

# SNITE MUSEUM *of* ART

Spring 2022







## FROM THE DIRECTOR

GROWING UP IN MY GRANDMOTHER'S HOME, the dining room was physically and psychologically central to family life. Here, we gathered for special occasions under the watch of large black and white photographs of family that had gone before us. All had dark hair and eyes—except one. The single, color photograph featured a well-dressed man with auburn hair, blue eyes and a broad smile. It was a commemorative photograph of President Kennedy and it visually captivated me for years.

“He was Irish, you know,” my grandmother began to share with me about this photograph when I was six or so. Perhaps I knew what a president was, but I had no concept of what Irish was, nor did I have any concept that everyone in the world wasn't Italian, like us. Yes, he was Irish, and, as it unfolded, he was Catholic. At that time, I had no idea that everyone in the world wasn't Catholic, like us. He was Irish and Catholic, and my grandmother admired him so that his likeness presided over our dining room and our family. It had little, if anything, to do with politics, it was a guidepost for our identity. “He was Irish, you know,” was a short-hand expression of allegiance and inspiration for nationalities, races and religions, that were long-sequestered and denied as “other” in America and in the world.

*Who Do We Say We Are? Irish Art 1922 | 2022*, is a landmark exhibition that explores issues of identity, cultural and individual, through the visual arts. What we see can offer clarity as to how we perceive and project ourselves, our family, our nationality and race. Conceptually, it explores issues of nationhood and nationality at two key moments in the history of Ireland and its nationhood, 1922 and 2022—the birth of the modern Irish nation and its centennial. Through painting and photography, images of people and places, we have been given collectively rare moments of insight and understanding into Irish culture and character. More poetic and soulful than political, the presentation of “self” easily extends to others deserving not just a voice, but a welcomed seat at the table.

The study of Modern and Contemporary art has often merely folded in or overlooked the contributions and illuminations offered through Irish art. However, in recent years this study has greatly broadened to be more global and inclusive. Although this often means looking beyond Europe and America, this exhibition illustrates there is much to nourish and inspire us in and about Ireland. Central to this endeavor are the internationally renowned O'Brien Collection in Chicago and the efforts of the Keough-Naughton Institute for Irish Studies at the University of Notre Dame. In addition to the illuminating power of the aforementioned O'Brien paintings, we must also acknowledge a recent addition to the Museum's permanent collection of an exquisite painting by Walter Osborne made possible by the Keough Family Foundation. Completing this investigation and celebration are a suite of rural landscapes by the celebrated photographer Amelia Stein, RHA.

As I followed the development of this exhibition, it was astonishing how many times and in how many ways this recent story of Ireland and the Irish rang both familiar and unique—a people visually journeying towards definition, then independence and finally, respectful acceptance and welcome seems universal. Paging through art history survey texts reminded me of how things unfolded in the past; conversely, looking through a myriad of the current art journals and magazines illustrated many of the respective journeys today. In the latter, frameworks to understand nationality remain present but race, gender and identity are boldly explored as well. It is all such important work.

Although this exhibition helps us explore Ireland and notions of being Irish, it also gives Americans pause to think about the challenging histories of Irish-Americans, among many others, as well. “No Irish Need Apply” signs from the mid-19<sup>th</sup> century seem incomprehensible today, but the racism was real and the sentiments continue through waves of others identities yearning for and deserving welcome and inclusion until the present day. *Who Do We Say That We Are?* has encouraged me to look at history and our present state of being with necessarily bolder illumination and a deeper sense of commitment and hope. Sometimes, achieving equity and



Patrick Hennessey (Irish, 1915–1980)  
*Farewell to Ireland, 1963*  
Oil on canvas, 40 × 50 inches (canvas); 57 × 47 inches (framed)  
The O'Brien Collection

inclusion seems daunting and even impossible, but at one time, not so long ago, so did the notion of a President that was Irish and Catholic.

Ironically, as preparations for this exhibition were well underway, the University of Notre Dame's Board of Trustees released its Task Force Report on Diversity, Equity, and Inclusion. An in-depth and deeply thoughtful document, it gave background and vision for the University to move forward with plans to increase representation, strengthen a culture of inclusion and belonging, hold ourselves accountable, be a force for good in the world, and to commit adequate resources. Of course, the Museum staff took serious and reflective note towards our own DEAI efforts. Personally, there have been many moments in my mind when thoughts of this document and the underpinnings of the present exhibition entered into the same universe—one where people deserve identity recognized and respected, included and admired.

If I can respectfully expand on words of hope heard in my youth, may I offer that “we are all Irish, you know.”

— Joseph Antenucci Becherer, PhD  
Director and Curator of Sculpture



## EXHIBITIONS

# Who Do We Say We Are? Irish Art 1922 | 2022

East O'Shaughnessy Galleries and Scholz Family Works on Paper Gallery

February 5 - May 15, 2022



Patrick Graham (Irish, b. 1943)  
*Approaching Storm (Mayo Series)*, 2007  
Oil on canvas, 72 × 80 inches (canvas)  
The O'Brien Collection

(opposite)  
Lily Williams (Irish, 1874-1940)  
*Hibernia*, 1916  
Pastel, 32 × 23 inches (frame)  
The O'Brien Collection

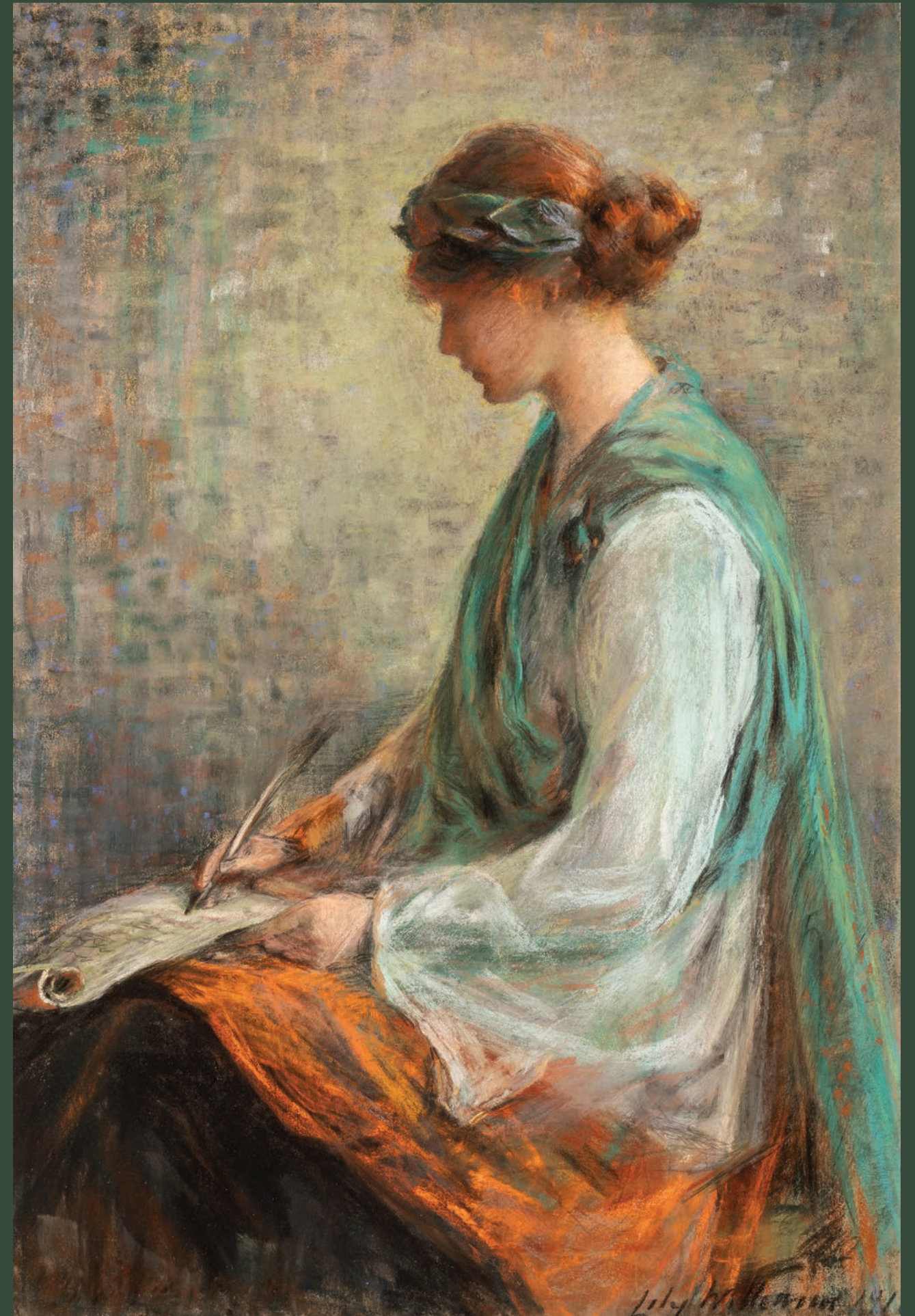
The centenary of the World Congress of the Irish Race, held in Paris in 1922, is the springboard for a three-part exhibition of Modern and Contemporary art that examines Irish identity. With generous loans from the O'Brien Collection and recent acquisitions made by the Museum, this presentation of Irish paintings and photographs offers visitors opportunities to probe the nexus of art and politics in the context of modern nation-building and its reverberations through the following decades.

