

Calendar *of* Events

August – December 2010

The Snite Museum of Art
University of Notre Dame

ENDOWED FUNDS

Edward M. Abrams and Family Endowment for the Snite Museum
Marilynn and James W. Alsdorf Endowment for Ancient, Medieval, and Early Renaissance Art
Ashbaugh Endowment for Educational Outreach
Walter R. Beardsley Endowment for Contemporary Art
The Kathleen and Richard Champlin Endowment for Traveling Exhibitions
Mr. and Mrs. Terrence J. Dillon Endowment
Susan M. and Justin E. Driscoll Endowment for Photography
Mr. and Mrs. Raymond T. Duncan Endowment for American Art
Margaretta Higgins Endowment
Humana Foundation Endowment for American Art
Milly and Fritz Kaeser Endowment for Photography
Fritz and Mildred Kaeser Endowment for Liturgical Art
Lake Family Endowment for the Arts of the Americas, Africa and Oceania
Lake Family Endowment for Student Internships
Lake Family Endowment for the Snite Museum Library
Rev. Anthony J. Lauck, C.S.C., Sculpture Endowment
Virginia A. Marten Endowment for Decorative Arts
J. Moore McDonough Endowment for Art of the Americas
Everett McNear Memorial Fund
Bernard Norling and Mary T. Norling Endowment for 18th- and 19th-Century Sculpture
Rev. George Ross Endowment for Art Conservation
John C. Rudolf Endowment for the Snite Museum
Frank and Joan Smurlo American Southwest Art Endowment for Excellence
Snite Museum General Endowment
John Surovek Endowment
Anthony Tassone Memorial Art Fund
William L. and Erma M. Travis Endowment for the Decorative Arts
The Alice Tully Endowment for the Fine and Performing Arts

INFORMATION

Snite Museum of Art, University of Notre Dame
(574) 631.5466
sniteartMuseum.nd.edu

Galleries open:

Tuesday and Wednesday
10:00 a.m. – 4:00 p.m.

Thursday through Saturday
10:00 a.m. – 5:00 p.m.

Sunday
1:00 p.m. – 5:00 p.m.

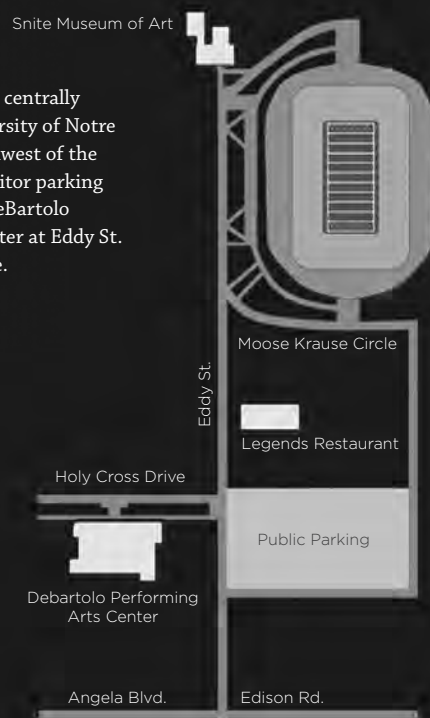
Closed Mondays and major holidays
Free admission — open to all

Front cover image
Louis XV Ormolu-Mounted Covered Table Fountain with Two Swans, circa 1755-60
Meissen, Germany — details on page 20

Back cover image
Promising the Past #2, 1995
by Martina Lopez (American, born 1962)
Cibachrome print, 50 x 40 inches
Gift of Bill (ND '65) and Ann Marie McGraw
2009.047.045

MAP

The Snite Museum is centrally located on the University of Notre Dame campus, northwest of the football stadium. Visitor parking is available east of DeBartolo Performing Arts Center at Eddy St. and Holy Cross Drive.



FROM THE DIRECTOR

Longtime Colleagues Jackie Welsh and Steve Moriarty Retiring

Two Museum colleagues retire this summer: Curator of Education, Public Programs, Jacqueline H. Welsh and Milly and Fritz Kaeser Curator of Photography Stephen R. Moriarty.

I thank Jackie for the very fine job that she has done for the past ten years, during which time she has furthered the service mission of Notre Dame by promoting education to community audiences in creative ways:

She directed a collaboration between Chicago artist Bernard Williams and young people of ND's Robinson Community Learning Center resulting in the colorful mural which became the identifying design for the Center.

In collaboration with Notre Dame's Institute for Latino Studies, she created nine annual celebrations in the Museum focusing on artist installations for Day of the Dead, a Mexican tradition and holiday.

Jackie designed and implemented JumpstART, a kindergarten to 4th grade education program directly linked to their curricula. This successful program has been particularly valuable for teachers and children in Title I- funded schools.

More recently, Jackie brought an innovative teaching method called Visual Thinking Strategies to selected public and Catholic schools, where it has met with their enthusiastic adoption.

She also created a summer apprentice program for talented high school students to work side-by-side with professional artists and ND faculty. The apprenticeships assist the aspiring artists in considering art as a college major as well as careers as artists.

Throughout her years of service Jackie has communicated her love of art and creativity to many, many people, most of whom will fondly remember her fun-loving personality as well as her dedication to teaching and community service.

Steve Moriarty retires after a twenty-year Museum career: first as Museum photographer and then as curator of photography. His initial curatorial accomplishment followed years spent researching and organizing the Fritz Kaeser photography archive placed with the Snite Museum, resulting in the *Fritz Kaeser: A Life in Photography* exhibition and catalog. Kaeser's widow, Milly, was so



Jacqueline H. Welsh



Stephen R. Moriarty

pleased with the project that she established an important Museum endowment for the acquisition of photographs. That project was followed by an even greater undertaking: organizing and researching the Janos Scholz Collection of over 5,000 19th-century European photographs. This culminated with the beautiful *A Gift of Light: Photographs from the Janos Scholz Collection* exhibition and catalog.

Steve's influence on the development of the collection is seen in notable acquisitions of Modern, contemporary and Latin American photography—as well as welcomed attention to women photographers. Many of these images were featured in his most recent exhibition and catalog: *Darkness and Light: Death and Beauty in Photography*.

Steve curated numerous other exhibitions drawn from the permanent collection or borrowed from regional and national artists. He also served as liaison for numerous important photography exhibitions organized by other major American and international Museums.

He taught a very popular ND class on the history of photography, which featured class sessions in the Museum wherein students directly studied collection photographs. As an accomplished documentary photographer, Steve brought a wealth of technical and visual expertise to the classroom. In this regard, we are proud to have ten of his photographs in our permanent collection.

We trust that retirement will provide Steve with more time to pursue photography, and Jackie to continue painting. Both plan to spend more time with their families and to travel. The Museum staff joins me in thanking them for their many contributions and in wishing them productive, healthful and joyful retirements.

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



Ricardo Pau-Llosa — poet, critic, curator, professor and collector — will speak in the Museum on Sunday, August 29 at 3 p.m.

