to develop a master plan to move us forward in authentic and honest ways.

Very early in 2020, well before the pandemic and the murder and social upheaval that followed, the Museum was fortunate to acquire an important photograph, *Portrait of Charles Young: a West Point Cadet*, from ca. 1889 (article on page 19). Our Curator of Photographs, Dr. David Acton, discovered this rare portrait during his search for important nineteenth-century images. Young was just the third African American to graduate from West Point. His handsome, noble visage has come down to us in excellent condition and is easily appreciated. However, it is little known that his tenure as a cadet was spent in silence because his white fellow cadets would not speak with him. Unimaginable. I have carried a copy of the photograph and Acton’s research with me every day since spring. Young’s years of pain and isolation cannot erase our current conditions, but it does inspire us to move forward and upward in hope.

We are pleased to offer you an advance look at the new facility’s plans in this issue. Classic yet contemporary, noble but welcoming, the new Raclin Murphy Museum of Art (RMMA) will be built at a southern entrance to campus in the Charles B. Hayes Family Sculpture Park. Architects at the renowned New York firm Robert A.M. Stern Architects, are working on the final construction documents’ complexities. The Museum staff have begun to virtually explore its interior spaces, assemble a new vision for its permanent collection galleries, and plan tour and visitor logistics. Intended to be more than a university art museum or regional destination, the RMMA will be a national attraction that expands the dimensions of the university and the region through its collections, exhibitions, and programming.

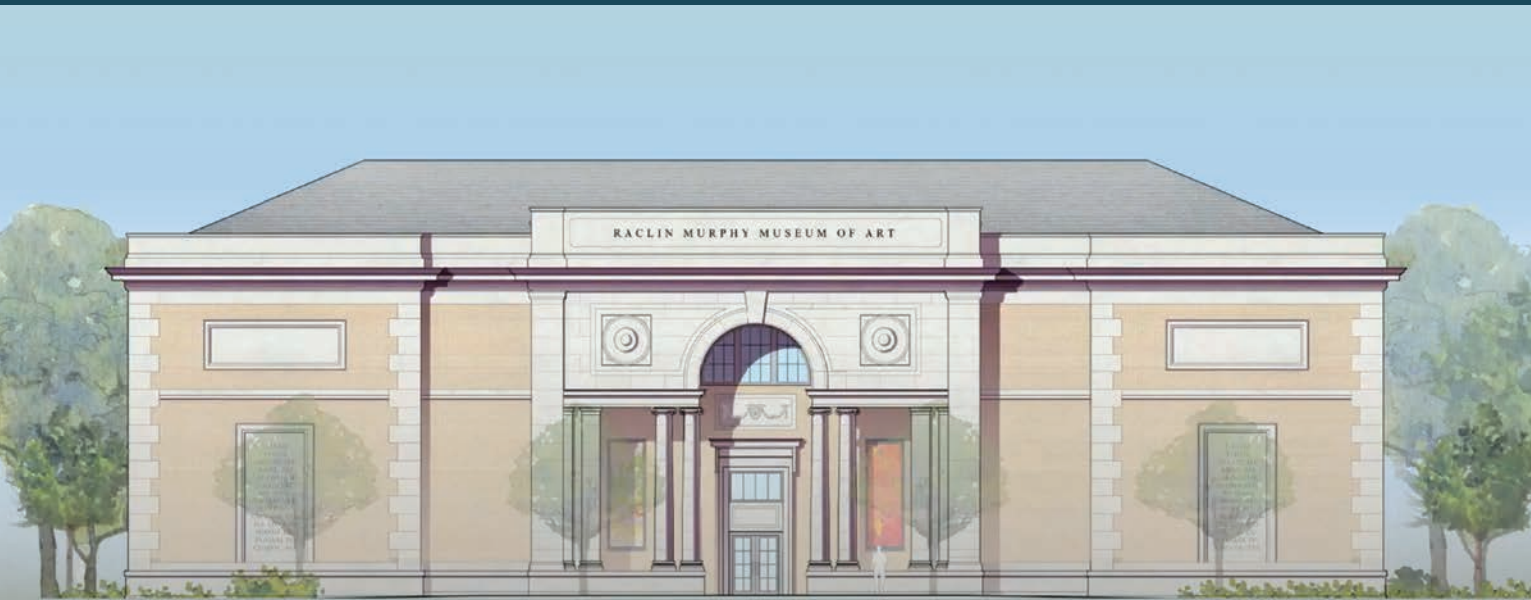
To return to “us,” please let me take a moment to thank the Museum staff for their goodwill and good work. They rarely receive enough credit for their innumerable efforts to give our cultural institution life while their own lives are full to overflowing due to the pandemic. For “us,” since March, babies were born, toddlers started to run, grade school became home school, high schoolers graduated and entered college. Family members and friends fell ill, and loved ones died without in-person goodbyes or the opportunity to celebrate their lives with others. Canines, felines, and even a few birds made guest appearances during virtual meetings. The collective story of “us” is not unique, but it is our story, and the organization has continued to advance despite the pandemic. Please join me in thanking all those who have contributed to “us” at your Museum. We move forward and upward in hope to 2021!

— Joseph Antenucci Becherer, PhD
Director and Curator of Sculpture

The Raclin Murphy Museum of Art at the University of Notre Dame

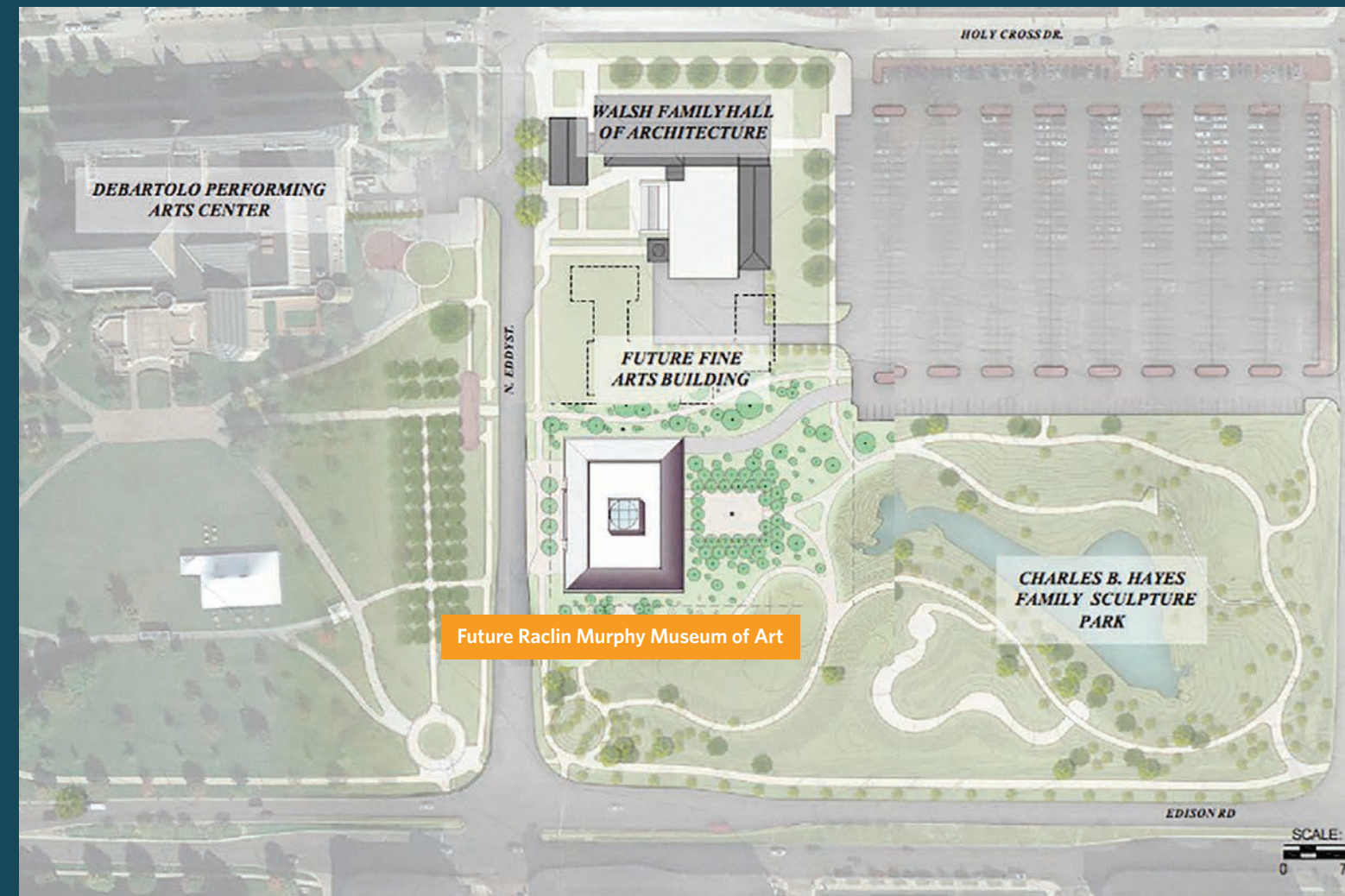
*"You cannot have a first-class university
without a first-class museum."*

– Rev. Theodore M. Hesburgh, C.S.C.



After more than eighteen months of research and design, it is a great pleasure to share an overview and plans of the new Raclin Murphy Museum of Art. Thanks to the leading benefaction of Mrs. Ernestine Raclin and her daughter and son-in-law, Carmen and Christopher Murphy, the new museum will be a significant and desired addition to the University of Notre Dame. As a national attraction, it will be uniquely positioned to host the Museum's renowned collections, dynamic exhibitions and engaging programs. After a rigorous search culminating in January 2019, the University selected the New York-based design firm, Robert A. M. Stern Architects (RAMSA) to design the new museum. Celebrated internationally for classical design sensibilities, the firm's reputation is built on modern traditionalist architecture.

Under the guidance and direction of the University Architect's office, RAMSA and a leadership team from the current Snite Museum of Art have worked in close association on a new Museum in a new location. The goal for the facility is taken from the Museum's mission to provide "experiences with significant works of art intended to stimulate inquiry, dialogue, and wonder for audiences across the academy, the community, and around the world—all in support of the University of Notre Dame's Catholic mission."