This exhibition is part of the decade of centenaries commemorations, a series of interlinked events and exhibitions taking place in the Midwest, Ireland, and European capitals in 2022. The impetus behind these activities is to reflect on

the events of one hundred years ago, to examine the journey Ireland and Irish identity have traveled over the past century of statehood, and to look ahead to Ireland's next century.

The Anglo-Irish Treaty was signed in December 1921, ending the War of Independence with the British and establishing the Irish Free State. The World Congress opened on January 21, 1922, with the express purpose of showcasing Irish culture (art, music, literature) in order to persuade the international community that Ireland's sovereignty was warranted. The *Exposition d'Art Irlandais* featured over three hundred objects by more than one hundred Irish artists, setting the tone for generations of artists to come.

Among the artists whose works were on display were Seán Keating, Charles Lamb, Paul Henry, and the iconic Jack B. Yeats. These artists tapped into local myths, history, legends, and rural customs to demonstrate Irish authenticity. Contemporary artists pick up that mantle and continue to exalt in images of the countryside, the cottages, and the personalities that define Irishness. Patrick Graham's monumental painting *Approaching Storm* (2007), for example, draws on the landscape tradition elevated by Yeats and Henry. Martin Gale's *Women's Work* (2000) raises issues of emigration, homecoming, and the role of gender in domestic work and local economies.







Charles Lamb (Irish, 1893–1964)  
*Turf Cutter*, ca. 1920  
 Oil on canvas, 48 × 38 inches (frame)  
 The O'Brien Collection

Highlights from the O'Brien Collection allow us to juxtapose Modern and Contemporary works that underscore some of the persistent themes. Lily Williams, who was not among those artists invited to the seminal exhibition in 1922, created an allegorical image of *Hibernia* (1916) draped in the colors of the Irish flag: green representing Catholics; orange representing Protestants; and white representing the aspirational truce and peace between the two. Flown during the failed 1916 Easter Rising and taken up by the Irish Republican Army during the War of Independence from 1919–1921, the flag stoked passions on all sides. Hughie O'Donoghue's *Revolution Cottage* (2014) uses the same palette in his depiction of an Irish national monument to inspire patriotism.

An "In Dialogue" presentation of Walter Osborne's *At the Breakfast Table* (1894) offers another component to this exploration of Irish identity that helps set the stage for the historic events in 1916 and 1922. Essayists Sara Maurer, Brian Mulholland, and Cheryl Snay offer varying interpretations of the painting and invite visitors to do the same.

This exhibition is organized in partnership with the O'Brien Collection in Chicago and the Keough-Naughton Institute for Irish Studies with the support of the Kathleen and Richard Champlin Endowment for Exhibitions, the Milly and Fritz Kaeser Endowment for Photography, and the Irish Government through the Department of Foreign Affairs.



Martin Gale (British, b. 1949)  
*Women's Work*, ca. 2000  
 Oil on canvas, 44 × 40 inches (canvas)  
 The O'Brien Collection



Amelia Stein (Irish, b. 1958)  
*Stone Barn*, 2012  
 Digital pigment print, 15 3/4 × 19 1/16 inches (sheet)  
 © Amelia Stein

A suggestion of the vigor of contemporary Irish art is reflected by a selection of photographs by Amelia Stein. Over a period of thirty years, the Dublin artist has established a national reputation for her photographs of dramatic and operatic theater in Ireland, and her portraits of actors, singers, and playwrights. In 2004, Stein was the first photographer to become an Artist Member of the Royal Hibernian Academy (RHA), and two years later, she was elected to Aosdána, the exclusive Irish artists' association.

A decade ago, Stein began spending time away from the city, near the remote northwest coast of County Mayo. She found comfort in the quiet and isolation, and challenge in photographic subjects much broader and brighter than the

theater and the studio. She focused her camera up to the sky and down to the earth, and our installation presents a selection of these stirring images. While most of Stein's earlier work concentrated on the figure and the human character, these photographs are deserted. The quiet, seemingly abandoned buildings beneath shifting cloudscapes imply, rather than relate, human activity. She photographed the colossal, brutal geology of the coast of Broadhaven Bay. These landscapes are identified by their historic placenames, which recall Celtic tales, historic events, and folk traditions. Also included in the exhibition are images of turf excavated from the earth for fuel, an ancient tradition still practiced today.

## Who Do We Say We Are? Irish Art 1922 | 2022

OPENING RECEPTION

**Saturday, February 5, 2022**  
 2:00p.m. – 4:00p.m.

Program in the galleries at 2:30 p.m.:

- » Cheryl Snay will speak regarding the 1922 | 2022 connection
- » Julie Morrissy will deliver a short presentation
- » Live traditional Irish music will be provided by renowned sean-nós dancer and concertina player, Shannon Dunne ND '98. Shannon will share a selection of traditional dance tunes, airs, and art pieces inspired by the art exhibit.



## EXHIBITIONS

### 2022 MFA Candidates Thesis Exhibition

O'Shaughnessy Galleries  
April 2 - May 14, 2022

This annual exhibition is composed of the culminating thesis projects created by four students graduating from the three-year Masters of Fine Art degree program of the University of Notre Dame Department of Art, Art History & Design.

**Benjamin Craigie**, MFA Sculpture

**Peter Dore**, MFA Industrial Design

**Jonathan Kusnerek**, MFA Ceramics

**James Ostrander**, MFA Painting

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.

During the April 2, 2022, Saturday afternoon reception, the Museum Director will award the cash prize funded by the Walter R. Beardsley Endowment for Contemporary Art to one of the four artists.