Parallel Currents

Highlights of the Ricardo Pau-Llosa Collection of Latin American Art

O'Shaughnessy West Gallery
August 29 to November 14, 2010

The Museum is pleased to exhibit contemporary Latin American artworks from the collection of Ricardo Pau-Llosa, Cuban-American poet, critic, curator, professor and collector.

Pau-Llosa has created an original model of art criticism which establishes that Latin American art is distinct from parallel currents in Europe and the United States because of the high presence of metaphor, metonymy and synecdoche in its images.

Within his exhibition catalog essay, Pau-Llosa observes:

I think of my home and collection as a tribute to memory theaters, those vanished wonders that historian Frances Yates elucidated in *The Art of Memory* (1966). Memory theaters resulted from an architectural conception of the imagination... the mind turned into a room filled with symbolic language, memory grided and registered, so that the person entering the theater could glance upon the panoply and have refreshed all that he had forgotten he knew... Latin America's art, so rooted in explorations of the Infinite, the Theatrical, and the Oneiric, is inseparable from a sense of memory and imagination as inhabitable spaces.

Pau-Llosa was a senior editor of *Art International* from 1982 to 1994, North American editor for *Southward Art*, and a contributor and advisor to the encyclopedic *Dictionary of Art*, 1996. A frequent lecturer at major art Museums such as the Art Institute of Chicago, his art criticism has appeared frequently in visual art periodicals and journals, and he has served as a juror and curator in various international biennials and group exhibitions. He has written major critical essays on the art of Rogelio Polesello, Jesús Rafael Soto, Olga de Amaral, Fernando de Szyszlo, and other Latin American masters.

Pau-Llosa has also published six books of poems and has been published in *American Poetry Review*, *Indiana Review*, *Iowa Review*, *Kenyon Review*, *New England Review*, *Notre Dame Review*, *Partisan Review*, *Southern Review*, *Valparaiso Poetry Review* and within numerous anthologies.



Flores, 1982
Antonio Henrique Amaral
Brazilian, born 1935
oil on canvas
49 x 49 inches
Collection of Ricardo Pau-Llosa



After the Conquest, 1984
Maria Brito
Cuban, born 1947
mixed media (primarily painted wood)
height 46 inches
Collection of Ricardo Pau-Llosa



Recent Gifts from the Dr. William McGraw (ND '65) Photography Collection

O'Shaughnessy Galleries II and III
August 15–November 14, 2010

Sunday, August 29 opening reception from 2–4 p.m.

This exhibition will consist of selections from a recent and very generous gift of forty-nine contemporary photographs from the collection of Dr. William McGraw '65 of Indianapolis. The donation includes examples by some of the most important artists of the recent period; including Sally Mann, Shelby Lee Adams, Robert and Shana ParkeHarrison, Richard Misrach, Terry Evans, Abelardo Morrell, and Michael Kenna. Many of the artists are new to the collection, such as Martina Lopez, Keith Carter, James Fee, and Rocky Schenck. The styles range from straight documentation to surrealism.

New Mothers, 1989
Sally Mann
American, born 1951
gelatin silver print
8 x 10 inches
Gift of Bill (ND '65) and Ann Marie McGraw
2009.047.008



Documenting History, Charting Progress and Exploring the World Architecture in Nineteenth-Century Photographs from the Snite Museum Collection

Milly and Fritz Kaeser Mestrovic Studio Gallery
September 5 – October 31, 2010

Heavily represented in collections of 19th-century photographs, architectural photography provides insights into major themes of the period: industry, technology, exploration, exoticism, documentation, preservation, history, and nationalism.

Architecture lent itself to the long exposure times required by the early photographic processes and was a subject used extensively by the first generation of photographers. A genuine understanding of the first decades of architectural photography needs to allow for the relevant technical parameters of production, but also demands that each photographic image of architecture be studied as a primary visual document and, as well, as an aesthetic object.

This exhibition of selections from the Janos Scholz Collection of 19th-Century European Photography affords an opportunity for this multi-faceted exploration. Nearly 10,000 in number, the Collection includes representative examples of significant categories of 19th-century photography with particular strength in architecture. Most of the material originates from France and England, but the rest of the world is included. Driven more by the curiosity of a social historian than by the eye of a connoisseur, this exhibition reveals the wealth of information captured by 19th-century photographers as they turned their lenses toward architecture.

The guest curator of this exhibition is Micheline Celestine Nilsen, assistant professor of art history, Ernestine M. Radin School of the Arts, Indiana University South Bend. Nilsen is writing a book this topic and organizing an early-October conference. See page 27 for more information on the October 3-4 conference.

Forth Bridge from the North, 1890
James Valentine & Sons
(British, 1880–1969)
albumen silver print
8.125 x 5.25 inches
Janos Scholz Collection of 19th-Century European Photographs
1985.011.015.A

EXHIBITIONS

Body and Soul: Life, Death and Wellness in Ancient Mexico: The Reinstallation of the Mesoamerican Gallery

In commemoration of the bicentennial of independence from Spain in 1810 and the centennial of the Mexican Revolution in 1910, a re-installation of the Mesoamerican Gallery, to be cosponsored by the Consul General of Mexico in Chicago, Amb. Manuel Rodríguez Arriaga, entitled *Body and Soul: Life, Death and Wellness in Ancient Mexico* is scheduled for September 2010.

The exhibition will be drawn from the Museum's large collection of human figurines sculpted from Olmec to Aztec times, 1600 BCE to AD 1521. It will illustrate classic poses, the faded (or now-invisible to the naked eye) body paint that depicts the ancient Mexican soul, a variety of medical conditions, hairstyles and costume elements associated with human sacrificial victims. The re-installation will add some fifty pieces, not now on exhibition, to the gallery.

The re-installation is curated by Douglas E. Bradley, curator, Arts of the Americas, Africa and Oceania. It draws upon his thirty years of collecting Olmec and ancient Mexican human figurines and interpreting their multiple functions, religious body paintings and ornamentations through the lens of his photographic research using ultraviolet light to reveal faded body painting.

The Olmec civilization, the mother culture of Mexico, set the cultural template for three thousand years in Mexico and was the first to begin using figurines around 1800-1600 BCE. Ranging from idealized naturalism to abstract stylization, the figurine types appear to be united over that span by two patterns of (invisible) paint rendered now visible only with UV light photography. That both patterns appear to be present on every such figurine demands profound interpretation. Because the archaeological connection is clear, Curator Bradley has used well-documented Aztec beliefs, recorded after the Spanish conquest, to interpret the faded paintings found on pre-conquest figurines to be soul paint.



Standing double-headed female figurine with skirt
Early-Middle Pre-Classic periods, 1300-800 BCE
Tlatilco Culture, Puebla, Mexico
slipped and painted earthenware
4 x 1.75 x 0.75 inches
Acquired with funds provided by Dorothy Griffin
2005.001.030



(Clockwise from top left) Shelly Williams, Antonio Rivas and Laura Rose are just a few of the ND students who participated in a similar class taught by Prof. Joanne Mack in 2006. Each "guest curator" stands next to the display of Native American objects that he or she selected, researched and described in exhibition text panels and labels.