ABOUT THE SITE

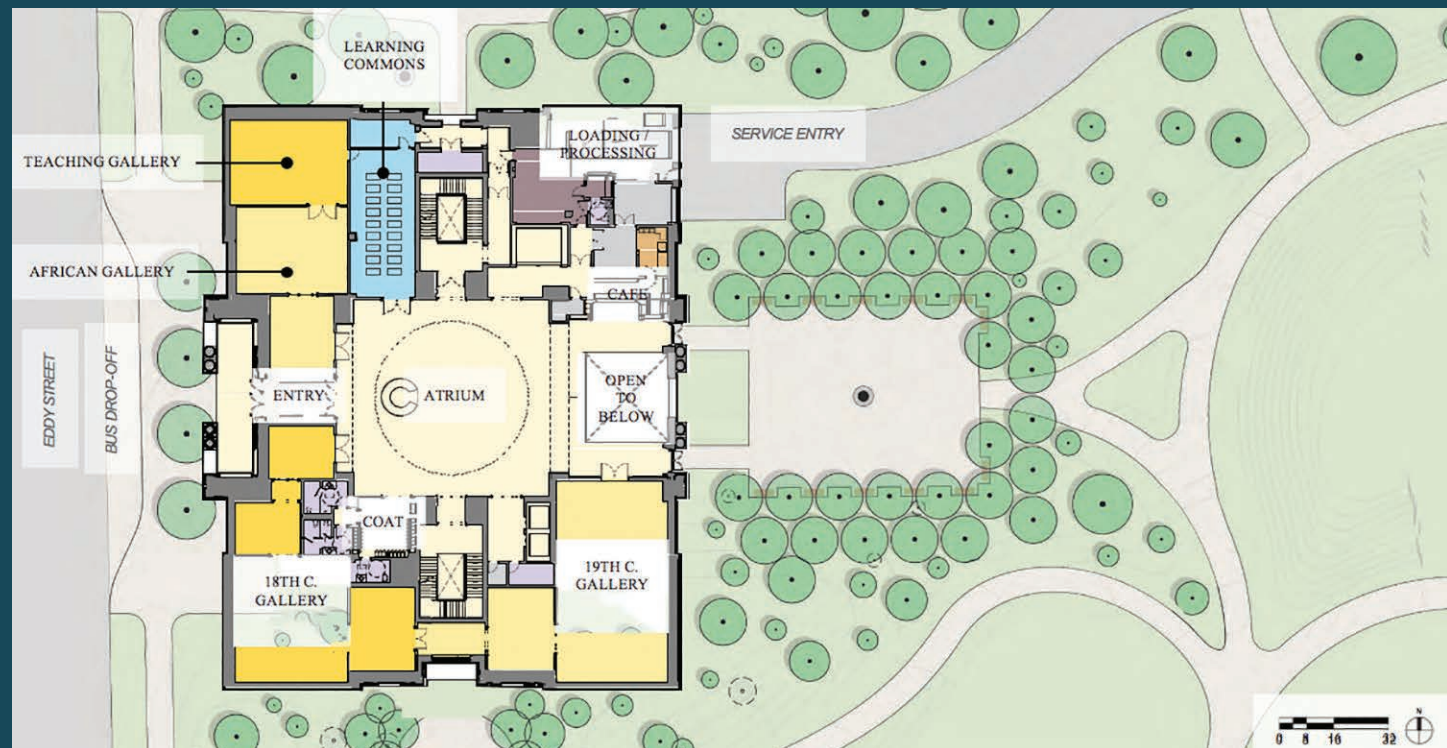
The Raclin Murphy Museum of Art will be built in the northwest corner of the Charles B. Hayes Family Sculpture Park. The site was specifically selected to contribute to the University's arts district which includes the DeBartolo Performing Arts Center, the Matthew and Joyce Walsh Hall of Architecture, the O'Neill Hall of Music, and a future home for the Department of Art, Art History & Design. As the most outward-facing structure, the new museum will be both a gateway to the University and a welcoming community partner for audiences of every age and experience.

Carefully situated to work in harmony with the landscape and outdoor collections of the park, the Raclin Murphy Museum of Art will be surrounded on all sides by verdant spaces which will allow for collection growth. Careful design attention in the building has been given to opportunities to physically and visually open to the natural world. To ensure the integrity and harmony of the relationship to the building to the environment, the park's esteemed designer, Michael Van Valkenburgh, has been retained for the horticultural design. Although green spaces closest to the building will be of a more formal design, they are intended to fan into the rolling, native-inspired topography.

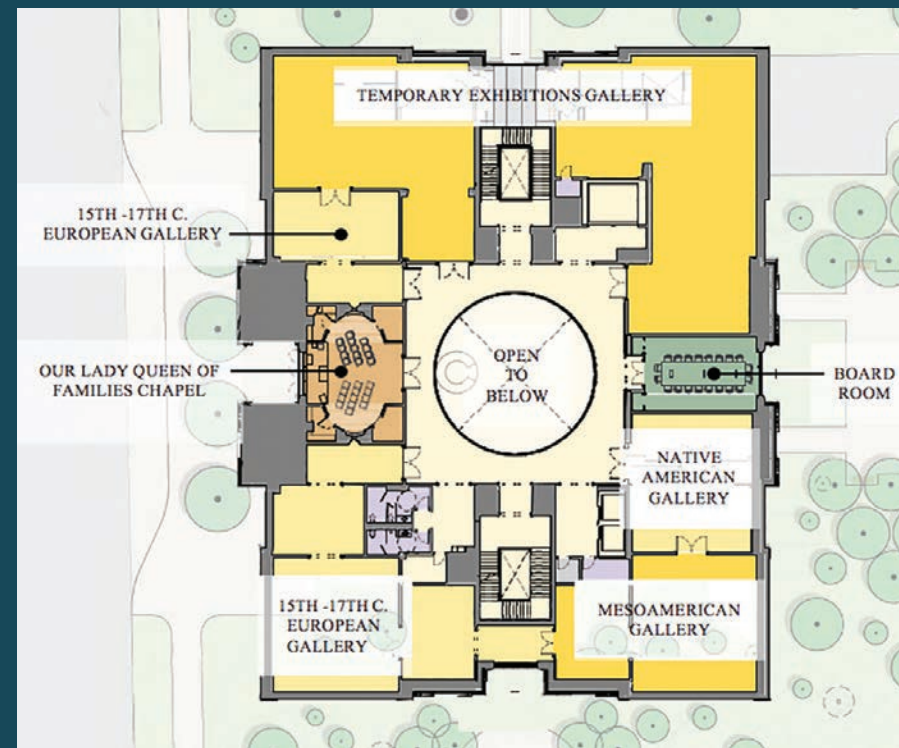
ABOUT THE EXTERIOR

Authentic to their design sensibilities and international reputation, Stern and his team at RAMSA have created an elegant, classically inspired structure. Harmonious proportions and a careful consideration of geometry with both traditional and Beaux-Arts elements will be featured. The use of brick with limestone appointments is planned for the façade. Detailed design work on both the exterior and interior spaces has continued.

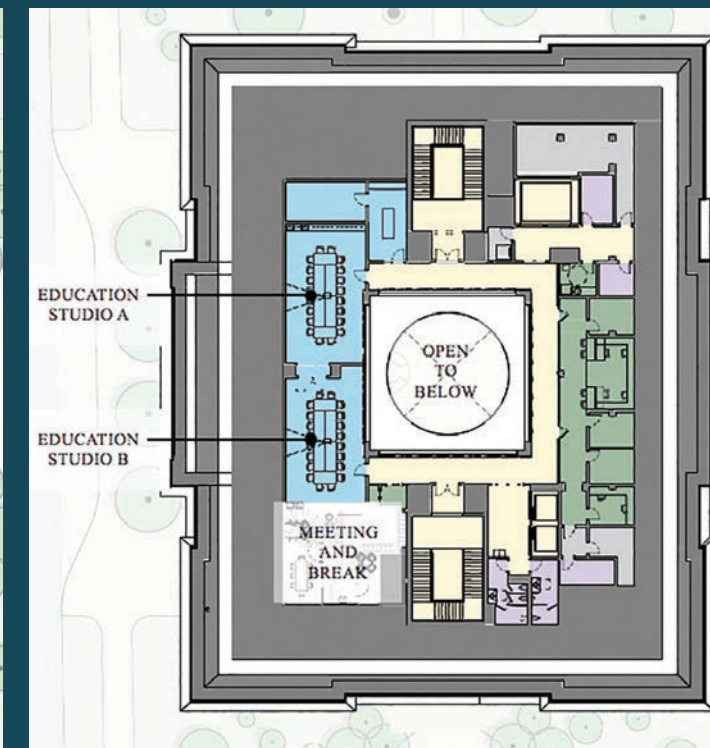
Overall, the building is three stories in addition to a spacious and airy lower level. In both scale and detail, the Raclin Murphy Museum of Art is intended to work in visual accord with the surrounding structures as well as serve as a noble gateway to campus. Of special note is the positioning of the building along North Eddy Street. The front façade has been designed with a generous drop-off area for guests, including ample spacing to accommodate school and tour buses. Parking will be available close at hand in the University lot just behind the Walsh Hall of Architecture, with additional parking just minutes to the south throughout Eddy Street Commons.



1ST FLOOR



2ND FLOOR



3RD FLOOR

ABOUT THE BUILDING

The Raclin Murphy Museum of Art has been designed as a 132,000 square foot complex to be constructed in two phases. The scale resulted from meticulously studying the Snite Museum’s collections and exhibitions requirements to showcase the holdings of what is considered to be one of the finest university art museums in the country. The plans were also compared to museums at leading peer institutions, such as Harvard, Yale, and Stanford, among others. Phase One, detailed here, is approximately 70,000 square feet.

Recalling the overall importance of geometry and harmony to the RAMSA aesthetic, Phase One has been conceived as a carefully proportioned rectangular form centered around a large circular atrium. This noble central space extends upward to a large skylight that will provide for an open, luminous interior. Galleries and educational spaces will radiate outward from the atrium.

ABOUT THE INTERIOR

Creating spaces to welcome guests of all ages and distinguished display galleries for many of the Museum’s renowned collections have been foremost in the planning process. Unique characteristics celebrating and supporting education were also deemed critical. All visitors will enter through a monumental portico and vestibule into the central atrium. From there they can access the Café, or galleries devoted to African Art, and European and American Art of the Eighteenth and Nineteenth Centuries. Additionally, this floor

features two dedicated educational spaces. The innovative Teaching Gallery is specifically designed for co-curricular displays requested by Notre Dame faculty. The Learning Commons will meet the needs of the legions of K-12 students who visit the Museum every year.

The second floor is rich in display space for both the permanent collection and temporary exhibitions. Galleries devoted to Mesoamerican and Native Art adjoin to create a focus on “Art of the Americas.” Spaces featuring the Fifteenth through Seventeenth-Century collections wrap around much of the south and east sides. The entire north end of this floor is devoted to a temporary exhibition gallery to host the Museum’s acclaimed changing exhibition program. The third floor is largely an educational space for both university students and the regional K-12 community. There will be state-of-the-art studios as well as offices and gathering spaces for the Museum’s Education staff, student workers, and gallery teachers. The Friends office will complete this level.

The lower level of the Museum will be open and spacious. Galleries devoted to Modern and Contemporary Art will be a highlight for the public. Back-of-house areas critical to the function and safety of the museum will be accessible to staff only. Much-needed and long-awaited areas for shipping and receiving, exhibition preparation, and temporary storage are important areas on this level. Long-term storage, including that of the Museum’s celebrated collection of prints, drawings, and photographs, and most of the Museum’s personnel will remain at the current facility until Phase Two is realized.

UNIQUE FEATURES

Several unique features of the Raclin Murphy Museum of Art are worth noting even at the planning stage. First, the Museum will feature a working chapel, *Our Lady, Queen of Families*, on the second floor. Sponsored by Virginia Marten and her family, *Our Lady, Queen of Families Chapel* will offer scheduled Masses and be available for quiet contemplation. Nestled among galleries of Renaissance and Baroque Art, the chapel will contain both traditional and contemporary works of religious art.