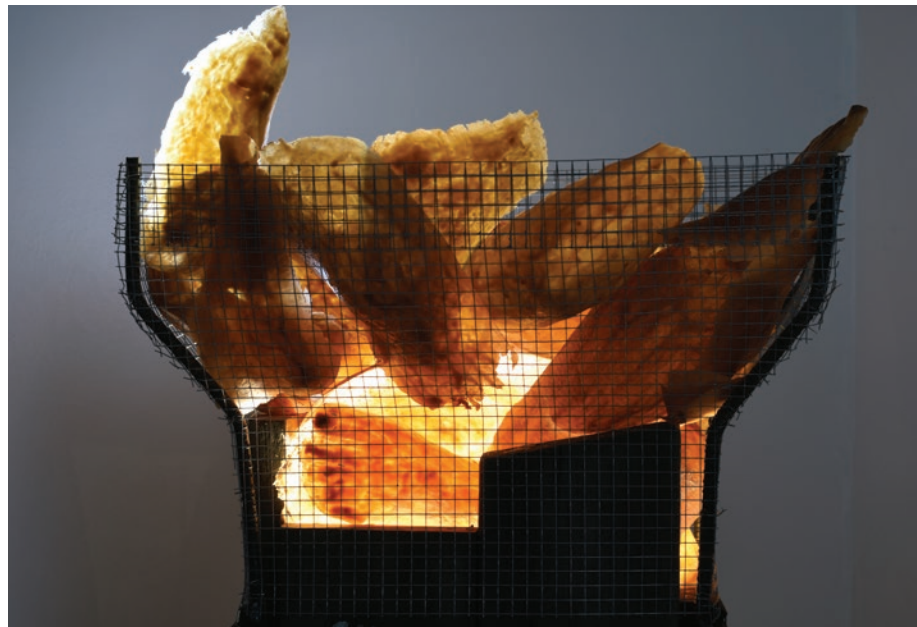
This temporary exhibition is made possible with support from the Humana Foundation Endowment for American Art.



Visitor reading AEGIS text panels in 2021 installation by Milagros Ramirez, MFA Industrial Design



MFA Sculpture candidate, Benjamin Craigie, constructing a wooden box for his installation, *Wax Bodies*, 2022



Benjamin Craigie's internally lit multimedia insert for the wooden box

## EDUCATION

**Grace Song** serves as the inaugural Object-Based Teaching Fellow in the Snite Museum of Art. This fellowship is a new position within Academic Programs, made possible with the generosity and foresight of Snite Museum Advisory Council member Carly Murphy and her mother, Jill Krum. Carly and her mother both found the joy of studying original works of art through the mentorship and teaching of former Curator of Education Diana Matthias.



In addition to honoring Diana's legacy, this position allows the Fellow to broaden skills as a researcher, teacher, and learner while also sharing the learning possibilities that works of art hold with hundreds of Notre Dame students. Grace has noted that this fellowship has helped her more fully transition from being a student to being a teacher. The position has also helped her gain confidence in what she has learned and share it in a way that others can learn, too.

Grace is responsible for lesson planning in collaboration with faculty and teaching classes that require specialized content knowledge and research to execute. Fall semester, Grace shepherded students' learning experiences in about twenty class visits from a range of disciplines—history, American Studies, political science, sociology, gender studies, and mechanical engineering.

When Grace isn't in the Snite, she is writing her dissertation as a PhD candidate in the Department of History. Grace researches U.S.-Korea relations between the Battle of Ganghwa in 1871 and the end of the Korean War in 1953, using visual and material culture—photographs, prints, and consumer objects—as her primary source material. As a historian who spends significant research time in archives, Grace has noted that through this fellowship, "museums have, for me, become more than a repository for art, but a place where I feel like I belong."

Grace brings enthusiasm, excitement, passion, and sheer intellectual curiosity to the position. As the inaugural Teaching Fellow, she is helping us define the position while simultaneously setting a high standard for those who will follow her in this position.

## RELATED EDUCATION EVENTS

*Who Do We Say We Are? Irish Art 1922 | 2022*

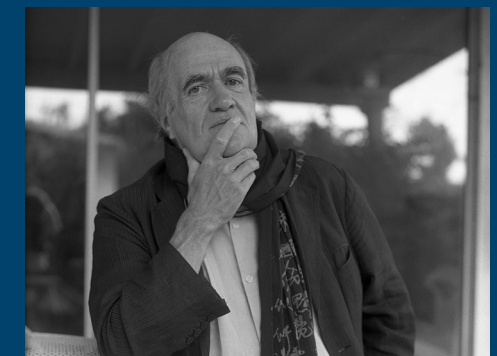


» **Thursday, February 24, 5:30 p.m.**  
**Lecture by Róisín Kennedy**  
Art Historian, University College Dublin



» **Saturday, March 12, 1:00 - 3:00 p.m.**  
**Jam Session with the Music Village**

» **Thursday, March 17, 6:00 p.m.**  
**Cocktail with a Curator** featuring  
**David Acton**, Curator of Photographs



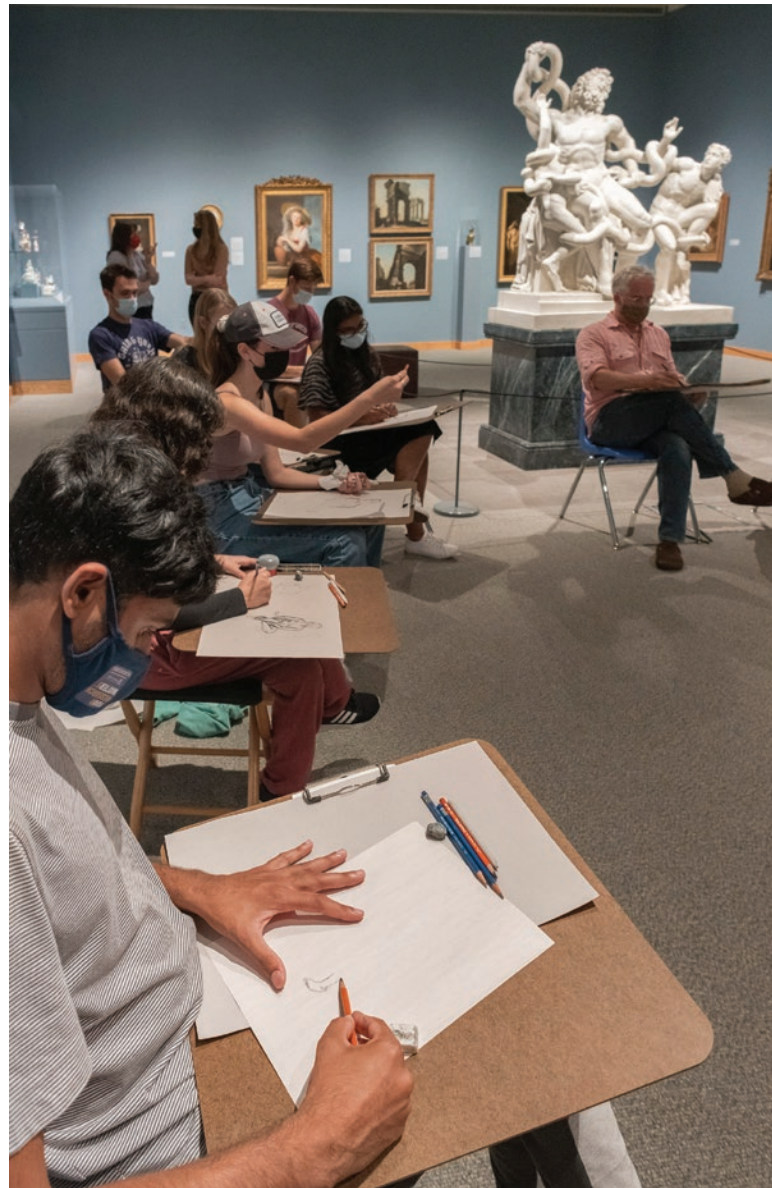
» **Friday, April 8, 3:30 p.m.**  
**Talk and Reading** by Irish novelist  
**Colm Tóibín**