Displaying Native American Arts Student Selections from the Permanent Collection

O'Shaughnessy Galleries
December 19, 2010-January 30, 2011

Serving as guest curators, university students enrolled in the Native North American Art History course, taught by Dr. Joanne Mack, curator of Native American Art and associate professor of anthropology, will choose some fifteen pieces from the permanent collection to show the diversity of this art. Because an important issue in Native American art history is how accurately their art is exhibited, this show provides the opportunity to grapple with exhibiting it appropriately.

Each individual or student pair focuses on themes including the effect that the commercial market might have on Native American art, the continuity of artists' uses of certain techniques, materials and designs, as well as the necessary caution in interpreting the meaning of particular motifs of other cultures, and the diversity of contemporary Native American art.

Students will work with Museum staff in designing and installing their exhibits; they will also write the labels and explanations for them. Both are important aspects of the show and the class, since the issue of how a Museum presents the art of other cultures is of utmost concern to curators, anthropologists, artists and organizations. This show provides the opportunity to view objects seldom displayed and to better understand issues within Native American art history.

UPCOMING EXHIBITIONS



The Feddersen Collection of Rembrandt Etchings

O'Shaughnessy Gallery III
January 9 to February 27, 2011

This exhibition will be drawn from the group of seventy highly important etchings by Rembrandt Harmensz van Rijn (Dutch, 1606–1669) donated to the Museum in 1991 by Mr. and Mrs. Jack Feddersen of Elkhart, Indiana. The Feddersen Collection includes examples of some of Rembrandt's most famous biblical images. These fragile works on paper cannot be exposed to light for extended periods; therefore, selections from the collection are placed on view only periodically and for brief durations.

Charles Rosenberg, professor of art history, is in the process of researching and writing a comprehensive catalogue of the Feddersen Collection.

Self-Portrait in a Velvet Cap with Plume, 1638
Rembrandt Harmensz van Rijn,
Dutch, 1606–1669
etching
5.28 x 4.06 inches
Gift of Mr. and Mrs. Jack F. Feddersen
1991.025.001

John Bisbee Sculptures

Milly and Fritz Kaeser Mestrovic Studio Gallery
January 23 to March 6, 2011

John Bisbee (American, born 1965) is a Maine sculptor who has spent decades exploring the artistic possibilities of nails. He creates sculptures of various sizes and forms using metal nails that range in size from brads to railroad spikes and in color from silver to rust.

Bisbee is a Bowdoin College art instructor who received his B.F.A. from Alfred University in 1990 and in 1992 attended the Skowhegan School of Painting and Sculpture, Skowhegan, Maine. His sculptures have a regional reputation acquired through artist residencies, juried exhibition awards, gallery exhibitions, and acquisitions by visual arts organizations in Maine, Massachusetts, New Hampshire, and New York. More information about the artist and his work can be found at www.bowdoin.edu/faculty/j/bisbee/

The exhibition at the Snite Museum is made possible through the generosity of Mr. and Mrs. Robert S. Nanovic '54.

19th-Century Landscape Photography

Scholz Family Works on Paper Gallery
February 13 to March 27, 2011

A small exhibition of images selected from the Janos Scholz Collection of 19th-Century European Photography by guest curator Micheline Celestine Nilsen, assistant professor of art history, Ernestine M. Raclin School of the Arts, Indiana University South Bend.

The Falls of Tivoli, Italy ca. 1858-1860
Robert Macpherson
British, 1811–1872
albumen silver print
16.623 x 12.25 inches
The Janos Scholz Collection of 19th-Century European Photographs
1979.122.001



2011 BFA/MFA Candidates' Theses Exhibition

Milly and Fritz Kaeser Mestrovic Studio Gallery
and O'Shaughnessy Galleries
April 3–May 22, 2011

An exhibition of the theses art projects created by the May 2011 degree candidates of the art studio program. The opening reception will be held on the afternoon of Sunday, April 3, 2011.

Selections from the Greco-Roman Antiquities Collection

Scholz Family Works on Paper Gallery
April 10 to May 15, 2011

Seminar students of Associate Professor of Art History Robin F. Rhodes will curate this exhibition of objects selected from the Snite Museum of Art Collection of Greco-Roman Antiquities.

Head of a Roman Matron, ca. 50 BCE–50 CE
Unidentified artist
Roman
marble
11.14 x 8.23 x 8.31 inches
Gift of Mr. and Mrs. James W. Alsdorf
1985.067.013



Photograph by James Marshall and Joanna Eldredge Morrissey



Rove, 2002
John Bisbee
American, born 1965
One ton of welded 12-inch spikes

RECENT ACQUISITIONS

Two Friends Collect African Art:
The Lee and Navin Donations

Two men who began collecting traditional African art, while working there in the 1970-80s, made important donations of 19th- and 20th-century Democratic Republic of Congo arts to the Museum in December 2009. The 19-piece gift of husband and wife Richard and Susan Lee creates impressive strength in two areas, Kuba royal masks and Kongo sculpture, and adds pipes, weaponry and metal currency forms from groups that neighbor both kingdoms. The 23 pieces given by Robert E. Navin greatly expand the Museum's weaponry and metal currency holdings, while also adding a Kuba mask, a Chokwe pipe and a 19th-century French crucifix, which was used as an authority symbol by a Kongo ruler.



Mukyeem elephant mask, 1940-60
Kuba people, Democratic Republic of Congo
raffia cloth, cowrie shells, glass beads, animal skin, wood
20.5 x 19 x 24.5 inches with raffia fringe
Gift of Richard and Susan Lee
2009.063.005

One of the most visually powerful objects of the Lee donation is the *mukyeem* mask that depicts the Kuba king as an elephant, a symbol of might and power throughout Africa. The two other Kuba masks—the *mbwoom* helmet mask that represents either the Pygmy people or Kuba commoners, and the *pwoom itok* enforcer mask—are very old and fine works, as well.

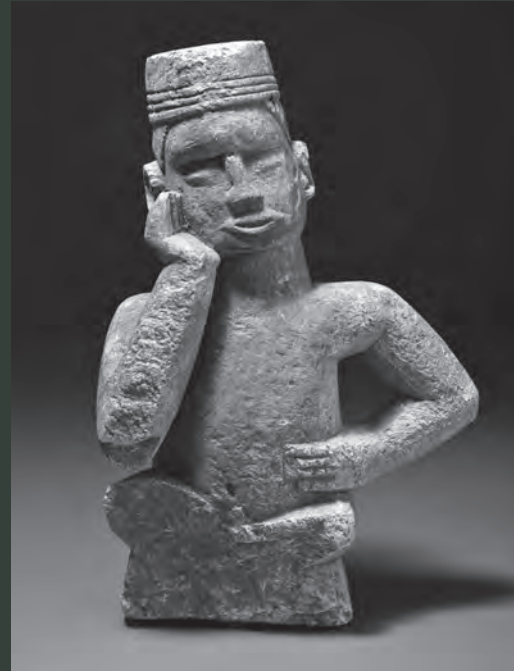
The Museum has long had holdings in Kongo art with Christian iconography, but the Lee donation adds true Kongo funerary art forms: the soapstone, seated funerary figure (*ntadi*), an image of a Kongo ruler bemoaning the living who have yet to join the ancestors; and a ceramic water bottle now a funerary item bearing life/death symbolism.