Next, a multi-story sculpture court will be a feature integral to a museum where the history of sculpture plays such a critical role. The court will be physically accessible from the Lower Level but open to the windows and floors above in order to offer a spacious and luminous environment for the display of sculpture. Finally—and vital to a leading university art museum—is the Kathleen M. Watson Object Study Room. Designed specifically as an intimate and secure environment for in-depth study of works from the collection by classes or scholars, the object study room is an eagerly anticipated center for teaching and learning.

ABOUT THE CALENDAR

Although work on the Raclin Murphy Museum of Art site was intended to begin in April of 2020, the plan was necessarily placed on hold with the arrival of the COVID-19 pandemic. Thanks to the wisdom and support of the University, design work for the Museum has continued in earnest while we look at all the critical details for the building itself and, most recently, the installation of the galleries. Our most sincere hope is that site work will commence in the spring of 2021. Until then, the Museum will continue to function in the current Snite Museum of Art building. We all look forward to moving onward with this critically important cultural endeavor and delivering to both the University of Notre Dame and this entire region the distinguished museum and welcoming space it deserves.

During the planning and construction let us keep this reminder from Notre Dame President Rev. John I. Jenkins, C.S.C., foremost in our minds and hearts: “Works of art can make us aware of the Divine presence, and help us to understand what it means to be human.”

UPCOMING VIRTUAL EVENTS

January–May 2021

During the current pandemic, the Snite Museum Staff Members have worked hard to remain connected with you and to the works of art in the collection that inspire and invigorate all of us. For the safety of everyone, we moved our programming online.

We encourage you to join us in the virtual world until we can welcome everyone back inside the Snite Museum.

- » Every other Monday we distribute an e-newsletter listing upcoming events that brings works in the Museum's collections directly to you through its feature, "Our Collection. Your Inbox."
- » Tuesdays we often release a new video narrated by our Museum Director or one of our curators.
- » Wednesdays on Instagram we often feature an artwork in one of our collections.
- » Every Friday, we inspire families with a new work of art, questions to create conversation, and fun activities to do at home together with our #FamilyFridays posts on Facebook.
- » You can "Play with the Collection", through online jigsaw puzzles and art memory games illustrated with artworks in our collection.
- » Exercise your creative muscles with "Color Our Collection"—a selection of four works from our collections to color.
- » On Sundays, we highlight a work in the collection by a female artist on Facebook.

All of these online experiences and many more can be found on our website and social media platforms. To ensure that you do not miss any new programs or content join our email list and follow us on Facebook, Twitter, and Instagram.

All of our virtual events are offered via the free application, Zoom. Advance registration is required. Information on how to register can be found on our website.

JANUARY

Slow Look

Friday, January 8 & Friday, January 22

12:30–1:00 p.m. ET

Take a thirty-minute break for a slow look at Ilse Bing's *Self-Portrait with Mirrors* on view in *Touchstones of the Twentieth Century: A History of Photography at the University of Notre Dame*. We'll use tools of mindfulness meditation as a way to approach and understand the photograph.



Ilse Bing (American, born in Germany, 1900–1998) *Self-Portrait with Mirrors*, 1931
Gelatin silver print. Robert E. ND '63 and Beverly SMC '63 O'Grady fund, 2011.028

Trivia Snite

Thursday, January 14

8:00–9:30 p.m. ET, Register by 9:00 a.m. on January 14

Build your team by inviting friends and family from afar or sign up on your own to make some new friends. There is no need to be an art expert for this trivia; each question will be based on general knowledge inspired by works of art from the Museum's collection. Between each round, we will have artful intermissions including art-making, gallery talks, and an art-inspired dance party.

Sign up your team or join another one by 9:00 a.m. ET on Thursday, January 14. Teams are limited to six people. If multiple people will be playing from the same computer, each person must register individually. A Zoom link to those registered will be sent out by noon that day.

Gallery Tour

Three on a Theme: The Art of Sports

Tuesday, January 19

12:30–1:00 p.m. ET

Go on a virtual tour of three works from the Museum's vast collections to explore the art of sports. Game on!

This program on Zoom is designed to be interactive with opportunities for conversation and questions.



Unidentified Nopiloa artist (Mexican, Late Classic Period), *Ballplayer Figurine Whistle with Manopla and Yoke*, 700–900 CE, Earthenware. Humana Foundation Endowment, 2001.008.016



Cocktail with a Curator: Cheryl Snay, Curator of European and American Art before 1900

Thursday, January 28

7:00–8:00 p.m. ET, Advance registration required

Join us for *Cocktail with a Curator*, a program that toasts amazing works of art with deliciously themed cocktails. This evening, spend time with Curator Cheryl Snay looking closely at a newly acquired Dutch still life entitled *Almonds, Oysters, Sweets, Chestnuts and Wine on a Wooden Table*. We encourage you to enjoy a cocktail created especially to complement the artwork. If the themed cocktail isn't to your taste, please join us with a beverage of your choice.

In preparation for the program, spend some time with the focus artwork. Registered participants will receive, via e-mail in advance of the program, a high-quality digital image of the focus artwork along with a discussion prompt to help spark reflection and conversation.

This program on Zoom is designed to be interactive with opportunities for conversation and questions.



Follower of Osias Beert I (Flemish, ca. 1580–1624), *Almonds, Oysters, Sweets, Chestnuts and Wine on a Wooden Table*, ca. 1605–30, Oil on panel. Wm. L. and Erma M. Travis Endowment for the Decorative Arts, 2020.008

FEBRUARY

Slow Look

Friday, February 5 &

Wednesday, February 17

12:30–1:00 p.m. ET

Take a slow look at Joel Meyerowitz's *Vivian's Things* on view in *Touchstones of the Twentieth Century: A History of Photography at the University of Notre Dame*. We'll use tools of mindfulness meditation as a way to approach and understand the photograph.

Joel Meyerowitz (American, b. 1938), *Vivian's Things*, 1977
Chromogenic print. Michael T. Madden ND '78 Memorial fund, 1979.032.003

FEBRUARY

Side-by-Side Saturday: Animals

Saturday, February 6

2:00–3:30 p.m. ET

\$10 per pair for non-members / Free for members; Limited to 10 pairs of one adult and one child age 4–8 years; Required registration closes on February 1

Connect with a little person in your life (age 4–8 years old) and create a lasting memory with them while discovering new artworks and creating art together. This program will take place over Zoom and is great for adults and children living together and also for those who live far apart (e.g., grandparents, aunts, uncles, godparents, etc.).

We will explore animals in art and together, discover some of the many creatures who prowl, fly, and swim through the Museum. Participants will receive a Zoom link via email as well as supply kits for both the adult and the child.



Slow Look

Tuesday, March 9 & Wednesday, March 24

12:30–1:00 p.m. ET

Join us on Zoom for a slow look at Eugène Boudin's *Le Port de Camaret* using the tools of mindfulness meditation as a way to approach and understand the painting.

Eugène Boudin (French, 1824–1898)

Le Port de Camaret, 1872

Oil on canvas. Gift of José Fernández-Richards, Juan C. Fernández-Richards, and Miguel Fernández-Richards, 2016.027.002



Gallery Tour

Three on a Theme: The Art of Love

Thursday, February 11

12:30–1:00 p.m. ET

Take thirty minutes out of your busy week to explore with us how artists express the feeling of love through a virtual tour of three works from the Museum's vast collections. This program on Zoom is designed to be interactive with opportunities for conversation and questions.

Vanessa German (American, b. 1976)

White Rit, 2013

Beads, fabric, nails, paint, baby doll legs, toy horse on wooden Rit Dye box.

Humana Foundation Endowment for American Art 2015.078



Stations of the Cross

Friday, February 26

4:00–5:00 p.m. ET

Join us for this Lenten prayer opportunity. Rev. Kevin Grove, CSC, will introduce each station and read a related scriptural passage. Individuals from our campus community will offer their reflections.

George Tooker (American, 1920–2011)

Drawings for The Stations of the Cross, 1984

Pencil on tracing paper. Gift of the artist, 1992.073.002.

MARCH



Grace Hartigan (American, 1922–2008),

The King is Dead, 1950

Oil on canvas.

Mr. Al Nathe fund, 1995.023

Cocktail with a Curator: Joseph Becherer, Museum Director and Curator of Sculpture

Thursday, March 4

7:00–8:00 p.m. ET, Advance registration required

Cocktail with a Curator is a program that toasts amazing works of art with deliciously themed cocktails. This evening, spend time with Museum Director and Curator Joseph Becherer while looking closely at Grace Hartigan's *The King is Dead*. Enjoy a cocktail created especially to complement the artwork or, if the themed cocktail isn't to your taste, please join us with a beverage of your choice.

In preparation for the program, spend some time with the focus artwork.

Registered participants will receive, via email in advance of the program, a high-quality digital image of the focus artwork along with a discussion prompt to help spark reflection and conversation.

This program on Zoom is designed to be interactive with opportunities for conversation and questions.



Side-by-Side Saturday: Nature

Saturday, March 27

2:00–3:30 p.m. ET

\$10 per pair for non-members / Free for members.

Limited to 10 pairs of one adult and one child age 4–8 years

Required registration closes on March 22

Connect with a little person in your life (age 4–8 years old) and create a lasting memory with them while discovering new artworks and creating art together. This program will take place over Zoom and is great for adults and children living together and also for those who live far apart (e.g., grandparents, aunts, uncles, godparents, etc.).

We will explore nature in art, but there's no need to get out your hiking gear. We will use our imaginations to discover the beauty of the natural world. Participants will receive a Zoom link via email as well as supply kits for both the adult and the child.

Gallery Tour

Three on a Theme: The Art of Attire

Thursday, March 18

12:30–1:00 p.m. ET

Join us for an exploration of the art of attire. This program on Zoom is designed to be interactive with opportunities for conversation and questions.



W. Eugene Smith (American, 1918–1978), *Ken Knight Sterilizing Suit from Life without Germs*. Published in *Life Magazine*, September 26, 1949. Gelatin silver print. Lent by Laboratory of Bacteriology, University of Notre Dame, L1986.032.002

APRIL



Slow Look

Thursday, April 15 & Tuesday, April 27

12:30-1:00 p.m. ET

Relax and recharge by joining us for a slow look at Terry Evans's *Specimen Drawer of Cardinals, Field Museum, Chicago*. We'll use tools of mindfulness meditation as a way to approach and understand this work of art.

Terry Evans (American, b. 1944)

Specimen Drawer of Cardinals, Field Museum, Chicago, 2001

Digital pigment print. Humana Foundation Endowment for American Art, 2008.031.002

MAY

Slow Look

Tuesday, May 4 & Wednesday, May 26

12:30-1:00 p.m. ET

Take a midday break with a slow look at Mario Martinez's *Ceremonial Landscapes*. On Zoom, we will use tools of mindfulness meditation as a way to approach and understand this work of art.

Mario Martinez (Yaqui, b. 1953)

Ceremonial Landscapes, 1993

Acrylic and mixed media on canvas.