» **Friday, April 22, 3:00 p.m.**  
**Irish Art and Music in Conversation** with  
**The Seamus Egan Project**

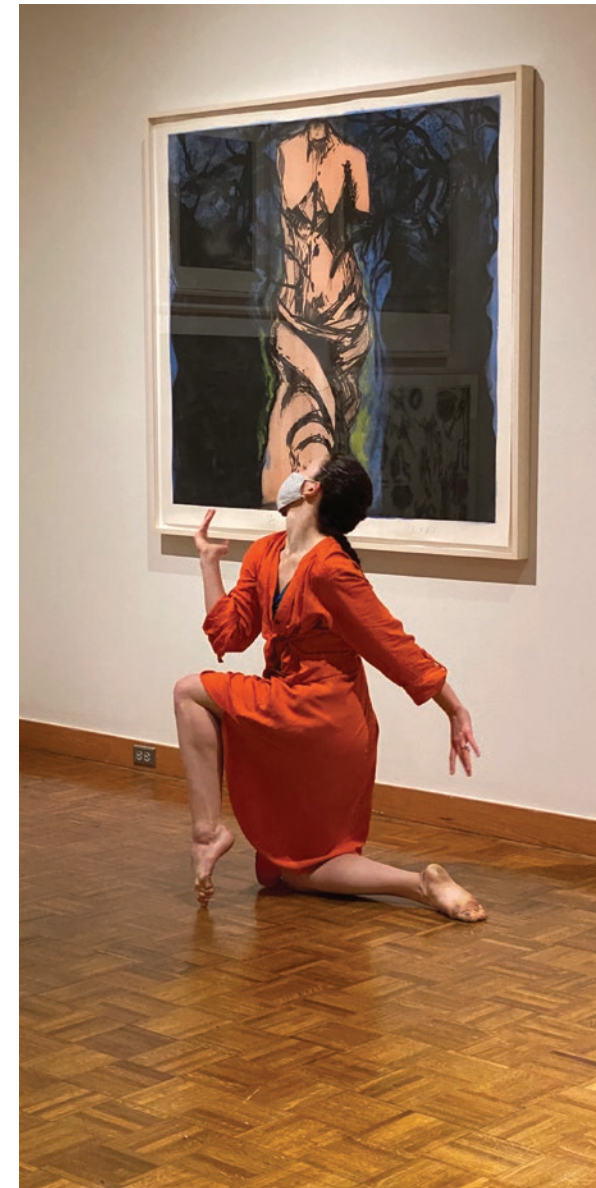
Find more events and programs related to the exhibition and the collection on our website [sniteartmuseum.nd.edu](http://sniteartmuseum.nd.edu).



**UPCOMING EVENTS**



**What's Happening  
at Your  
Snite Museum of Art?**



To stay up-to-date on the latest programs and events, visit our website at [sniteartmuseum.nd.edu](http://sniteartmuseum.nd.edu). While there, be sure to check out our online resources and sign up for our newsletter, which will keep you current on all future Museum events and will also provide you with a dose of art directly to your inbox.



## MUSEUM NEWS

**The birth of the new Raclin Murphy Museum of Art is physically transforming the campus of the University of Notre Dame.** Situated in a sculpture park and near sibling arts facilities in theatre and architecture, with music just a bit further down the road, this area is rapidly evolving as an arts gateway to campus. How noble and inspiring that the arts will be a welcoming presence and spirit to a beloved and storied campus, and conversely a bridge reaching out to the community, and, indeed, the world.

In late autumn, a significant change occurred at this arts gateway entrance as the road north of East Angela Boulevard was renamed from Eddy Street to St. André Way. As many will recall, St. (Brother) André Bessette (1845-1937) was a much loved and admired figure of the Congregation of Holy Cross – and its first saint. For more than forty years he humbly served as a doorman and porter in Montreal, welcoming great numbers. He had vast and insightful experience about welcoming others.

Although two sculptures of St. André by Rev. Anthony Lauck, C.S.C. and by Rev. James Flanagan, C.S.C. are found in the Basilica of the Sacred Heart and on the façade of the Eck Center, respectively, the renaming of the street on which the Museum is being built is a first on campus. It recognizes St. André, specifically, and the Congregation of Holy Cross, generally, as it calls to mind the great importance and grace of inclusivity involved in welcoming others. The Museum is honored that its home address will be on St. André Way and long be inspired to welcome all into this facility and onto campus.

While the change in address is inspiring, the physical changes at the construction site are impressive. By the time this article goes to press, the great steel and concrete skeleton giving form to Phase One of the new Raclin Murphy Museum of Art will be firmly in place. The foundation and stairwell towers were complete in early autumn 2021 and the complexities of steel were initiated in late October. Beginning in December and continuing into January and February 2022 the concrete floors on all four levels will be cast in place. Shortly thereafter, blockwork and walls will commence. All thanks to the good work of many.

What we see passing the site on East Angela Boulevard or venturing up St. André Way will look the same on the exterior for some time to come but inside will be a continual beehive of activity through late 2023. Most of the galleries and education spaces have been planned out in great detail and the search



for the Museum's fixtures and furnishings is underway. So too, are searches for highly specialized vendors that will help us transition the collections from the present Snite Museum of Art to Phase One of the Raclin Murphy Museum of Art under the direction of the Registrar and the Exhibits Team. For the safety and security of Notre Dame's renowned art collections, the care of packing and transportation for works of art travelling but a few blocks is necessarily on par with paintings or sculpture that might be travelling to the other side of the country.

Back at the Snite, the checklists for individual collections are either finalized or under development by the curators. These checklists are foundational to a tremendous number of ensuing plans and decisions. Straightforwardly, these checklists guide all the aforementioned decisions on packing and installation. Further, they define installation needs and gallery layouts, text and interpretative materials; they can even guide a myriad of decisions about paint colors, lighting and gallery furniture. Although the checklists and most of the resulting efforts noted above can be done virtually, one important endeavor is necessarily physical – conservation.

A museum is ultimately a caretaker of a collection intended to be studied and enjoyed for generations, some might say the ages. As such, ongoing conservation is imperative. The Museum is always involved in conservation projects, but the magnitude is understandably greater at a time when the presentation of



a collection is nearing a moment of major change. Many projects can be small and could be thought of as more routine maintenance, but a larger project will involve the skills and training of a specialist. The removal of old yellowing varnish, deep cleaning of sculptural surfaces, addressing the effects of decades (even centuries) on a surface or to the supports of a given work is necessarily time consuming and is usually executed while a work is off public view. If you have ventured into the galleries recently, you may have noticed a few placards sharing that a work is temporarily off view in anticipation of the new Museum.

Finally, it is important to note that you will start noticing some changes to the Snite's current gallery presentations. The current temporary exhibition, *Who Do We Say We Are? Irish Art 1922 | 2022* and the forthcoming *2022 MFA Exhibition* will

be the last in the O'Shaughnessy galleries for the foreseeable future as it is the only viable area for the Museum to do final examinations, prep and pack all the objects to be moved to the new facility. At the end of spring semester 2022, museum staff will be transitioning that exhibition space into much needed preparation space.