Mbele a lulendo sword of life and death, 1800-1900
Kongo people, Democratic Republic of Congo/Angola
wrought iron, ivory
34.13 x 6.5 x 0.75 inches
Gift of Richard and Susan Lee
2009.063.016

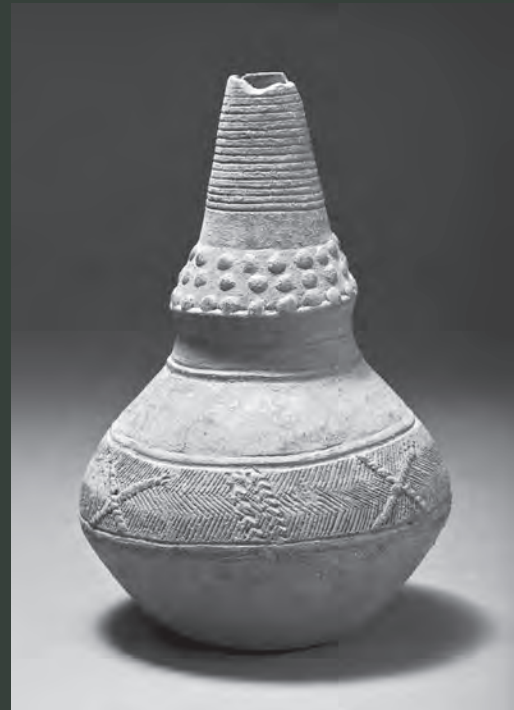
Authority ax, 1850-1925
Songye people, Democratic Republic of Congo
iron, wood, copper sheet
16.75 x 9 x 2.25 inches
Gift of Richard and Susan Lee
2009.063.009



Pwoom itok mask, 1900-40
Kuba people, Democratic Republic of Congo
wood, raffia cloth, pigment
13.13 x 13.13 x 11.38 inches
Gift of Richard and Susan Lee
2009.063.018



Ntadi seated figure of a ruler, 1850-1925
Kongo people, Democratic Republic of Congo/Angola
soapstone
ruler, 1850-1925
12.75 x 8 x 4.38 inches
Gift of Richard and Susan Lee
2009.063.007



Water bottle, 1875-1950
Yombe Kongo people, Democratic Republic of Congo/Angola
incised and modeled terra cotta
10.5 x 6.5 inches
Gift of Richard and Susan Lee
2009.063.001



C. Lamote taken in the Territory of Lulua, District of Lulua, Province of Kasai. Copyright Congopresse 1934.

In the image above, the man in foreground wears the sword and sheath with belt as seen below.



Sword and sheath with belt, 1900-1925
Salampasu people, Democratic Republic of Congo
iron, wood, raffia fiber
23 x 2.63 x 1.63 inches (sword)
Gift of Richard and Susan Lee
2009.063.008

RECENT ACQUISITIONS

Two Friends Collect African Art:
The Lee and Navin Donations, *continued*

Several of the Navin weapons are throwing knives—elegant sculptural forms with avian symbolism that is a metaphor for their quick, deadly flight to intended targets in battle.

Three Mbole or Tetela stabbing swords have heavily-weighted cast or forged iron pommels to add momentum to the warrior's thrust; while one Kuba and one Poto sword retain their original sheaths, a rare occurrence. Other brass and iron traditional currency forms from the Kundu, Ngbaka and Ngombe groups were paid by the groom's family to the bride's family for the loss of her economic services to them.

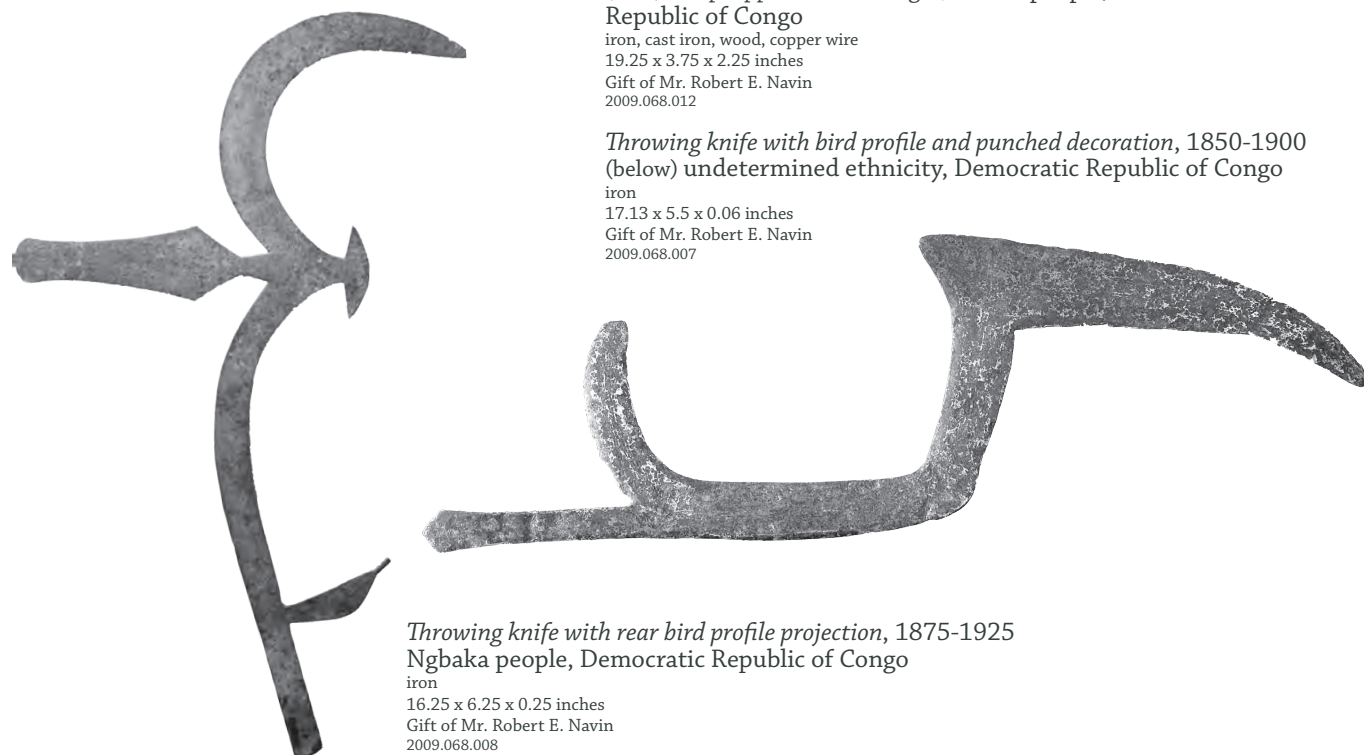
Together, the Lee and Navin gifts bring high quality and increased depth to the Museum's collection, and each will figure prominently in a future reinstatement of the African gallery.