Walter R. Beardsley Endowment for Contemporary Art, 1999.001

Gallery Tour

Three on a Theme: Earth Day

Thursday, April 22

12:30-1:00 p.m. ET

Take some time out from your busy week to go on a virtual tour of three works from the Museum's vast collections. We will celebrate Earth Day by exploring works of art that connect us with our planet. This program on Zoom is designed to be interactive with opportunities for conversation and questions.



Robert and Shana ParkeHarrison (American, b. 1968, b. 1964), *Reclamation, 2003*

Photogravure. Gift of Dr. William McGraw ND '65, 2009.047.041



Cocktail with a Curator: David Acton, Curator of Photographs

Thursday, May 6

7:00-8:00 p.m. ET

Cocktail with a Curator is a virtual program that toasts amazing works of art with deliciously themed cocktails. This month, spend time with Curator David Acton looking closely at the albumen print *Oscar Wilde* by Napoleon Sarony. We encourage you to enjoy a cocktail created especially to complement the artwork. If the themed cocktail isn't to your taste, please join us with a beverage of your choice.

In preparation for the program, register online and then spend some time with the focus artwork. Registered participants will receive, via e-mail in advance of the program, a high-quality digital image of the focus artwork along with a discussion prompt to help spark reflection and conversation.

This program on Zoom is designed to be interactive with opportunities for conversation and questions during the hour-long online event.

Study at the Snite Museum

Wednesday, May 12 through Wednesday, May 19

During normal gallery hours

We invite Notre Dame and Saint Mary's College students to use the Museum galleries as inspiring and quiet study spaces during Reading Days and Finals Week. Tables, chairs, and outlets will be provided in select galleries. Take a study break to wander the galleries, listen to art-inspired playlists, or de-stress by coloring.

Study spaces are first-come, first-serve, and food and drinks are not allowed in the Museum. Everyone must follow the campus HERE (COVID-19) policies.



Napoleon Sarony (American, 1821-1896)

Oscar Wilde, 1882

Albumen print, 12 x 7 1/4 inches. Milly & Fritz Kaeser Endowment for Photography, 2020.012

Gallery Tour

Three on a Theme: The Art of Flowers

Thursday, May 20

12:30-1:00 p.m. ET

During this thirty-minute tour, we will take time to stop and smell the roses while enjoying floral works of art. This program on Zoom is designed to be interactive with opportunities for conversation and questions.

Chao Shao-an (Chinese, 1905-1998)

Delicate Fragrance Permeating the Four Directions (Peach Blossoms), n.d.

Ink and pigment on paper.

Courtesy of Chi Tai Chiu ND '89, 2020.007.006



EXHIBITIONS

Chair of the Ministers of Defense by Kevin Beasley

North End of the Walter R. Beardsley Gallery

February 3 - December 23, 2021



Kevin Beasley (American, born 1985)
Chair of the Ministers of Defense, 2016
 Polyurethane resin, wood, acoustic foam, jeans, trousers, du-rags, altered t-shirts, altered hoodies, guinea fowl feathers, wrought iron window gate, vintage Beni Ourain Moroccan rug, kaftans, housedresses, Maasai war shields, Zulu war shields, and vintage peacock rattan chair
 On loan from The Joyner/Giuffrida Collection and The Rennie Collection.

This immersive installation explores ideas of power and race in America through theatrics reminiscent of the Roman Baroque. Although decidedly secular, Kevin Beasley's *Chair of the Ministers of Defense* calls into focus Black liberation movements and ongoing imbalances of power experienced by Black Americans and marginalized men and women of color. In visual terms, the work maintains a formality often employed in religious imagery and in art intended to convey the divine right of leaders.

Beasley places a large, empty, rattan "peacock" chair at the center of his work; hanging above the chair is a house window clad in protective iron bars, the window and its position evoking a stained-glass window. Flanking the throne-like chair are archetypal Maasai and Zulu warrior shields, icons of African might; surrounding it are vaguely figurative, resin-infused sculptures made from t-shirts, house dresses, and du-rags—all

items associated with contemporary urban culture. While the chair as throne firmly establishes a sense of hierarchy, the careful use of symmetry creates a grand stage populated by a chorus of forms representing humanity.

In his installation, Beasley juxtaposes dramatic icons from the history of art with a specific flashpoint in twentieth-century American culture. Specifically, Gian Lorenzo Bernini's monumental Baroque altarpiece, the *Cathedra Petri*, in the apse of Saint Peter's Basilica in Rome, has been reinterpreted through the lens of a carefully staged photograph of Black Panther Party founder Huey P. Newton. The sculpture, a colossal throne symbolizing Saint Peter, was created between 1657 and 1666; more than merely representing Peter as the first pope, the empty throne symbolizes the papacy, the proverbial seat of power.



Blair Stapp (American)/Composition by Eldridge Cleaver Huey Newton, *Black Panther Minister of Defense / Huey P. Newton, on a wicker peacock chair*, 1967 (detail)
 Lithograph on paper, 26 x 20 inches
 Collection of Merrill C. Berman, New-York Historical Society Museum and Library, New York



Jean-Auguste-Dominique Ingres (French, 1780-1867)
Napoleon I on His Imperial Throne, 1806 (detail)
 Oil on canvas, 102 x 64 inches
 Collection of the Musée de l'Armée, Hôtel National des Invalides, Paris, France

EXHIBITIONS



Kevin Beasley



Gian Lorenzo Bernini, *Chair of St. Peter*, 1657-1666

Blair Stapp's 1968 photograph of Newton, entitled *Huey Newton, Black Panther Minister of Defense*, shows Newton armed with a rifle and a spear. Newton's leadership position is strikingly presented through his demeanor, pose, and clothing. In an apparent quote of Jean-Auguste-Dominique Ingres's portrait of *Napoleon I on His Imperial Throne* (1806), Stapp's photograph documents the intentional visual construction of Black Panther power that Huey Newton and his collaborators orchestrated to echo enthroned might. Robed, crowned, and seated in splendor, Ingres's figure of the emperor, the carefully rendered materials, and the centralized composition announce a powerful temporal status verging on the divine.

Although the previous works of art are separated by time and place, subject, and material, all are staged symbols of power. Beasley judiciously reaches back through history to create a contemporary installation that allows the viewer to consider notions of power and how it is presented, held, challenged, exhausted, or toppled. His selection, assemblage, and deployment of found objects forge an artwork that confronts the viewer in a decidedly new way. The space he creates waivers between indications of the domestic to suggestions of the sacred. Although no actual figures are present, the empty chair, the ghostly shells of forms he calls "sentinels," the still legible qualities of appropriated jeans, t-shirts, and house dresses—all undeniably suggest the presence of figures through absence.

Through appropriation and innovation, Beasley reconsiders and interrogates historical images and personalities. He engages ideas of how power is constructed, maintained, and often withheld. Baroque altarpieces, imperial portraits, African weapons, icons of Black power, and the detritus

of contemporary urban culture are combined to create an environment that engages viewers on aesthetic, political, and moral levels. Bathed in the dramatic light of the theater, *Chair of the Ministers of Defense* is an open stage in which to consider the circumstances and conventions used by those in control and those who challenge their authority.

Based in New York City, Kevin Beasley has emerged as among the most insightful and distinguished American artists of his generation. Through sculpture, installations, and performance art, he has captivated audiences by exploring challenging topics that address history, social injustice, power dynamics, and, ultimately, the dignity of Black men and women in America. Although Beasley references the human figure in his work through his use of clothing and freely appropriates found objects in his assemblages, he is first and foremost a conceptual artist. Scale, too, is highly significant as the artist both engages and intentionally overwhelms the viewer standing before his work.

Born in Lynchburg, Virginia, in 1985, Beasley attended the College for Creative Studies in Detroit (BFA, 2007) and Yale University School of Art (MFA, 2012). He captured critical attention at the 2014 Whitney Biennial and presented a solo exhibition in 2018. He has exhibited at the Museum of Modern Art, the Studio Museum, Harlem, and the Solomon R. Guggenheim Museum. Beasley's work is included in many of the most important public and private collections across the United States and England, including in the renowned Joyner/Giuffrida Collection in San Francisco.

This exhibition was made possible through the generosity of Pamela J. Joyner and Fred J. Giuffrida ND '73 and the Humana Foundation Endowment for American Art.

Touchstones of the Twentieth Century: A History of Photography at the University of Notre Dame

O'Shaughnessy Galleries

On view through February 27, 2021



Lewis Wickes Hine (American, 1874-1940)
Albanian Woman from Italy, Ellis Island, 1905
Gelatin silver print, 12 x 5 inches
Dr. and Mrs. Charles Sawyer fund
1975.078

This major fall exhibition of photographs by American and European artists of note has been extended through February 2021. The one hundred works were selected from the Snite Museum's extensive and significant photography collection that spans the history of the artistic medium.

The exhibition celebrates a new publication focused on its twentieth-century images. This dynamic century was marked by two world wars, the dawn of the atomic age, and humans landing on the Moon. These milestones are preserved in our collective memory through photographic images. The one hundred works in the exhibition exemplify major developments in visual culture, historical events, and the stylistic and technical evolution of photography that occurred between 1900 and 1999.

Included are iconic works by Alfred Stieglitz and Lewis Wickes Hine from the dawn of the century and photographs by Sally Mann and John Baldessari from its final decades.

The installation unfolds in a roughly chronological arrangement over seven galleries. The supplementary didactic materials guide the viewer in the diverse ways of confronting and understanding works of art. They also provide an introduction to the history of photography.

David Acton, PhD, the Museum's Curator of Photographs, organized the exhibition and wrote the celebratory publication of the same title to accompany it. The hardcover, 464-page book, with 150 illustrations, can be purchased from the Hammes Notre Dame Bookstore and online.

We hope to receive permission to allow the general public into the Snite Museum in late January to view the exhibition. For now, anyone can view online the twelve "Insights from the Curator" videos Acton filmed on various photographs in the exhibition. They are available at sniteartmuseum.nd.edu/learn/multimedia/

The exhibition is made possible with support from the Milly and Fritz Kaeser Endowment for Photography.

Information about special events related to our exhibitions is listed on our website, sniteartmuseum.nd.edu

UPCOMING EXHIBITIONS

2021 MFA Candidates Thesis Exhibition

O'Shaughnessy Galleries

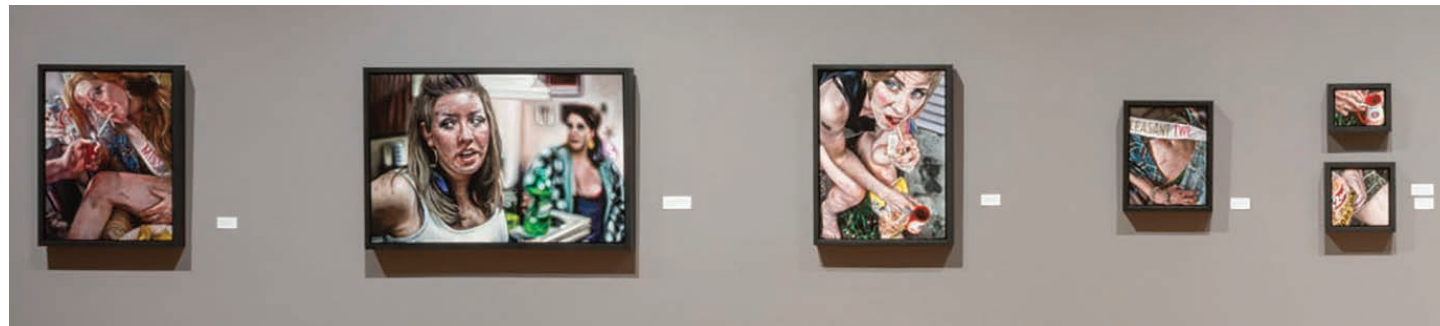
April 10 - May 22, 2021

This annual exhibition is comprised of the culminating thesis projects created by the students graduating from the three-year masters in fine arts degree program of the University of Notre Dame Department of Art, Art History & Design.