These are exciting moments of change and milestones of activity for the Museum, *your* museum. Stay in touch with our progress and share our excitement through our on-line presence through our monthly Director's update and our ongoing camera feed [raclinmurphymuseum.nd.edu](http://raclinmurphymuseum.nd.edu).

Not meaning to wish a day away, we so look forward to welcoming you to the new museum and to campus—a gateway to the University of Notre Dame on St. André Way.



## RECENT ACQUISITIONS

### Works on Paper

**Hendrik Goltzius** is one of the canonical artists in the history of printmaking because of his achievements as an engraver. By varying the pressure placed on the burin, a chisel-like tool used by printmakers, he could create lines that swell and taper, adding a sense of dimension and modeling to his figures. He created his own original designs, but his work as a reproductive printmaker was equally as important for its role in disseminating the ideas of other artists across Europe. At the height of his career, he had a large and prolific workshop.

The Snite Museum recently added a crisp impression of Goltzius's *Saint Jerome*, after Jacopo Palma, made during the artist's so-called "master years" (1590–98). Early in his career, he adopted a mannerist style, exaggerating his subject's anatomy and scale. However, a trip to Italy in 1590–91, where he encountered the work of Raphael among other classicist artists, tempered his approach.

This print is based on a painting by Jacopo Palma featuring Saint Jerome, the early Christian scholar best known for translating the Bible from Hebrew into Latin. Once it was edited at the behest of the Council of Trent, the Vulgate, as Jerome's translation was called, was considered the authentic text to be used in Church. We see the scholarly saint in the wilderness poring over a text and contemplating the Crucifixion. His attribute, the lion, is in the lower left corner, and a skull reminding us of the inevitability of death rests on a stone behind him. The Latin inscription at the bottom reads, "A man who loves piety shuns the soft consolations of life, the deceitful, the delights of songs, and only meditates on Christ with a chaste heart."



Hendrik Goltzius (Dutch, 1558–1617)  
*Saint Jerome*, after Jacopo Palma, 1596  
Engraving, 17 × 11 5/8 inches (sheet)  
Rebecca Nanovic Lin ND '87 Fund  
2021.016.001



Like Jerome studying the lines of his book, viewers were invited to contemplate the lines of Goltzius's print—their width, length, depth, variation, curvature—to translate the abstract marks into a comprehensive image of salvation. Prints such as this were intended to help the faithful in their devotions.

**Stefano della Bella** was born in Florence and studied in Rome, but most of his print production took place in Paris, where he lived for eleven years. He produced over 1,000 etchings during his lifetime, and even after his return to Italy, he continued to send his plates to Paris for publication.

Stefano della Bella (Italian, 1610–1664)  
*A Black Rider*, from the series *Eleven Black, Polish, and Hungarian Riders*, 1648  
Etching, 7 1/4 × 7 1/4 inches (platemark)  
Rebecca Nanovic Lin ND '87 Fund  
2021.021



Carl Wilhelm Kolbe (German, 1759–1835)  
*Girl from Dessau in a Neoclassical Dress*, ca. 1801–02  
Black chalk, 19 × 12 7/8 inches (sheet)  
John D. Reilly Endowment for Excellence  
2021.002

In 1648, the artist created a series of eleven prints published in Paris showing military leaders on horseback, three of which featured Black riders. The Snite Museum has added one of them to the collection. In this view, a dignified man wearing an ornate turban and rich robes sits on a horse fitted with a leopard skin and a feathered halter echoing the decoration of the rider's turban. The horse struts confidently across the foreground, and we can see through his legs into the background where spectators watch other riders gallop and race. A mosque in the right background sets the scene in North Africa.

**Carl Wilhelm Kolbe** attempted to expand his repertoire beyond the landscapes for which he was known into costume pieces in the opening years of the nineteenth century. He produced a series of drawings of young women and girls in their finery and sent them to an engraver, writing, "My intention was to experiment with costume, in which branch of art I am sadly still very weak. I chose the dress of our local middle-class girls because it strikes me as extremely charming."



Charles Louis Lucien Muller (French, 1815–1892)  
*Study for André Chenier*, before 1850  
Black chalk heightened with white, 11 3/8 × 18 3/4 inches (sheet)  
Everett McNear Memorial Fund and the Barbara and Charles Driscoll ND '63 Fund  
2021.011.003



Charles Louis Lucien Muller (French, 1815–1892)  
*Study for Mlle Coigny*, before 1850  
Black chalk heightened with white, 12 1/4 × 18 7/8 inches (sheet)  
Everett McNear Memorial Fund and the Barbara and Charles Driscoll ND '63 Fund  
2021.011.004

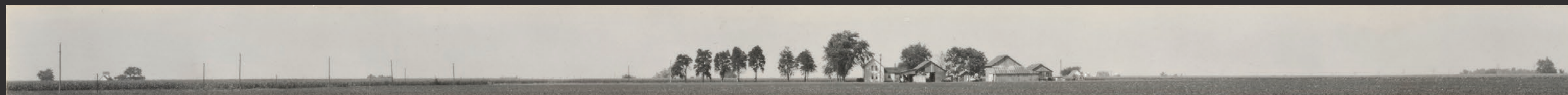
Charming, indeed! In this sheet, we see a slight, young girl with short-cropped, black curly hair from behind, dressed "à la grecque" or "in the Greek manner." The long, simple shift is tied with a ribbon just below the bustline allowing the fabric to fall loosely over her torso to the floor, similar to an ancient Greek chiton. Such fashion was meant to be more liberating and "natural" since it did not require corsets or panniers to shape the figure.

**Charles Muller's** mid-nineteenth-century painting *The Roll Call of the Last Victims of the Reign of Terror* is among the Museum's most popular works. Recently, we acquired five figure studies preparatory to this vast pictorial drama highlighting an episode of the French Revolution. Chief among them is a drawing of the central figure, André Chenier, shown seated on the chair facing right instead of left as in the final composition. Two drawings of Mlle. Coigny show how Muller tested various facial expressions, opening or closing the mouth and relaxing or furling the eyebrows to arrive at a final depiction of fear. The group also includes sketches for the figures of M. Lannes and Mlle. Aucanne.



## RECENT ACQUISITIONS

# Photographs



In 1959, the first solo exhibition of the photographs of **Art Sinsabaugh** was presented by Saint Mary's College in Notre Dame, Indiana. It included evocative and memorable impressions of the Midwestern landscape. Sinsabaugh began making photographs as a boy in Irvington, New Jersey, near greater New York. As a teenager, he worked in a department store photography studio, where he gained technical experience. He continued as a photographer in the Army Air Corps during World War II while posted to the Far East. After his discharge, he became a G.I. Bill student in Chicago at the Institute of Design (ID), the "New Bauhaus." László Moholy-Nagy, Arthur Siegel, and Harry Callahan were among his teachers. After completing a bachelor's degree in 1949, Sinsabaugh began teaching, and in 1952, he took over the I.D. evening studies program in photography.

Sinsabaugh joined the faculty of the University of Illinois at Urbana in fall 1959. Long a city dweller, he was stunned by this small town surrounded by flat farmland. To capture the expansive horizontality of the country, he began experimenting with panoramic photographs. Eventually, Sinsabaugh acquired an old view camera known as a "banquet camera," an instrument developed at the turn of the twentieth century for making expansive photographs of large social gatherings.

*Midwest Landscape #23* is one of the panoramic photographs made with this camera that encompassed short, wide glass plate negatives. To emphasize the breadth and horizontality of his subject even further, the photographer set his focus in the distance and used just a tiny vertical slice of the wide, horizontal plate for the print. A cluster of shade trees encircles this farmstead, which is surrounded by verdant fields of corn and soybeans. At the left, a row of telegraph poles recedes into the distance to mark the country road passing the farm. Islands of faraway trees emerge from the distant plains, marking neighboring farms.