Knife with weighted pommel and copper-wrapped handle, 1875-1925
(blunt tipped knife on left) Mbole people, Democratic Republic of Congo
iron, cast iron, wood, copper wire
14 x 3.133 x 1.5 inches
Gift of Mr. Robert E. Navin
2009.068.013

Sword with weighted pommel and copper-wrapped handle, 1875-1925
(thin, sharp-tipped sword on right) Mbole people, Democratic Republic of Congo
iron, cast iron, wood, copper wire
19.25 x 3.75 x 2.25 inches
Gift of Mr. Robert E. Navin
2009.068.012

Throwing knife with bird profile and punched decoration, 1850-1900
(below) undetermined ethnicity, Democratic Republic of Congo
iron
17.13 x 5.5 x 0.06 inches
Gift of Mr. Robert E. Navin
2009.068.007



Throwing knife with rear bird profile projection, 1875-1925
Ngbaka people, Democratic Republic of Congo
iron
16.25 x 6.25 x 0.25 inches
Gift of Mr. Robert E. Navin
2009.068.008



Kuluzu power figure crucifix, 1875-1925
Kongo people, France/Democratic Republic of Congo/Angola
brass, wood iron chain
5.13 x 2.5 x 0.63 inches
Gift of Mr. Robert E. Navin
2009.068.023

Bujala brideprice, 1875-1925
Kundu people, Democratic Republic of Congo
lost wax cast copper alloy
5 x 22 x 3.75 inches
Gift of Mr. Robert E. Navin
2009.068.004

Sword and sheath, 1875-1925
Kuba people, Democratic Republic of Congo
iron, wood, raffia cane and fibers, brass tacks
19.13 x 3.5 x 2.13 inches (sword)
Gift of Mr. Robert E. Navin
2009.068.019

RECENT ACQUISITIONS

The Lee and Navin Donations, *continued*



mbwoom mask, 1890-1940
Kuba people, Democratic Republic of Congo
wood, glass beads, cowrie shells, sheet copper, raffia cloth, cotton cloth
12 x 10.5 x 15 inches (without skin beard)
Gift of Mr. Robert E. Navin
2009.068.001



bili arrowhead-shaped currency, 1875-1925
Ngombe people, Democratic Republic of Congo
iron
23.13 x 7.5 x 1 inches
Gift of Mr. Robert E. Navin
2009.068.017

bili escutcheon-shaped currency, 1875-1925
Ngbaka people, Democratic Republic of Congo
iron
16 x 5.75 x 2.13 inches
Gift of Mr. Robert E. Navin
2009.068.018



Gonzalez Maquette

This sculpture is a study for a site-specific autumn 1997 installation at the Neuberger Museum of Art, Purchase College, State University of New York, Purchase, NY, which was reproduced on the cover of *Sculpture Magazine* in January 1998. The large outdoor sculpture by Ronald Gonzalez was one of twenty-seven works in the inaugural public sculpture biennial organized by the Neuberger Museum of Art.



Sculpture Magazine cover, January 1998

Maquette for Tunnels, 1977
Ronald Gonzalez
American, born 1952
12 figures made from compost, tar, plaster, and carbon over welded steel
heights range from 17.75 to 22.25 inches
Gift of the artist
2009.058.001.001



RECENT ACQUISITIONS

Passports to Beauty: African Mask Collection Purchased

An elegant and refined collection of forty-five miniature African masks, often referred to as passport masks in the literature, was recently purchased by the Museum from private collectors.

Forty-two of the miniatures are from ethnic groups of the Western Guinea Coast where secret men's associations use full-size masks in important matters from entertainment, initiation rites and adjudication of disputes to execution of judgments. Those special few who dance the larger masks also carry the small passport masks that confirm their membership status, safeguard their families from witchcraft, and help to communicate with the spirit world. Large and miniature masks are the spirits of the deceased, helping to bring honor to members and their ancestors.

The majority of masks are made of wood decorated with beads, cowrie shells, animal teeth, feathers and metal; sacrifices of kola nuts, eggs and animal blood feed the spirits and form the surface encrustation. Three of them are extremely rare examples of lost wax cast brass.

Although by virtue of the size of their ethnic group, the Dan people's portion of the collection is larger and includes many superb pieces, it is also the importance of the neighboring Mao and the Diomande bird masks, the Toma Great Mask and others that makes this a significant acquisition, greatly increasing the Museum's ability to exhibit, interpret and educate about African culture.



Images at right are referenced below:

1. *Miniature deangle/tankagle entertainment mask with pointed chin, 1875-1925*

Dan people, Liberia

wood, encrustation
5.25 x 2.88 x 1.5 inches

Acquired with funds provided by the 2010 Art Purchase Fund
2010.005.011

2. *Miniature tankagle entertainment mask with aluminum eyes, 1900-25*

Dan people, Liberia

wood, aluminum, cotton thread cotton cloth, human hair, animal skin, brass rings, iron nails, pigment, and paint
5.5 x 3.5 x 1.13 inches (with rings)

Acquired with funds provided by the 2010 Art Purchase Fund
2010.005.026

3. *Miniature gegon enforcer mask with monkey fur beard, 1900-50*

Mano people, Guinea

wood, colobus monkey fur, resin, encrustation, copper wire
2.31 x 1.38 x 1.38 inches (w/o fur)