Their artworks are typically provocative and demonstrate a broad awareness of current art themes, styles, and processes. Museum visitors are often challenged and intrigued by the aspiring graduates' creations. They usually range from industrial and graphic design projects, videos, and complex multi-media installations, to more traditional art forms such as paintings, photographs, prints, ceramics, and sculptures.

The reception normally includes the announcement of various departmental awards and a Museum-bestowed prize to an MFA 2021 degree candidate selected by the Museum Director and funded by the Walter R. Beardsley Endowment for Contemporary Art.

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



The 2013 MFA thesis projects of Amanda Joseph (top) and Kamilah Campbell (bottom).



RECENT ACQUISITIONS

Nineteenth-Century Portrait of an African American West Point Cadet

The third African American to graduate from the United States Military Academy at West Point, Charles Young was born as a slave in Kentucky. He was an infant when his father, Gabriel Young, joined the U.S. Colored Heavy Artillery Volunteers during the Civil War. Enlistment made it possible for Gabriel Young and his family members to escape slavery when they moved to nearby Ripley, Ohio, headquarters of the Underground Railroad movement.

An outstanding student, Charles Young excelled in public high school and took the West Point entrance examination. When Young entered the academy in 1884, black cadets faced social isolation and systematic hazing from the white cadets and instructors. Later he declared the greatest hardship he could wish upon an enemy, "would be to make him a black man and send him to West Point."

This rare print of the photograph that appeared in the U.S. Military Academy yearbook represents Young's triumph. The photographers, Gustavus and Gotthelf Pach, were German immigrants who began taking tourist portraits on the Jersey Shore. In 1872, affluent investors enabled them to open a studio in New York. President Ulysses S. Grant was among their customers, as were the actresses Lillian Russell and Maud Adams, and the authors Henry Wadsworth Longfellow and Mark Twain. The Pach Brothers opened a branch at West Point, where they took graduation and officers' promotion portraits each year. This enterprise led them to open branches in Ivy League college towns.

Charles Young rose through the ranks in a brilliant Army career. He commanded a regiment of the Ninth Cavalry, known as the Buffalo Soldiers, at Fort Robinson, Nebraska. Later he was posted to Wilberforce University in Ohio, a black, private, academic institution founded in 1856, where he taught Military Science and Tactics. His colleague, the sociologist W. E. B. Du Bois, became a lifelong friend. When Young commanded a segregated force of the Tenth Cavalry in San Francisco, he became superintendent of Sequoia and Kings Canyon National Parks. His brigade cut the roads into the sequoia groves still used today. Captain Young served on the battlefield during the Spanish-American War, the Philippine-American War, and the Mexican Revolution. By the start of World War I in 1914, he had attained the rank of Lieutenant-Colonel. However, racial discrimination barred him from battlefield service and certain promotion to General.



Pach Brothers Studio, G. W. Pach (American, born in Germany, 1848-1904), Gotthelf Pach (American, born in Germany, 1852-1925), and Morris Pach (American, born in Germany, 1837-1914) *Portrait of Charles Young, 1889*

Matte-collodion printing-out print, mounted as cabinet card, 5 3/4 x 4 inches (sheet/image), 6 1/2 x 4 1/4 inches (mount)
Milly and Fritz Kaeser Endowment for Photography
2020.005.001

RECENT ACQUISITIONS

Cooper Native American Collection



A pair of pink moccasins. A beaded Bandolier bag. A small birch bark basket. An array of pipes. These are among the forty-seven intriguing objects that comprise Mr. Jerry Cooper's recent donation to the Snite Museum of Art. Each item is a remarkable world unto itself. These pieces collectively serve the Museum's vital mission to reflect, interpret, and understand human diversity and experiences through art. The generous donation includes objects made by members of the Chippewa, Potawatomi, Ojibwa, Menominee, Sioux, and Cheyenne Nations. The donation also increases the Museum's collection of works created by the indigenous people who lived in the American Great Lakes and Great Plains Regions.

These objects can be individually appreciated as aesthetically stimulating works of art. However, they serve a more meaningful purpose as cultural bridges between different worlds and between the past and present. The donation is an excellent complement to the Museum's K-12 school program. Simple questions like, "What do you see?" can lead to lively discussions about why nineteenth-century bead artists from the Great Plains favored repeating triangle patterns or included American flags in their work. A birch bark basket, created for sale to tourists visiting the Great Lakes Region, can spark a discussion on Ojibwe women's pursuit of economic self-sufficiency in culturally meaningful ways.

Native American creators have always embraced the intrinsic human desire to make useful and decorative objects pleasing to behold, wear, and use. Mr. Cooper's collection also includes fine examples showing how tribal artists have used various natural and trade-acquired materials to reflect their unique indigenous heritages, aesthetic traditions, histories, and cultural values.

(top) An array of pipe bowls by unknown 20th-century artists of various nationalities. Some have decorative stone inlays. Gifts of Jerry Cooper.

(bottom) Margaret Hill (Mille Lacs Band, Ojibwe Nation, 1929-2009) *Slanted Basket and Basket with Lid*, 20th Century Birchbark, dyed plant material (basswood?), 8 x 4 1/2 x 3 and 4 x 4 3/4 x 4 3/4 inches Gifts of Jerry Cooper, 2019.009 and 2019.008



For example, a bandolier bag illustrates a beadwork tradition that emerged during the Great Lakes fur trade. Its floral motifs were influenced by embroidery designs introduced by French nuns, such as the nuns of the Congregation of Holy Cross who in 1844 founded the neighboring Saint Mary's College. Initially, these bags were utilitarian objects. They later evolved to be visible symbols of authority and respect. Contemporary Ojibwe men continue to wear them as part of their ceremonial regalia.

Working with Midwestern tribal citizens and scholars, the Snite Museum staff will explore diverse readings of these objects that reflect their indigenous creators' complex past and current realities. Through their inclusive acquisition practices and interpretations, staff members strive to present opportunities to appreciate and critically engage with Native American objects of utility and art in multifaceted ways.

Mr. Jerry Cooper grew up not far from the campus of the University of Notre Dame. His interest in Native American culture and objects was inspired by friends who were descendants of the Pokagon Band of the Potawatomi Nation. The Snite Museum of Art is very grateful for his donation.

Sculpture

Thanks to the extraordinary generosity of long-time supporter Charles S. Hayes, ND '65, the Museum is delighted to add a major new work by the highly acclaimed sculptor Louise Nevelson (American, 1899-1988). One of the most important art historical figures of the twentieth century, Nevelson was a pioneering figure in her work and life. *Sky Sentinels* of 1976 is a promised gift in memory of Burton and Naomi Kanter.

Nevelson studied as a dancer, actress, ceramicist, and painter in anticipation of her legendary career as a sculptor. Nevelson was born to a Ukrainian family; her father worked for the Russian Czar before the family immigrated to Maine where they were among the few Jewish families in Rockland. Independent and athletic, Louise briefly married and moved to New York where she was drawn to the art world. In the 1930s, she moved to Munich to study with Hans Hofmann; there she was introduced to collage and assemblage, and exposed to the European avant-garde.



Returning to New York, Nevelson began to assemble large compositions of found objects, primarily of wood, painted a uniform black. By the late 1950s, she established a definitive abstract style and her works were eagerly acquired. Although never formally a part of any movement, she is associated with the phenomenon of "New American Sculpture" which pioneered the use of industrial materials in an abstract vocabulary.

The year 1976 was critical for the artist as she was the subject of a major retrospective at the Whitney Museum of American Art. The exhibition solidified her position as one of the most important artists of the age.

In the 1970s, Nevelson was encouraged to work out of doors and began utilizing sheets of steel, aluminum, and plexiglass that were often painted her signature flat black.

Together with Barbara Hepworth, Louise Bourgeois, and Beverly Pepper, Louise Nevelson is viewed as one of the pioneering female figures who greatly expanded the dimensions of twentieth-century sculpture.

Sky Sentinels is on view in the Entrance Atrium of the Snite Museum of Art.

Louise Nevelson (American, 1899-1988) *Sky Sentinels*, 1976 Painted aluminum, 93 x 84 inches Promised gift of Charles S. Hayes, ND '65, in memory of Burton and Naomi Kanter IL2019.006.002

RECENT ACQUISITIONS

European Etchings



With the acquisition of Jacob Matham's *Adoration of the Shepherds*, after Taddeo Zuccaro (ca. 1595-96), the Snite Museum's collection of Mannerist prints continues to grow. Matham was the stepson and apprentice to Hendrick Goltzius, the pre-eminent Dutch Mannerist artist of the sixteenth century, and he spent a good deal of his time reproducing Goltzius's work. This print, however, shows Matham exerting his independence. Between 1593 and 1597, he traveled to Venice and Rome. There he produced a number of plates after works by Tintoretto, Titian, Veronese and Taddeo Zuccaro (1529-1564). The inscription at the bottom of the print, *Promissus nobis hic Christus nascitur infans, ut redimat nostrum precioso sanguine culpam*, was written by C. Schoneus, a scholar living in the Netherlands, suggesting that Matham made the plate in Italy and brought it home with him where it was published for an educated audience.

Jacob Matham (Dutch 1571-1631)
Adoration of the Shepherds, after Taddeo Zuccaro, ca. 1595-96
 Engraving on laid paper, 23 3/4" x 15 3/4"
 Rebecca Nanovic Lin ND '87 fund, 2020.001



A fascination with grotesque heads goes back to Leonardo da Vinci. Grotesques offered a counterbalance to the ideals of beauty and harmony prevalent at the time, and their juxtaposition underscored the authority of the latter. There was sometimes a scientific interest in various medical conditions that motivated the artists who made these prints and drawings. Jusepe de Ribera made his own version, entitled *Small Grottesque Head*, in 1622 (above). This tradition continued throughout the seventeenth and eighteenth centuries as exemplified by several important recent acquisitions.