Sinsabaugh's panoramic Midwest landscapes were included in a solo exhibition mounted at the Art Institute of Chicago in 1963, the same year in which his work illustrated a volume of poems by Sherwood Anderson. The Chicago Planning Commission commissioned the artist to create a suite of urban landscapes. For some of these photographs, he used the banquet camera and panoramic format to capture sweeping views of highway exchanges and lakefront. Sinsabaugh's return to Chicago enabled him to go back to the ID for a master's degree. His cityscapes and bucolic views, in a variety of formats, were combined in the solo exhibition of his work at the Museum of Modern Art in New York in 1978.

Art Sinsabaugh (American, 1924–1983)  
*Midwest Landscape #23*, 1961  
Gelatin silver print  
2.8 × 48.3 cm (1 1/8 × 19 inches) Sheet  
Milly and Fritz Kaeser Endowment for Photography  
2021.022.001

In the early 1930s, the versatile artist and educator **György Kepes** pushed creative photography beyond naturalistic representation. He was the son of a farm estate manager in the Hungarian countryside. As a teenager, he attended the Royal Academy of Fine Arts in Budapest, where he studied with the Impressionist painter István Csók. However, Kepes was influenced more by the avant-garde artist and poet Lajos Kassák. For this committed Socialist, painting had become irrelevant compared to photography and film, media that could be efficiently disseminated. Kepes joined the collective that produced *Munka (Labor)*, Kassák's magazine for young, working-class readers, illustrated with geometric design and photography.

In 1930, the artist joined the Berlin studio of László Moholy-Nagy, the Hungarian-born artist and former Bauhaus professor. This shop produced advertising, graphic design, and stage designs for theater and opera. He devoted much of his personal creative activity to photography. In this *Self Portrait*, made at that time, Kepes photographed himself with a miniature camera placed on the floor. He peeks over the edge of a table, posing with

his head near the round hub of a tripod, two round forms in the midst of a web of orthogonal shapes. Seen from below, the splayed legs of the tripod support a view camera. Above them, a window is propped open to reveal the sky beyond. By arranging this linear composition, Kepes transformed an unremarkable setting into a complex architectural and technological space. The geometric design and eccentric viewpoint reflect the photographic influences of Moholy-Nagy and Alexander Rodchenko before him.

In 1937, Kepes accompanied Moholy-Nagy to Chicago. He helped to establish the "New Bauhaus"—the Institute of Design (ID) of the Illinois Institute of Technology—a comprehensive art school founded on the principles of the German academy. As head of the ID Light and Color Workshop, Kepes led students in the exploration of scientific imagery in their photographs. He captured patterns of light and shadow in a city of skyscrapers, made photograms of metal filings patterned by magnets, and created color abstractions by photographing dyes dropped in water. Kepes's book *Language of Vision* considered elements both of visual psychology and rudiments of design. The influential volume prompted an invitation in 1947 to teach at the Massachusetts Institute of Technology, where Kepes worked and taught until his retirement in 1974.



György Kepes (American, born in Hungary, 1906–2001)  
*Self Portrait*, about 1931  
Gelatin silver print  
8.0 × 5.8 cm (3 1/16 × 2 3/16 inches) Sheet  
Milly and Fritz Kaeser Endowment for Photography  
2021.014.001



## NEW ACQUISITION

# Gift of Dimtri Hadzi's Sculpture of Saint (Pope) John Paul II



Dimitri Hadzi (American, 1921–2006)  
*Crucifix*, 1979  
Bronze with stone base  
21 × 13 × 10 inches (including base)  
Gift of Cynthia Hadzi  
2021.01

Although he would become one of the most beloved and well-traveled pontiffs in history, John Paul II, now Saint John Paul II, made his first trip to the United States from October 1–8 in 1979. The trip began in Boston, in no small part owing to the deep ties to Senator Edward Kennedy. However, shortly before the visit it was discovered that a processional cross was needed. Enter the renowned American sculptor, Dmitri Hadzi (1921–2006).

Although his abstract work was included in exhibitions and collections across the globe, Hadzi was also a celebrated studio arts professor at Harvard University.

Hadzi lived and worked for many years in Rome before settling in Boston. Although his language was abstraction, he was influenced by the monumentality of Rome and its history of public art. Hadzi earned an international reputation for his large-scale public projects, so it seems somewhat incongruous that he would be commissioned to create a more intimate-scale figure of the crucified Christ, but his artistic reputation and keen sensitivity to the history of art, were well known and guided the decision.

He met the challenge of both the commission and the aggressive timeline of the impending papal visit with enthusiasm and a can-do spirit. According to a story in the *Harvard Crimson* on Hadzi and the *John Paul II Crucifix*:

*In 1979 the Archdiocese of Boston phoned him 10 days before the Pope was due to arrive to ask him to sculpt a processional crucifix. The artist did it in seven.*

Specifically, the commission required the artist to create a sculpture of the crucified Christ that could be mounted to a staff to create a papal Processional Cross. The commission also allowed for an additional cast to function specifically as a sculpture. Dimitri kept that cast his entire life. It is this remarkable object which has recently been gifted to the Museum by his widow, Cynthia.

Attentive to the sculptor's legacy, Cynthia was made aware of the Museum's unique commitment to Modern and Contemporary sculpture, and, of course the University of Notre Dame's Catholic character led to her gracious and insightful donation. In addition to the sculpture itself, the gift includes a variety of early models for the corpus and a myriad of photographic documentation of the artist at work and the sculpture coming into being.

The Museum is deeply grateful to Cynthia Hadzi and our mutual friend and colleague, Crosby Coughlin, for entrusting the University of Notre Dame with this legacy donation.

## ART LOANS

# Out & About in Paris and New York

The Musée Marmottan Monet in Paris has organized *Julie Manet: La mémoire impressionniste*, the first exhibition dedicated to examining the role of Julie Manet, the only daughter of the Impressionist artist Berthe Morisot and Eugène Manet, in promoting her family's artistic legacy. Included in the display of over one hundred paintings, drawings, sculptures, and prints is the Snite Museum's *Study of a Ballet Dancer* by Edgar Degas, once owned by Julie Manet and her husband, Ernest Rouart. The exhibition will be on view through March 20, 2022, and is accompanied by a fully illustrated catalogue edited by Marianne Mathieu.

Jacques Louis David's chalk drawing, entitled *Portrait of Baroness Jeanin and Her Daughter*, will also be on view in an exhibition organized by the Metropolitan Museum of Art in New York City. *Jacques Louis David: Radical Draftsman* will open August 12, 2022, and run through February 2, 2023. This first-of-its-kind exhibition reunites many related drawings, long since dispersed throughout the world, by one of France's most important artists to chart his artistic achievements and study his creative process. The Snite Museum drawing belongs to a group of late works that the artist made during his exile using his family as models. The catalogue published under the direction of Perrin Stein includes essays and entries by leading scholars Philippe Bord, Louis-Antoine Prat, Benjamin Peronnet, and Juliette Trey.