Acquired with funds provided by the 2010 Art Purchase Fund
2010.005.016

4. *Miniature janus-headed mask for wai (a woman who is a ritual man), 1900-25*

Bassa people, Liberia

wood, encrustation
1.63 x 0.94 x 1.38 inches

Acquired with funds provided by the 2010 Art Purchase Fund
2010.005.021

5. *Miniature deangle/tankagle entertainment mask with forehead knob, 1875-1925*

Dan people, Liberia

copper alloy, encrustation
2.88 x 1.81 x 1 inches

Acquired with funds provided by the 2010 Art Purchase Fund
2010.005.038

6. *Miniature bakarogi entertainment mask with pointed jaw, 1900-25*

Toma people, Guinea

wood
5.06 x 2 x 1.5 inches

Acquired with funds provided by the 2010 Art Purchase Fund
2010.005.022

7. *Miniature nyangbai Great Mask with openwork horns, 1900-25*

Toma people, Guinea

wood, encrustation, cotton thread, feather
7.19 x 2.88 x 1.63 inches

Acquired with funds provided by the 2010 Art Purchase Fund
2010.005.027

8. *Miniature gegon enforcer mask with beak and horns, 1900-25*

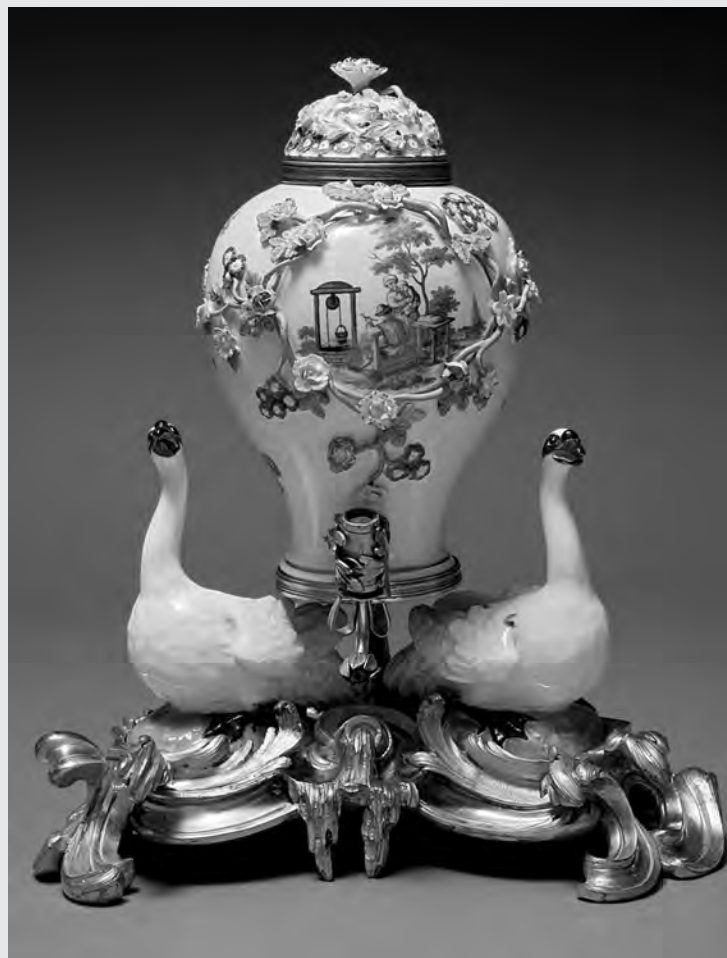
Mao or Dan people, Ivory Coast/Liberia

wood, feathers, encrustation
10.19 x 4.81 x 2.13 inches

Acquired with funds provided by the 2010 Art Purchase Fund
2010.005.043



RECENT ACQUISITIONS



Meissen Table Fountain
hard paste porcelain and gilt bronze
12.25 x 10 inches
Acquired with funds provided by the Virginia A. Marten Endowment for Decorative Arts
2010.004

Meissen Table Fountain Acquired

Virginia Marten has generously funded another important acquisition for the collection of 18th-century decorative artworks that she is assembling with Curator Emeritus Stephen B. Spiro.

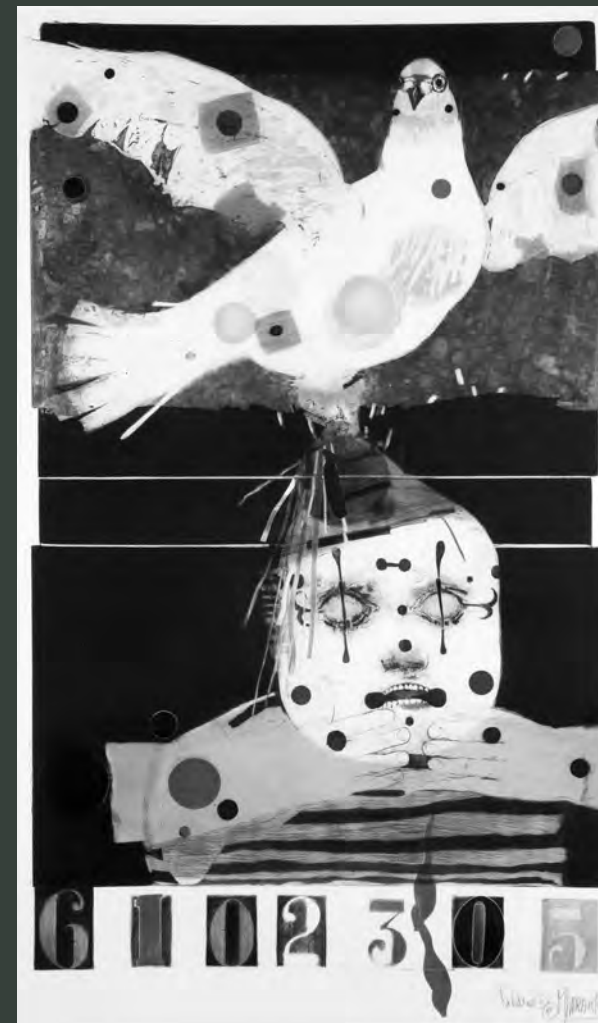
This table fountain was a typical design of the art-and-design merchants in 18th-century Paris, the *marchands-merciers*, who would cleverly combine and adapt luxury objects in a variety of materials to create beautiful and functional decorative treasures. The materials used were usually porcelains—both

Oriental and European—lacquer, rock crystal, and jade, mounted in gilt bronze or silver-gilt. Table fountains would typically include a porcelain vase drilled to accommodate a gilt bronze spout, flanked by a pair of birds—sometimes animals or even figures, all mounted on an ormolu base to make it better suited to furniture decoration. In this case, the Meissen swans were modeled by Johann Joachim Kändler and Peter Reinicke circa 1745-47, perhaps originally as table decoration for Count Brühl's Swan Service.

Mauricio Lasansky Print Suite Gift

Benefactor Joseph Bisignano '58 has generously given the Museum another suite of prints by acclaimed, Argentina-born, American printmaker Mauricio Lasansky. The *Kaddish* suite displays Lasansky's renowned technical mastery of printmaking techniques, and its subject is the Jewish prayer of the same name, utilized here in memory of victims of Nazi concentration camps.

Kaddish #5, 1976
Mauricio Lasansky
American, born Argentina 1914
intaglio on paper using etching, engraving, soft ground, aquatint, electric stippler, scraping and burnishing
edition #70
41.62 x 23.75 inches
Gift of Mr. Joseph Bisignano '58
2009.057.005



McCrindle Collection Drawings Gift

In October 2008, the Snite Museum of Art and other American Museums were invited to participate in the distribution of approximately 900 American, British, and Continental drawings remaining in the Joseph F. McCrindle Collection. Retired curator Stephen Spiro represented the Snite Museum of Art at the December 2008 distribution event, and selected 50 drawings for the permanent collection. The Museum also received two paintings from the McCrindle Collection, illustrated on the cover of the previous issue of the *Calendar of Events*.

Head of a Young Man (detail), 1952
Jean Cocteau
French, 1889-1963
pen and ink on paper
7.69 x 6.13 inches
Gift of the Joseph F. McCrindle Foundation
2009.026.002



RECENT ACQUISITIONS

Recent Photography Acquisitions

Thanks to the generosity of Dr. Jay Curley and Dr. Morna O'Neill (ND '98), the Museum has acquired an important 19th-century French photograph by Louis-Emile Durandelle. He was commissioned by Napoleon III to document construction of the Paris Opera House, 1862-74, which included the stone sculptural pieces to be incorporated into the building.

The background is of the partially cleared, fenced site for the Opera and plaza; the foreground has two different pieces arranged, by chance or by design, one atop the other. The resulting large-eyed creation, resembling an owl, stares straight out at the viewer.

Two men are shown boxing in a ring, likely in Bolivia in the Andes Mountains. Spectators are of differing shades of skin color: those near the ring, wearing jackets and ties, are lighter than those, probably the indigenous miners, in the background. It appears to illustrate that the fair-skinned few had a better life than the darker majority—but more questions are posed than are answered.