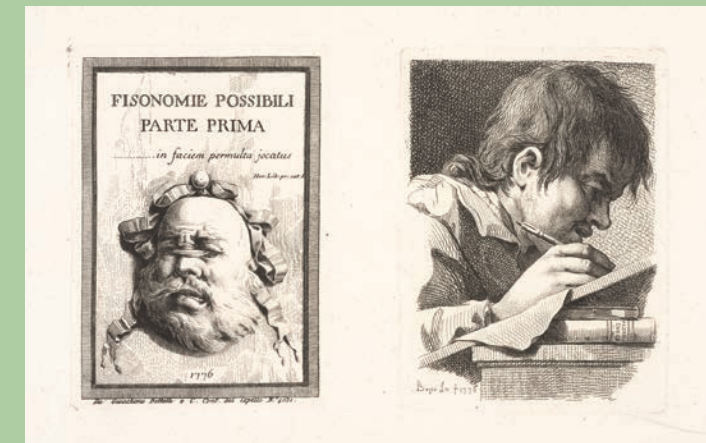
Jusepe de Ribera (Spanish, 1591-1652)
Small Grottesque Head, 1622
 Etching on laid paper, 5 5/8" x 4 5/16" inches.
 Edith and Dr. Paul J. Vignos Jr. ND '41 Estate fund, 2017.013.001

In 1668, the French painter and then-director of the Royal Academy of France, Charles Le Brun, delivered a lecture in which he codified the depiction of human emotions in a series of *têtes d'expression* (expressive heads), creating a visual vocabulary for the passions that formed the basis for most narrative art of the period. Artists looked for antique models, and they easily found them in the ancient monuments of Rome, such as the multitude of carved figures circling Trajan's Column. The Museum recently acquired Plate 6 from the *Recueil de different caractères de testes dessinées d'après la Colonne Trajane* by Jean-Baptiste Hutin after François Boucher, which was published around 1750 (right).

Jean-Baptiste Hutin
 Plate 6 from *Recueil de différents caractères de testes dessinées d'après la colonne Trajane*, after François Boucher, ca. 1750, second state of two
 Etching on laid paper, 18 3/4" x 12 3/4" inches (sheet)
 Rebecca Nanovic Lin ND '87 fund, 2019.023.001



In April, the Museum was able to add a complete set of Benigno Bossi's *Fisionomie possibli: Parte Prima* (*Various Facial Types: Part One*) published in 1775/76 (left and below). Printed two or four images on full sheets with deckle edges, these are especially interesting because we see them in a state before they would have been cut apart and mounted in a portfolio. The artist presents grotesque images of both men and women, the old and the young. Small chins, large foreheads, hooked or pug noses, overbites and underbites, working class and wealthy—no one escaped Bossi's etching needle or his caustic eye.



Benigno Bossi (Italian, 1727-1792)
Fisionomie possibli: Parte Prima, 1775/76
 Etching on laid paper
 Rebecca Nanovic Lin ND '87 fund, 2020.003



RECENT ACQUISITIONS

European Decorative Arts

The Virginia A. Marten Collection of Decorative Arts is best known for its eighteenth-century porcelain from many of the primary manufactories in Europe, including Meissen, Frankenthal and Nymphenburg in Germany, Du Paquier in Austria, Doccia, Capodimonte and the Real Fabbrica Ferdinanda in Italy, Chelsea, Derby, and Bow in England, and Sceaux, St. Cloud, Mennecey, Chantilly, and Sèvres in France. The most recent addition to this collection is a stunning and historically important mid-nineteenth-century vessel from Sèvres that reflects the period's interest in revivals and craftsmanship. This enamel ewer represents trends that developed in response to the social and political upheaval prevalent at the time. The backlash against an increasingly industrialized society led to a nostalgia for Medieval and Renaissance workshop productions and themes.

The director of Sèvres, Alexandre Brogniart, invited the Parisian enameller Jacob Meyer-Heine to the manufactory to experiment with "new" forms and techniques that hearkened back to the glory days of Francis I, who reigned in France from 1515-1547. The results were successful and Meyer-Heine was hired by Sèvres to produce Renaissance Revival, Limoges-style enamel wares. Because this particular ewer with its distinctive grisaille decoration and its impressive scale was among the earliest and most compelling to come off the production line, it was featured in exhibitions and was well documented in the press. It was reproduced and described in *L'Illustration*, on May 25, 1850, and the sources of the decorative elements on the body of the ewer are recorded in the Sèvres Archives.

The ewer has an illustrious provenance as it was initially exhibited at London's famed Crystal Palace in 1851.



Sèvres Porcelain Manufactory
Enamel Ewer, 1849
Enamel on copper with gilt metal mount
24 3/8 x 10 inches
Virginia A. Marten Endowment for Decorative Arts
2020.004

EDUCATION — ACADEMIC PROGRAMS

Meet Abby and Alexis, the Snite Museum of Art Student Programming Co-Coordinator for the 2020/2021 academic year. Abby and Alexis co-lead the Snite Museum Student Programming Committee (SPC) to brainstorm and design opportunities for students to engage with the Museum in new ways. In the past, the group has hosted in-person programs, collaborated on musical playlists for the galleries, and turned the Museum into a study space during Reading Days. During this time of social distancing, the group is creating safe and engaging opportunities for students to enjoy the Museum both in person and from afar. Hear from our two co-coordinators what they enjoy about the Museum and the SPC.



Alexis Kelly

Art History and Psychology
Class Year: 2023
Residence Hall: Pasquerilla East

What is your favorite aspect of being a part of the Snite Museum Student Programming Committee (SPC)?
Watching people experience the museum in new ways (and sometimes for the first time) at our events.

What is something you are excited about for the upcoming year of SPC?
Finding creative ways to use art to connect the community, even while socially distanced.

What is something you are looking forward to learning as one of the SPC co-coordinators?
Leading a group of such passionate and creative students and deciding which gallery to meet in.

What is your favorite work of art in the Museum?
The King is Dead by Grace Hartigan (but it changes all the time!).

What are you missing about the Snite Museum right now?
All the art-lovers who work there!



Abby Patrick

English, Anthropology
Class Year: 2022
Residence Hall: Welsh Family

What is your favorite aspect of being a part of the Snite Museum Student Programming Committee (SPC)?

I love the connections I've made with other students who are as passionate about museums and the arts as I am. Everyone thinks so differently, but everyone loves and wants to engage with the Snite!

What is something you are excited about for the upcoming year of SPC?

I'm excited for the challenge, both with the museum transition and the limitations of COVID-19, to be really creative and intentional about the ways we think of and use museum spaces. What more can they be and what more can we make them?

What is something you are looking forward to learning as one of the SPC co-coordinators?

I'm looking forward to learning more about the members of SPC and to learn what leadership looks like during uncertainty. I imagine we'll also learn a great deal about effective communication.

What is your favorite work of art in the Museum?
One of my favorites to visit is *Nocturne* by Edward Steichen. It is calming to sit there, amongst the other landscapes, and stare into the soulful, evocative colors. I also appreciate that it is open to the rest of the second floor and feels well-connected to the rest of the Museum.

What are you missing about the Snite Museum right now?
I miss the peace of the spaces as a place to think, a respite from some of the bustle of other campus spaces.

MUSEUM NEWS

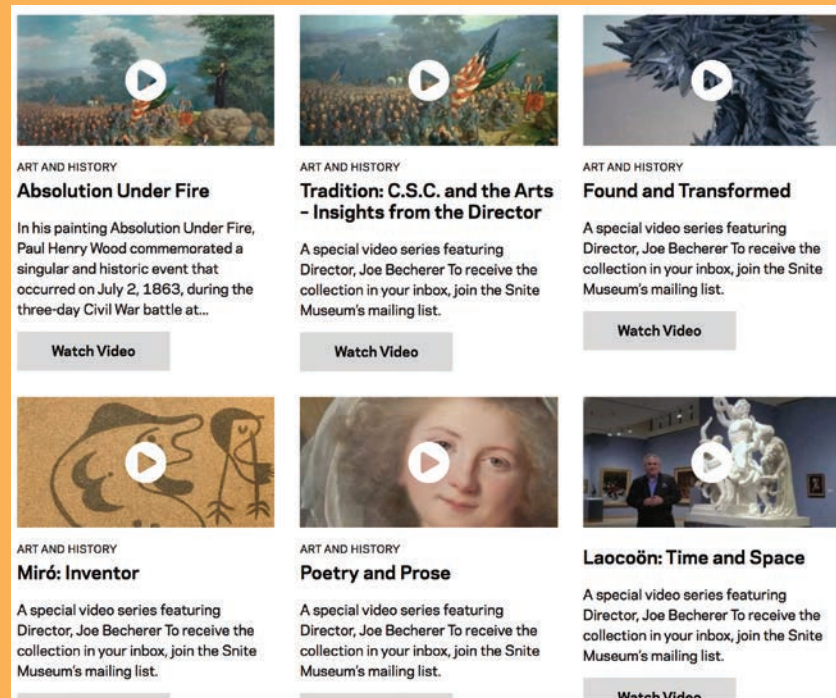
New Collaborations with ThinkND and FaithND

The Snite Museum of Art has begun partnerships with both ThinkND and FaithND that have vastly expanded the Museum's educational outreach to new audiences.

ThinkND is an online educational program of the Notre Dame Alumni Association. It offers alumni free opportunities to continue learning through a website on which the ThinkND staff post videos, podcasts, articles, courses, and other resources created by various University of Notre Dame departments, centers, and institutes. They posted the Museum's videos about its exhibitions and selected works in its collection as well as our online educational events. The digital content produced by the Snite Museum is made available through both our website and that of ThinkND, whose audience is primarily 10,000 Notre Dame alumni.

The Notre Dame Alumni Association also hosts the FaithND website which is frequented by about 100,000 viewers. It offers anyone (not just ND alums) the chance to subscribe to a daily gospel reflection, view a video of the daily Mass offered in the Basilica of the Sacred Heart on campus, make a prayer request, and learn about a saint on their feast day. In early May, the FaithND Daily Gospel Reflection was a Nine-Day Novena for Mary that incorporated nine different images of the Virgin from the Museum's collection. Images of saints in the Museum's collection are also featured on their corresponding feast days in the Daily Reflection electronic mailings to subscribers and on the FaithND website.

The Snite Museum greatly values these important collaborations with the Alumni Association's ThinkND and FaithND electronic outreach programs and looks forward to continuing the partnerships.



Screenshot detail of a ThinkND webpage listing Snite Museum videos.