Edgar Degas (French, 1834–1917)  
*Study of a Ballet Dancer*, 1880–85  
Brown Conté crayon and pink chalk, 9 × 13 ¼ inches (sheet)  
Gift of John D. Reilly ND '63, B.A., '64, B.S.  
2004.053.004

Jacques Louis David (French, 1748–1825)  
*Portrait of Baroness Jeanin and Her Daughter*, 1821  
Black chalk, 5 ¾ × 7 ⅞ inches (sheet)  
Gift of John D. Reilly ND '63, B.A., '64, B.S.  
1996.070.004





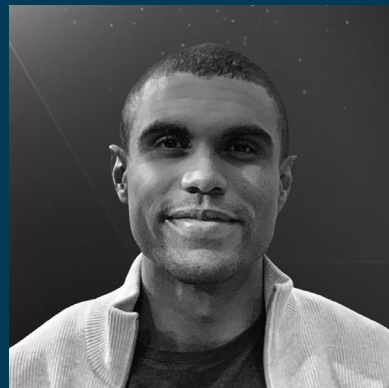
## MUSEUM NEWS

# Four New Advisory Council Members

In consultation with the Museum Director, the Office of the President has invited four new members to serve on the Snite Museum's Advisory Council. Council members are major donors, art collectors, artists, museum professionals, and young alums who advise the Museum Director, support the Museum in achieving its goals, and advocate for the Museum. Their terms began at the early November 2021 Advisory Council meeting.



**Suzanne Eberle, PhD**, is Professor Emerita of Art History at Kendall College of Art and Design of Ferris State University, in Grand Rapids, Michigan. She is a nationally recognized art historian and art educator with expertise in nineteenth- and twentieth-century art. Eberle is a member of the Costume Society of America and the Board of Directors at the Frederik Meijer Gardens & Sculpture Park, where she chairs their Sculpture Advisory Committee. Dr. Eberle lives in East Grand Rapids, Michigan.



**Corey Robinson** has begun his three-year term by filling one of two young alum seats on the Snite Museum Advisory Council. While an undergraduate, he expressed great interest in the visual arts and the Snite Museum of Art but had difficulty fitting any museum volunteer time into his busy schedule. Robinson played football for the University of Notre Dame, served on the Student Athletes Advisory Committee, and was elected student body president at the end of his junior year. After graduating in 2017, Robinson interned at Sotheby's, the well-known New York auction house. He currently lives in New York City, where he works as a reporter and digital correspondent for the NBC Sports Group.



**Brenden Beck** is the Executive Vice President of Sales and Marketing and co-founder of Chicken of the Sea Frozen Foods. A 1990 graduate of the University of Notre Dame and a collector of Modern and Contemporary art, Beck is also involved with the Los Angeles County Museum of Art and the Choctaw Nation of Oklahoma. He is interested in assisting the Museum in expanding its art collection, and, in 2020, he donated a lovely painting of three children by Joseph Morris Raphael (1869-1950), the celebrated American Impressionist.



Another art historian joining the council is **Judith Mann, PhD**, the Curator of European Art to 1800 at the Saint Louis Art Museum in St. Louis, Missouri. A widely published author, Dr. Mann is nationally known for her years of expertise as a museum curator and for her extensive knowledge of Renaissance and Baroque Art.

# Welcome Two New Snite Museum Staff Members



**Jared C. Katz, PhD**  
Associate Curator of the Americas and Africa

In October, Dr. Jared C. Katz was hired as the Museum's Associate Curator of the Americas and Africa, a collections curatorial position formerly held by our deceased colleague, Douglas E. Bradley. Previously, Dr. Katz served as the Consulting Curator for the Art of the Ancient Americas for the Denver Art Museum and as an adjunct faculty member of the University of Denver's School of Art and Art History. Katz holds a doctorate in Anthropology from the University of California, Riverside.

Katz's current project is to plan the installation of the African, Mesoamerican, and Native American galleries for the Raclin Murphy Museum of Art, scheduled to open in fall 2023. After completing that major project, Katz will develop temporary exhibitions on the Ancient Americas for the new Museum and continue researching its renowned collections.

Dr. Katz stated, "I am delighted to be joining the staff at the Snite Museum of Art. As a specialist in ancient Mesoamerican cultures, I am particularly excited to be working with the robust and high-caliber collection of Formative Period artworks at the Museum. As a curator, I am committed to designing galleries and exhibitions that help Museum guests relate and empathize with people from the past and present. I rely on an inclusive approach that elevates a diversity of voices and perspectives in order to make museums more accessible and engaging. To accomplish these goals, I look forward to having meaningful collaborations with my colleagues in the Museum, throughout the University of Notre Dame, and more broadly throughout the regional and national communities."



**Brittany E. Hild**  
Collections Database Coordinator

In November, Brittany E. Hild joined the Museum staff as its new Collections Database Coordinator. She is responsible for entering new information, generating reports, and maintaining the accuracy of the art collection information stored on the EmbARK database software. Hild will also train new museum staff and assist others as needed in using EmbARK along with updating the Museum's entries on Marble.nd.edu (Museums, Archives, Rare Books & Libraries Exploration), the recently launched searchable website created in collaboration with the Hesburgh Libraries.

Hild holds a Master of Letters in Museum and Gallery Studies (MLitt) from the University of St. Andrews, Scotland. Her last position was as Senior Collections Technician for SEARCH, Inc., a cultural resource management firm, where she focused on working with the nautical collection of the Naval History and Heritage Command in Richmond, Virginia.

When asked why she entered the profession, Hild said, "While getting my undergraduate degree, I interned at the National Museum of Ireland, helping with their large-scale collections move, and I fell in love with museum collections management. During my graduate program in Museum and Gallery Studies, I became fascinated with collections database systems, and the potential they hold. As someone who loves museums, I appreciate the capacity of database systems to make collections accessible to all, with the added bonus that working with the database system lets me discover the hidden pieces in the collections."



# FRIENDS of the SNITE MUSEUM of ART

Our **40<sup>th</sup>** Anniversary Dinner  
CELEBRATING OUR PAST, EMBRACING OUR FUTURE



Co-chairs of the Christmas Committee were Board members Dru Cash and Maura Ratigan (center). They organized twenty-two volunteers over a nine-month preparation period. At left is Board member Amy Tyler, who designed and fired the porcelain commemorative souvenir. At right is Board member Juliane Morris who created the video montage that captured the forty years of honorees and events.

## 2021 Christmas Benefit Donors

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Michael Riemke  
Amy & Matt Tyler



This 40th Anniversary Benefit Dinner was held at the historical Palais Royale Ballroom with over 200 guests in attendance. We are ever thankful to the community for their generous support of our art education programs.



Kelly (Murphy) Bellinger reflected on her family's philanthropy for our community and Notre Dame beginning with the "Morris Sisters"—her grandmother, Ernestine Raclin, and her great aunt, Mary Lou Leighton.



University of Notre Dame sophomores Nathan Cole (left) and Daniel Kraemer (right), dressed to look the part as turn-of-the-century doormen, greeted guests coming and going from the Palais Royale.



## How the Friends Christmas Benefit Dinner Supports Art Exploration and Our Community

For an organization to flourish four decades after its founding and continue to serve the community in positive and impactful ways is quite a feat. When the focus of that organization is the visual arts, those forty years of work and success are an admirable accomplishment, indeed. The Friends of the Snite Museum of Art can claim that success as it looks to the future.

The Friends assumed responsibility for welcoming guests and hosting receptions for exhibition openings and programs, and, in so doing, released the Museum staff to attend to other duties. When the Friends took on these roles, it helped the Museum with much-needed support and offered a platform to build awareness of the Museum and its membership organization.

In 1981, the group hosted the inaugural Friends Annual Christmas Benefit Dinner on the first Thursday of December. Pat Decio envisioned an event that included a lavish setting, high fashion, and fine dining. Her husband, Art, built support for the event, managed the guest list, and invited members of the Congregation of the Holy Cross and other community members. Intended to be the signature fundraiser for the group, The Benefit Dinner is now recognized as the community event to usher in the holiday season.