The collection of 19th-century Asian photographs continues to grow through the generosity of Mr. and Mrs. Robert E. O'Grady. A studio picture of three Japanese women in a cardboard boat on scenery-style water was carefully hand-painted in colors that are still vivid. Such charming images were typically made for the tourist trade.

Two other Asian photographs are from India and Nepal. The Indian image was taken in the state of Gujarat, birthplace of Mahatma Gandhi. The collection includes many of elegantly costumed, 19th-century, woman dancers. This one, however, is obviously very poor, and she is identified in the original caption as "gipsy", referring to those known as the Banjara. In their culture, the female dancers and male drummers offered their performance for a successful harvest.

The studio photo of the Nepalese man and two women is in excellent condition and clearly shows their elaborate costumes and jewelry. The man's long, curved *kukri* or *gurkha* knife (indigenous to Nepal) is in the sash around his waist. In addition to being all-purpose, these curved knives have been used in warfare for centuries and are a symbol of courage.



Ornamental Sculpture Architectural Detail, Paris Opera House, no. 4, ca. 1865-1872

Louis-Emile Durandelle,
French, 1839-1917
albumen silver print
10.63 x 8 inches
Acquired with funds provided by Morna E. O'Neill (ND '98) and Jay Curley 2009.062



Life on the Ocean Wave, Japan, ca. 1890
Unidentified photographer

albumen silver print with applied color
8 x 10.25 inches
Acquired with funds provided by Robert E. (ND '63) and Beverly (SMC '63) O'Grady 2010.007.006



Boxing Match in the Andes, probably Bolivia, ca. 1920s
Unidentified photographer

gelatin silver print
4.50 x 4.50 inches
Acquired with funds provided by the 2010 Art Purchase Fund 2010.008.001



Gipsy Dancing Girl from Kathiawar, Gujarat, India, 1890s
E. Taurines, active in Bombay 1885-1902

albumen silver print
9.25 x 7.38 inches
Acquired with funds provided by Robert E. (ND '63) and Beverly (SMC '63) O'Grady 2009.061.006



Nepalese Man and Two Women, ca. 1900
Unidentified photographer

albumen silver print
7.75 x 5.75 inches
Acquired with funds provided by the 2010 Art Purchase Fund 2010.008.003



High School Art Apprenticeship Program, Summer 2010

The talented, area high school artists in the intensive two-week program at the Museum were chosen based on teacher referral, portfolio and face-to-face interview. Here they had the opportunity to make art every day in the company of peers with like interests while, dream come true, receiving a stipend.

The program, in its fifth year, beautifully accomplished the goal of bringing highly motivated students onto campus to really experience what higher education in the visual arts is like.

Again this year, printmaker William Tourtillotte and ND graduate student in studio painting Jason Cytacki taught and assisted students in creating silkscreen images and prints.

Additional perks included a visit to Jason's Riley Hall studio to see what he was painting this summer as well as a close look at the Snite's outstanding collection of contemporary prints.



This year's apprentices and their schools: front row, Sam Wroblewski, Marian High School; Dominick Romans, Clay; Lauren Miller, Trinity School at Greenlawn; Adam Baumgartner, John Adams; Madeline Hrybryk, Penn; middle row, Taylor Gerber, Mishawaka; Avery Gray, St. Joseph's; Alex Adams, Clay; Lanetta Ruffolo, Marian; back row, Jason Cytacki, program assistant; William Tourtillotte, lead artist; Whitney Rice, Penn; Charlie Panzica, John Adams; Jackie Welsh, Snite Curator Emerita of Education, Public Programs; Jacob Chartrand, Marian High School.

The Apprenticeship, as well as High School Art Day and K-12 outreach events for students, teachers and community, are generously supported by the Friends of the Snite. Curator Emerita of Education, Public Programs, Jackie Welsh created this novel, successful program in 2005.



No Parent Left Behind Program

Curator of Education, Public Programs Jackie Welsh shares successful strategies for looking at art with young children during an evening event for area parents participating in the University's No Parent Left Behind program.



Visual Thinking Strategies Workshop

On an April Saturday kindergarten teacher Cynthia Werntz (standing) and Curator Welsh led a day-long workshop focusing on the innovative Visual Thinking Strategies that attracted twenty-four teachers from area schools.



St. Joseph's High School Students

During the spring semester, students of Cynthia MacWhorter's advanced art classes at St. Joseph's High School, South Bend, visited the Museum to learn about iconography by viewing Renaissance paintings and Mesoamerican sculptures. At the end of the tour they created their own drawings in the galleries.



McKinley Kindergarten Class Painting Project

Kindergartners from McKinley Primary School created color-filled watercolor paintings of flowers, following their gallery visit this spring.



European late 19th- to early 20th-century drawings from the Gabriel P. Weisberg Collection, focusing on style and material linked with the history and social concerns of the era, were discussed by French language class students viewing the *Expanding the Boundaries* exhibition.

Winners of the Annual Museum Essay Contest

First Year of Studies writing class students are encouraged to participate in the Snite's Annual Museum Essay Contest. Entrants write an interpretation or appreciation of one work on display and submit it for judging. One goal of the event is to make students aware of the fact that the university art Museum is as much a repository of ideas as is a textbook, and of the relationships between material culture and ideas—a lesson for life.

First prize went to Emily Conner for her appreciation of *THIN*, the unsettling exhibition of young women's portraits by photographer Lauren Greenfield with texts supplied by the subjects themselves. She concluded that the exhibition helped her realize that, for a healthier, happier life, women must reject the illusion of the perfect body, as promoted by the media, and accept the reality of who and what they are.

Katie Kraft, winner of the second prize, wove together differing strands of human experience—from a 2nd-century BC Mexican ballgame player, about to be sacrificed, to a present-day archaeologist unearthing ballgame remnants. She was suddenly mindful of the college class in which she learned about the concept of reciprocity, shared by all cultures.

Brian Appleton's account of entering the gallery with trepidation and, to his surprise, finding himself captivated by the *THIN* exhibition earned third place. He came to realize that the problems are universal—requiring understanding in addition to medical help.

A reading copy of each of the three winning entries is available at the front entrance visitor information desk.



Reconstruction of the Column on the Place Vendôme, 1875
Charles Marville

French, 1816-1879
albumen silver print
13.93 x 9.75 inches
Janos Scholz Collection of 19th-Century European Photographs
1984.012.038

International Symposium on Nineteenth-Century Photographs of Architecture

Indiana University South Bend and Snite Museum, University of Notre Dame
October 3-4, 2010

This collaboration between the Snite Museum, the ND School of Architecture, and IUSB will bring together scholars who approach the study of 19th-century photographs of architecture from a thematic point of view. The papers and lectures presented, by participants from six countries, will provide perspectives on the cultural, social and professional significance of the photos.

The Sunday, October 3 sessions are at IUSB. Monday, October 4 the sessions start at the Snite Museum and end with a lecture and reception at Bond Hall. In September the complete schedule of the free, open-to-the-public, event will be accessible from the Snite Web site, sniteartMuseum.nd.edu.