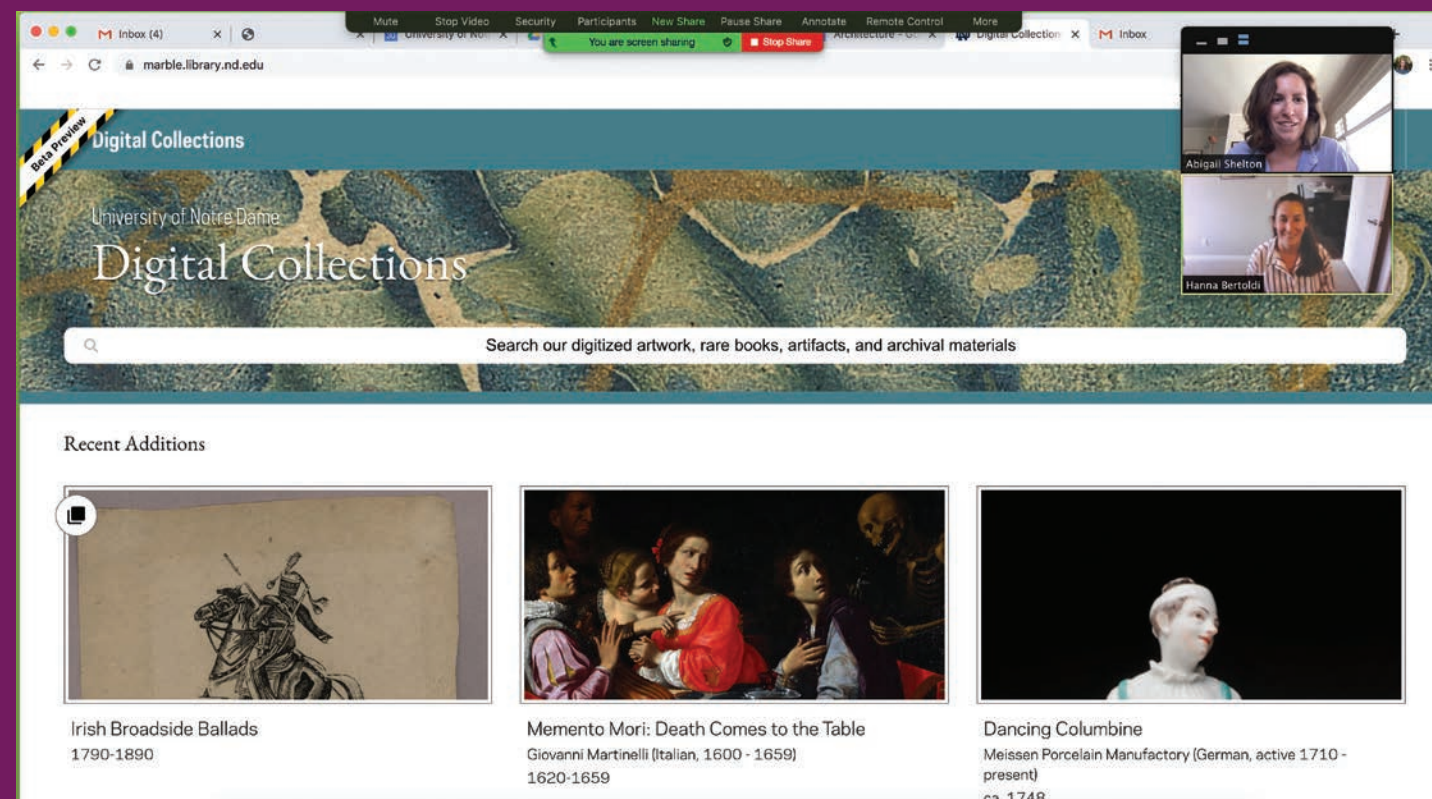


Images in this novena are from the Snite Museum of Art at Notre Dame. For more images of Mary from the Snite, please visit [this gallery](#).

Novena to Notre Dame, our Mother

May 2020 screenshot detail of a FaithND webpage.

The Mellon Foundation Grant Project Goes Digital



Screenshot detail of the new website's home page during a user testing session.

Along with the rest of the Notre Dame community, the Mellon project team designing a website to make the Snite Museum and Hesburgh Libraries Collections searchable online transitioned to working remotely in mid-March 2020 due to the Covid-19 pandemic.

When the student body also vacated campus due to the pandemic, our user methodology of the new web-based platform also had to be reconsidered. Instead of setting up testing sites on campus, we sent electronic questionnaires to student volunteers who explored the early Beta version and recorded their impressions of the site. A few of the students participated in a follow-up call via Zoom to dive deeper into the testing tasks and their experience. The screenshot on this page illustrates Mellon Grant Outreach Specialist Abigail Shelton communicating via Zoom with a test subject (see upper right corner). Their feedback has been invaluable in improving the website user experience and design. Their suggestions guided the Hesburgh Library software engineers working on the website to make it easier to browse the collections, save objects into personalized portfolios, and understand collection information.

The Snite Museum team members working on the Mellon Grant Project have continued to prepare new content for the site while working from home. The summer and fall batches of content added to the new website included images and information on art objects highlighted in recent Snite Museum of Art publications and catalogues. Collection information goes through many museum staff members' hands before it is published online. The museum workflow team includes the Collections Database Coordinator, the Museum Director, the two Curators, the Registrar, and the Digital and Special Projects Manager. We anticipate adding another six hundred Snite Museum of Art collection objects to the new MARBLE (Museums, Archives, Rare Books, and Libraries Exploration) website by the end of the calendar year.

Our goal is to continue to add images and information for two to three hundred additional art objects at least three times a year until the bulk of the Snite Museum's collection is searchable online through this new website. The Hesburgh Libraries will also continue to add content on objects in their collections.

The site's creation is made possible by a three-year grant awarded by the Andrew W. Mellon Foundation to the University of Notre Dame's Hesburgh Libraries and Snite Museum of Art.

IN MEMORIUM

In November, the Snite Museum lost three people who made significant contributions to the Museum's success. The Museum would like to express its appreciation for their various gifts and its condolences to their family members and friends.



Benefactor **Arthur J. Decio** and wife Patricia at the 2009 Friends Benefit

We are forever grateful that Arthur J. Decio, an Elkhart businessman, area philanthropist, and Notre Dame Trustee Emeritus, was a Friend of the Snite Museum of Art. His passing at the age of 90 on November 6 is a profound loss whose future reverberations will be felt by the Museum and the many other area nonprofit organizations in both Elkhart and South Bend, Indiana, that he so faithfully and generously supported for decades.

Both Art and Patricia, his wife of fifty-nine years and a member of the Snite Museum Advisory Council, were staunch Museum benefactors who were instrumental in shaping the Snite Museum of Art. Their legacy includes the founding of the thirty-nine-year-old Friends of the Snite Annual Christmas Benefit Dinner. Its proceeds have become the primary source of support for the Museum's education and outreach programs.

Decio was the first to fund a stone bench in the Museum's new Charles B. Hayes Sculpture Park, and he assisted the Museum in purchasing artworks for its collection. The Friends' top-level membership category is aptly named the Arthur J. Decio Circle to honor Art's sustained leadership in generosity and stewardship.



Retired Chief Art Preparator
Gregory G. Denby

Gregory G. Denby died on November 17 at the age of 70. Shortly after receiving a B.A. in English from the University of Notre Dame in 1973, Denby began working for the fledgling Snite Museum organization. He was a member of its Exhibition and Collections Support Team until he retired in 2012 as Chief Art Preparator. He began by installing the new galleries in time for the November 1980 opening of the new Snite Museum of Art. Over his 37-year-career, Denby changed hundreds of gallery lights, packed and shipped countless artworks, and annually installed six to ten different exhibitions. His phenomenal memory of the individual works in the art collection and their location was legendary. Using that knowledge and his computer skills, Denby created the Museum's first searchable art collection database using FileMaker Pro. Denby was also a talented painter, musician, and cook.



Retired Curator of Education, Academic Programs,
Diana C. J. Matthias

On November 26, retired Museum Educator, Diana C. J. Matthias, died at the age of 75. Diana grew up in England and was studying Russian at the London School of Law, Language, and Commerce when she met American poet John Matthias, who was in London on a Fulbright Grant. They married and moved to America after John became a Notre Dame English professor. After earning an MA in Art History, Diana was hired by the Snite Museum as its first Curator of Education, Academic Programs. She developed innovative art education programs the Museum continues to offer to the academy. These include the annual freshman essay contest focused on a work in the Museum's collection, curriculum-based tours illustrated by artworks in the Museum's collection, and guided tours for their peers led by students speaking one of the University's required foreign languages.

Diana developed two programs for new museum audiences in the final ten years of her long professional career. For the Mendoza School of Business, Diana led student discussions on different leadership styles exemplified by paintings in the Museum's collection. Inspired by a class created by the National Institute on Aging and the Johns Hopkins University School of Medicine, Diana led sessions for second-year medical students in collaboration with the Indiana University School of Medicine. They paired medical students with senior citizens for art-related activities and conversations about artworks. It exposed the medical students to geriatric medicine and improved their communication skills critical to patient care.

Before Diana retired in 2012, she was awarded the Notre Dame College of Arts and Letters Award of Appreciation and the Outstanding Art Educator Award of the Indiana Art Education Association for her successful programs, some of which were adopted by other university art museums.

FRIENDS of the SNITE MUSEUM of ART

May 11, 2020, Annual Friends Meeting Report

ELECTION OF NEW OFFICERS

At the Friends Annual Meeting held on Monday, May 11, 2020, the following officers were elected to the Friends Board of Directors for the 2020-21 year:

President - **Todd Bruce**

VP of Administration - **Angie Chamblee**

VP of Community Relations - **Michael Riemke**

VP of Development - **Cindy Dunn**

VP of Programs - **Juliane Morris**

Secretary - **Susie Farrington**

Treasurer - **Mike Szymanski**

Past President - **Kelli Kalisik**

We welcomed two new board members who were elected to a three-year term: **Amy Tyler** and **Bill Tourtilotte**.

We wished a sincere thank you to these members who retired from the board in May: **Louise Anella** (9 years), **Barb Henry** (6 years), **Mary Lou Mullen** (6 years), and past Presidents **Celeste Ringuette** (20 years), and **Paul Stevenson** (14 years).

Their time, energy, ideas and devotion cannot be measured but are greatly appreciated.

A revised **Vision Statement** was approved at the meeting that complements the Mission Statement adopted at the 2019 annual meeting:

FRIENDS NEW VISION STATEMENT

The Friends will foster connections, inspire communities, and engage the human spirit by placing art at the heart of Notre Dame, the region and into the world.

FRIENDS NEW MISSION STATEMENT

As Museum advocates, the Friends enrich our community through active outreach, lifelong learning, and meaningful encounters in appreciation of the visual arts.

BECOME A MUSEUM MEMBER

Assist us with achieving our goals as described in our Mission and Vision Statements by becoming a member of the Friends of the Snite Museum. You can join the Friends with easy monthly payment plans at all levels when renewing or joining online at giving.nd.edu. Notre Dame employees may use payroll deduction at giving.nd.edu/ways-to-give/

FRIENDS ART & ARCHITECTURE TRIPS

Members receive price discounts and advance notice of special events and trips to other museums. The March 2020 bus trip to Cincinnati, Ohio, postponed due to the pandemic, will be rescheduled in 2021.