Rev. Theodore Hesburgh, C.S.C. was among the most notable and popular of the guests. He attended the dinner every year to honor those who had been generous to the Museum. Even after he retired in 1987, Father Ted never missed a Christmas Benefit, and guests eagerly anticipated his joyous arrival each year. This annual event averages 250 enthusiastic and supportive



**New members that assumed office with the 2021 Annual Election are:** Velshonna Luckey, Jacqueline Rico, and Joe Segura. (Nivas Vijay - not present in photo) They will serve a three-year term.

attendees who make a sparkling night of it—cherishing old friends and making new ones in an exquisite holiday setting, all in the name of advocacy for the arts.

The Christmas Benefits initially took place in the Snite Museum in galleries transformed by the Friends and staff for the gala event. In 2001, when Chuck Loving became the Museum director, he moved the Benefit venue offsite to better protect the art and offer more convenient parking options for guests. Benefits were held under the Golden Dome in 2002 and 2003; in the DeBartolo Performing Arts Center from 2004 to 2014; at the Morris Inn in 2015 and 2016; and most recently at the Palais Royale in downtown South Bend.

Funds raised through the Christmas Benefit have supported the Museum two-fold. In the early years, proceeds were used to build the Museum's collection. About 70 works were acquired between 1981 and 2000. With their imprint firmly placed on the collection, the Friends then shifted focus to supporting the Museum's education programs that touch the lives of our region's children and adults through school tours, family days, and other activities. Today this is their objective.

The Christmas Benefit offers the Museum and Friends an opportunity to honor the people who have a significant impact on our community through the visual arts. This year, the honorees of the Benefit Dinner are all previous honorees over the event's forty-year history. The chairs of the 2021 Christmas Benefit Dinner were Dru Cash and Maura Ratigan who oversaw twenty-two dedicated volunteers!

— Juliane Kristine Morris, Friends Board Member

### Friends of the Snite Museum

#### Annual Meeting Notice

**Monday, May 16, 2022 at 5:00 p.m.**

Ashbaugh Education Room, The Snite Museum

The annual meeting and election of officers will be held following the regular May board meeting. The election results are announced at the end of the meeting. Members are welcome to attend this meeting, though advance reservations are required.

All members of the Friends of the Snite Museum are eligible to nominate board members using a form available by contacting the Friends office by March 1, 2022.

For more information on the membership organization or how to join, please call 574-631-5516.

## FRIENDS of the SNITE MUSEUM of ART



### William Tourtillotte

One of the newest members of the Friends of the Snite Board is William "Bill" Tourtillotte. Bill has been involved in the local art community for over thirty years. Together with his wife Julie, Chair of the Art Department at Saint Mary's College, and their son Henry, the family maintains an eighteen-acre organic farm and an art studio near Potato Creek State Park.

Bill grew up in Clearfield, Pennsylvania. While still in high school, he started college at the Cleveland Institute of Art. As a condition of receiving his high school diploma, he was required to pass his freshman year of college, an experience he described both as a great opportunity and a challenge. With his Bachelor of Fine Arts degree completed, Bill went directly to graduate school at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. He met Julie at Cranbrook, and after they received their MFA degrees, they relocated to this area to work at Saint Mary's College. In addition to working at Saint Mary's College, Bill has taught at Holy Cross College, Purdue University, and the University of Notre Dame. Since 2015, he has been a Lecturer in the Fine Arts Department of the Raclin School for the Arts at Indiana University South Bend. His primary areas of interest and practice are printmaking and letterpress.

Education and art are strong passions for Bill, ones he has pursued not only in a traditional classroom setting but beyond the campus. He describes art as his "operating system" since it informs and influences almost everything in his life. Bill has used art education as a healing and calming force for various

audiences who have benefited from a shift in focus away from negativity toward a safe and positive place. One such experience was teaching drawing at the Westville State Penitentiary; those art classes enabled his students to experience a different sense of freedom and expression, a change he could see reflected in his students' work. Murals painted by his students at the St. Joseph County Juvenile Justice Center offered another example of how art can change people's perceptions and engagement with the world.

Bill's connection to the Snite Museum of Art goes back many years. As an art educator, he has always included the Museum as part of his students' experience and coursework. Working with Sarah Martin and her predecessor Jackie Welsh, Bill has also been a partner in the Snite Museum's High School Apprentice Program, one of the initiatives funded by the Friends. Not surprisingly, Bill enjoys seeing new and evolving talent showcased at the Museum's MFA exhibitions; other favorite works are housed in the Ashbaugh Decorative Arts Gallery.

Cindy Dunn, a previous Friends Board member and a former student of Bill's, recruited him to join the Board. In his short tenure so far, Bill has been a part of the membership/marketing and the nominations committees. The South Bend area and the Friends are fortunate to have Bill as part of our community. His passion for art and education truly fit the mission of the Snite Museum of Art.

— Michael Riemke, Friends Board Member



# FRIENDS *of the* SNITE MUSEUM *of ART*

*Memberships support art education outreach programs.*

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## 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.

The following tributes and memorials were received from July 1, 2021, to December 17, 2021.

#### IN MEMORY OF

**Roger Aiello**  
by John Snider and Betty Gallagher

**Adrienne M. O'Brien Beattie**  
by Frank and Fes Smurlo

**Laurence Broderick**  
by Frank and Fes Smurlo

**Mary Ellen Monahan Fahy**  
by Frank and Fes Smurlo

**John Kubinski**  
by John Snider and Betty Gallagher

#### IN HONOR OF

**Thomas James Melby**  
by John Snider and Betty Gallagher

**Peter Thomas Paprocki**  
by John Snider and Betty Gallagher

**Milann Siegfried**  
by W. R. and Sue Shaffer Timken, Jr.

#### We will miss our FRIENDS who recently passed

**Roger Aiello** - member since 2016

**Richard A. E. Atkinson** - member since 1988

**Harold Lowe** - member since 2016

**Sam Mirkin** - member since 1988

**Gene Pendl** - member since 1988

**Gary Wuslich** - member since 2017



Unidentified artist (Cuzco, Perú)  
*Virgin of the Immaculate Conception with Saints, Angels and Indigenous Donor*, 18th century, Oil and gold on canvas. Courtesy of the Carl & Marilyn Thoma Art Foundation. (photo by Jamie Stukenberg)

## Become a Friend of the Snite Museum of Art

Join or renew online at [giving.nd.edu/snite](http://giving.nd.edu/snite)

### MEMBERSHIP LEVELS and PRIVILEGES

- Associate Member for one Student (14-25) or Senior (60+)** . . . . \$50
- Membership card with borrowing privileges at the Hesburgh Libraries (if you live within a fifty-mile radius)
  - 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
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### 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.

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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/](http://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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*Art Handler*

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## INFORMATION

Snite Museum of Art  
University of Notre Dame

(574) 631-5466  
sniteartmuseum.nd.edu



## GALLERIES OPEN

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



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SNITE MUSEUM of ART

Front cover image:  
Martin Gale (British, b. 1949), *Women's Work* (detail), ca. 2000  
Oil on canvas, 44 × 40 inches (canvas), On loan from The O'Brien Collection



**SNITE MUSEUM OF ART**

University of Notre Dame  
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Berenice Abbott (American, 1898-1991)  
*James Joyce, 1928*  
Gelatin silver print, 13 ½ × 10 ¾ inches (frame)  
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2021.003

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