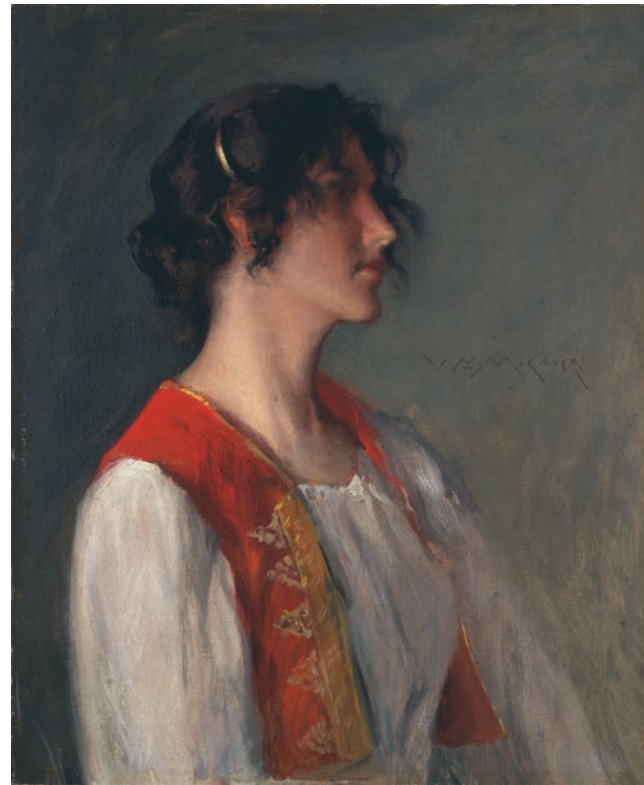
FRIENDS of the SNITE MUSEUM of ART

FRIENDS FORUM: MEMBER SPOTLIGHT

Mary Lou Mullen, Friends Board Member and Docent



Mary Lou then joined the volunteer docent program that serves both the Snite Museum of Art and the South Bend Museum of Art. During her docent training, Mary Lou chose the Snite Museum of Art's portrait painting of a young woman by William Merritt Chase for her practice school tour presentation (below). "It reminded me of a large canvas of a young woman painted by my grandmother, Mary Louise Haws Burkhard. She died when I was very young. Her painting is not as fine as that of Mr. Chase, but there seemed to be a resemblance to his work." The Museum staff suggested her grandmother likely studied at the Chase School of Art in the early 1900s. Now when visiting art museums in other cities, Mary Lou and Pete check to see if they have paintings by William Merritt Chase on view.



William Merritt Chase (American, 1849–1916)
Portrait of a Young Woman, ca. 1888
Oil on canvas, 26 × 21 ½ inches
Gift of Peter C. Reilly
1950.001.002

Mary Lou Mullen grew up in Johnstown, Pennsylvania. She and her husband, Pete, moved to South Bend years ago after he accepted a promotion within Sun Oil Company. When Pete was offered a promotion elsewhere, the couple decided to remain in South Bend to raise their three children. They liked the friendliness of the city and the area's cultural assets.

A graduate of Georgetown Visitation Prep School in Washington, D.C., and Newton College (now part of Boston College) with a degree in sociology, Mary Lou also earned an MSA in Non-Profit Administration from the Mendoza College of Business at the University of Notre Dame after moving to the area.

While raising her family, Mary Lou worked for ten years in the development offices of the YWCA and the Madison Center. She was the Annual Fund Director and Major Gift Officer for Saint Mary's College for sixteen years before retiring in 2011.

FRIENDS FORUM: MEMBER SPOTLIGHT

Kathy Reddy White, Friends Board Member



Kathy credits the Snite Museum of Art for sparking her interest in what she calls "serious art" and drawing her attention to the exhibitions at the Art Institute of Chicago and the South Bend Museum of Art. Kathy said, "CircaArts represents local artists, and the South Bend Museum of Art shows the work of local and regional artists. The Snite Museum takes us all over the world."

Both Friends Forum articles are by Juliane Morris, a Friends Board Member. They are a part of a continuing series of museum member biographies. The articles and some video interviews are posted in the Friends membership section of the Museum's site at sniteartmuseum.nd.edu



The Snite Museum booth at the 2019 Art Beat event held in downtown South Bend. Kathy Reddy White and others first organized this annual August celebration of the arts in 2003.

Kathy Reddy White was born and raised in South Bend, Indiana, and received her bachelor of fine arts from Saint Mary's College in the 1970s. She later decided to pursue a graduate degree and earned her master of fine arts from the University of Notre Dame. After working for several years as a graphic designer, Kathy developed the business concept for the local CircaArts Gallery to sell her own artwork and that of other local artists. What began as a part-time endeavor to showcase her ceramic tiles and paintings will celebrate its twentieth anniversary in 2021.

In 2003, Kathy and other people interested in promoting the arts in downtown South Bend, Indiana, organized what has become one of the city's annual summer signature artistic and cultural events—Art Beat.

After visualizing the untapped potential of the East Bank Village section of South Bend, Kathy and her husband Gary bought the building in which CircaArts Gallery resides. "We were ahead of our time. The building is 1.2 miles from the entrance to Notre Dame and just over the bridge from downtown South Bend, and just a block from the river and the East Race Waterway. We rehabbed the building, and it is now on the Historic Register. I'm happy we have been instrumental in waking up the energy in the East Bank Village; we fought poor development and heralded good development. I have a reputation for being strong-headed, but that's what it takes!"

FRIENDS of the SNITE MUSEUM of ART

Contributions to the Friends Endowment Funds

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

Tributes and memorials received from January 1 through November 30, 2020.

IN MEMORY OF:

- Kathy Bonitatibus**
by Betty Gallagher and John Snider
- James Wilson Bramlett**
by Betty Gallagher and John Snider
- Marjorie Bycraft**
by Angie and Phil Faccenda
South Bend Hoosier Art Patrons Association

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Dr. Kevin E. Conboy
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IN HONOR OF:

Mary Mahank Barnes
by Raymond Vander Heyden

Anthony J. Germano's birthday
by Dr. Charles R. and Rosemary A. Crowell

Rebecca Nanovic Lin
by Ann Abrams

WE WILL MISS OUR FRIENDS WHO RECENTLY PASSED:

- Marjorie Bycraft, William Cushwa,
John C. Frieden, Ann Mossberg Hillman,
Dr. Anthony Michel, Adele Paskin,
Rita Reinbold, Barbara Stump,
and Barbara K. Warner**



Henri Cartier-Bresson, French, 1908–2004, *Lisbon*, 1955
Gelatin silver print, 17.67 × 11.73 inches
Gift Of Arthur J. Decio in memory of Rev. Theodore M. Hesburgh, C.S.C.
2015.039, Permission to reprint courtesy of Magnum Photos.

Become a Friend of the Snite Museum of Art

Please note new levels as of January 2020
Join or renew online at giving.nd.edu/snite

MEMBERSHIP LEVELS and PRIVILEGES

- Student (14-25) or Senior (60+)** \$50
- Membership card and welcome gift
 - Recognition in the year-end issue of the Museum's magazine
 - Subscription to the Museum's semi-annual magazine
 - Reciprocal privileges at 50+ university museums
 - Educational programs and travel discounts
 - Christmas Benefit Invitation

The following three membership levels include the privileges above as well as additional benefits listed below.

- Friend of the Museum** \$100–\$499
- Patron of the Museum** \$500–\$999
- Benefactor of the Museum** \$1000–\$1499

- Catalog selection as additional welcome gift
- ROAM membership, reciprocal privileges at 250+ museums nationwide
- Subscription to *Notre Dame Magazine*
- Complimentary Appreciation Breakfast & Program

RECOGNITION SOCIETIES

The following three membership levels receive football ticket lottery options, all the privileges offered above, as well as the additional benefits listed below.

- George Rickey** \$1500–\$4999
- Ivan Meštrovič** \$5000–\$9999
- Patricia and Arthur J. Decio Circle** \$10,000+

- A private tour by the Museum Director.

- Ability to use the Museum or courtyard for a private event.

A donation of \$20,000 entitles name placement on a limestone element in the Charles B. Hayes Family Sculpture Park.
(along with Decio Circle membership privileges)

All University gifts apply to your football ticket eligibility and your level is determined by giving total on December 31 from the previous calendar year.

UNIVERSITY OF NOTRE DAME EMPLOYEES

You can easily join through payroll deduction. Starting at less than \$10 a month, you can be part of the Museum's impact on the community as we prepare for our new venue, the Raclin Murphy Museum of Art at Notre Dame.

Visit giving.nd.edu/ways-to-give/how-to-give/faculty-staff-giving/



"Art many times is just a beautiful excuse to transform the way that you look at the reality around you, and it's also the idea of communication, building bridges, putting people in touch with one another."

— Jaume Plensa

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All student workers, Gallery Teachers, and Student Programming Committee members are a part of the Snite Museum Student Advisory Group which meets monthly to learn about museum projects, hear from various staff members, and provide feedback.

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INFORMATION

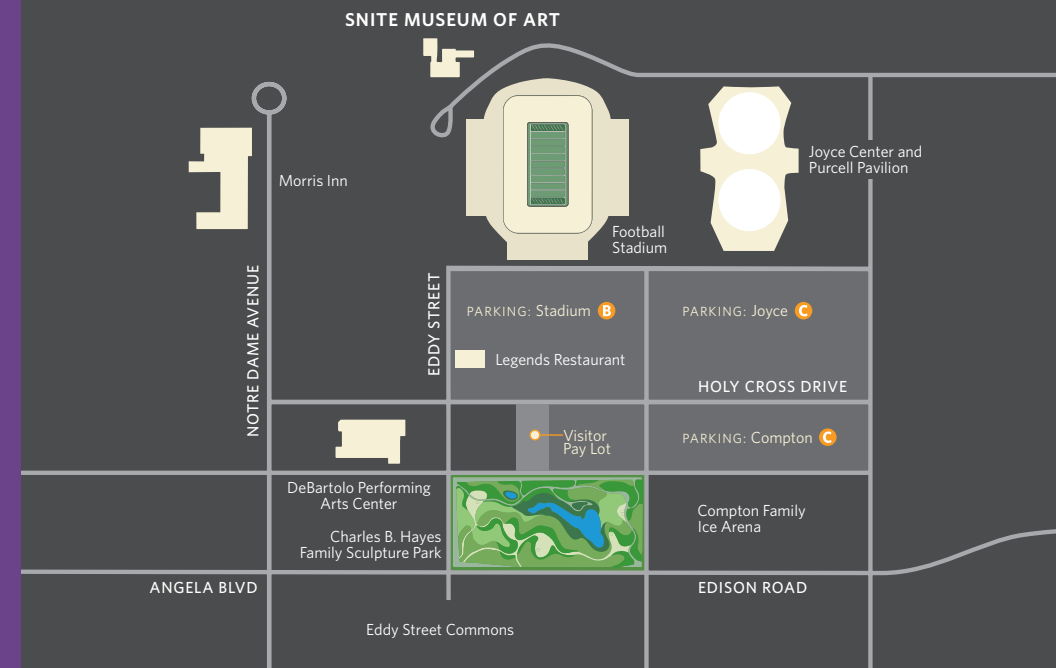
Snite Museum of Art
University of Notre Dame

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Tuesday – Friday 10:00 a.m. – 5:00 p.m.
Thursday open until 7:30 p.m.
Saturday noon – 5:00 p.m.
Closed Sunday, Monday, and major holidays
FREE ADMISSION
Check website for access and schedule changes due to COVID-19.

LOCATION + MAP



SNITE MUSEUM of ART

Front cover image:
Paul Wolff (German, 1887-1951), *Frankfurt Station*, 1926
Gelatin silver print, 9 1/2 x 7 inches, Milly and Fritz Kaeser Endowment for Photography, 2011.014

Ernst C. Withers, (American, 1922–2007), *I Am a Man: Sanitation Workers' Strike, Memphis, Tennessee, 1968*
Gelatin silver print, 20 1/8 × 23 7/8 inches, Milly and Fritz Kaeser Endowment for Photography, 2014.023.001



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