The symposium is made possible with the generous support of the Snite Museum, the Nanovic Institute for European Studies and the School of Architecture at ND, and the IU New Frontiers in the Arts & Humanities Program, the office of the president, the interim vice president for research and the office of the vice provost for research.

The concurrent exhibition of photographs from the Janos Scholz Collection is curated by Micheline Celestine Nilsen, assistant professor of art history, Ernestine M. Raclin School of the Arts, IUSB, and will be on view in the Scholz Family Works on Paper Gallery from September 5 – October 31, 2010.



ND student and children making art

ND senior Erdina Francillon (left) organized student volunteers who paired with area children to enjoy a series of special Museum visits during the spring semester.

MUSEUM NEWS

2010 Graduates

Annually about twenty-five student employees and interns assist the Museum staff with various daily tasks, education programs, and research projects. The students receive valuable experience, training and financial support while contributing their enthusiasm, technical skills and labor. We bid farewell to those who completed their degrees in May:



Mariana Alvarado (left) majored in sociology and worked for one year as a Spanish-language tour guide for Notre Dame classes. She plans to study law in Paraguay.

During the May campus-wide undergraduate conference, anthropology major Melissa Beseda (right) presented the results of her research on a small group of Native North American ceramic objects in the permanent collection.



While majoring in peace studies and economics, Gioconda Carrera (left) worked at the Museum for three years giving tours to students of Spanish at all levels. She plans to continue graduate studies in the Netherlands on conflict and human rights.

For four years Pablo DeLuna (right) did a variety of tasks for the education department—from tour confirmation letters to visiting area elementary classrooms to provide pre-tour presentations—while earning a degree in mechanical engineering.



As an undergraduate Camilla Escallon (left) worked for two years as a Spanish-language tour guide and assisted in the production of various bilingual handouts. While completing a master's degree in art history, Camilla helped process a large 20th-century Mexican graphics donation.

MA degree candidate in art history and Bock Family Museum Intern Sophia Meyers (right) spent the academic year working on the hundreds of 19th-century, artist-in-residence Luigi Gregori drawings in the collection relating to his murals in the Basilica and Main Building. Her research efforts in both the Snite and University Archives will be the basis for future exhibitions illustrating Gregori's working methods.



Fatima Monterrubio (left) led tours in Spanish for three years, and researched and wrote three bilingual handouts for use by students, teachers and docents. She has been accepted into the ND master's in theology program.

Michelle Nguyen (right) used her computer skills in the public relations and marketing office for two years while pursuing a bachelor's degree in the Mendoza College of Business.



During her two-year Margareta Higgins Museum Internship, MA degree candidate in art history Nicole Paxton Sullo contributed catalogue entries for one exhibition of 20th-century Mexican prints as well as authored a catalogue for a small show of the 18th-century etchings of Giovanni Battista Piranesi. She will enter the Yale University PhD program in art history, focusing on Byzantine art.



2010 Efroymsen Family Fund Emerging Artists Awards

A fourth annual \$10,000 grant from the Efroymsen Family Fund, a Central Indiana Community Foundation Fund, was distributed as cash awards to encourage the future artistic endeavors of exceptional May '10 BFA and MFA degree candidates, based on their culminating theses exhibitions installed in the Museum galleries.

Two of the five graduate student theses projects received awards: *Blood and Glitter* by photographer Christopher Andrews and *Remanufactory* by ceramicist Ryan Bantz.

Of the nine undergraduate student theses projects, two were selected for awards: *Improved Wheelchair Design* by industrial designer Takashi Yoshii, and *Manga Math Comic Book Design* by graphic designer Shelley Kornatz.



Shelley Kornatz



Takashi Yoshii



Christopher Andrews



Ryan Bantz

MARKINGS

Koo Kyung Sook



Korean artist Koo Kyung Sook visited the Museum during her Markings exhibition and shared a lecture on her artwork.

Expanding The Boundaries

Selected Drawings
from the
Yvonne & Gabriel P. Weisberg
Collection



Collectors Yvonne and Gabriel P. Weisberg in the Expanding the Boundaries exhibition of their drawings with Minneapolis Institute of Arts Associate Curator of Prints and Drawings Lisa Dickinson Michaux.



Cuban-American poet, critic, curator and collector Ricardo Pau-Llosa at his March 2010 poetry reading at ND.



Maxim Kantor stands in front of his prints after a presentation in the Ashbaugh Education Center.



China Home panel discussion members (left to right): Nancy Berliner, curator of Chinese art, Peabody Essex Museum; Wu-Man, pipa player; David Harrington, The Kronos Quartet; Charles Loving, director.

MUSEUM NEWS

Museum Publications Design Competition Awards

The American Association of Museums has announced the winners in their annual publications design competition for the year 2009. In March almost 700 entries were submitted in fifteen categories, each with two divisions (operating budgets under or over \$750,000). So the Snite competes against the largest art Museums in the US. Awards in this national-stature competition were determined by a panel of judges that included graphic designers, Museum professionals and publishers.



The Museum won two awards: in exhibition catalogues for *Para la Gente: Art, Politics, and Cultural Identity of the Taller de Grafica Popular* and in books for *Passages of Light and Time: George Rickey's Life in Motion*. Both award winners were designed by Michael Swoboda, who received his MA in design at ND in 2008.



Hong Kong artist Caroline Chiu in her Polaroids as Chinese Ink Painting exhibition.



Diana Matthias, curator of education, academic programs, leads a discussion of Christian and secular values as found in selected artworks, with guests from the Mendoza College of Business Executive Integral Leadership program.

FRIENDS OF THE SNITE MUSEUM OF ART



Appreciation Breakfast and Cinema

Almost 100 volunteers and members enjoyed a meal, expressions of gratitude from Director Chuck Loving and remarks by Vice President and Associate Provost Don Pope-Davis.



Molly Trafas and Patricia Kill

Presidential Update

It is that (every two years) time when the Friends board experiences the mixed emotions of bidding farewell to the outgoing and welcoming the incoming new president.

Any organization that relies on volunteers to fill crucial positions can only dream of finding someone like retiring President of the Board of Directors Molly Trafas, who has exemplified the ability to plan and, better yet, to achieve goals. Molly's tireless, skillful, generous leadership has done that, and we are forever grateful.

President Pat Kill is the new, excellent choice for leading the board, as is evidenced by her many years of support and service to the Museum, the community and more. We wish her well, and are pleased to know we will be seeing even more of her.

FRIENDS OF THE SNITE MUSEUM OF ART



Board Members Retiring

(Left to right) Joyce Sopko, Marjorie Bycraft, Phil Faccenda, Jr., Dee Ann Mattes, (not pictured) Gretchen Berry, Barb Phair, and Herb Wilson have completed their terms on the board, and we very much appreciate their efforts, so freely given.



Find Our Booth at Art Beat

Saturday, August 28, is the eighth annual Art Beat in downtown South Bend—a veritable festival of the arts—where streets and sidewalks become a tapestry of artists, dancers, musicians and more. The family affair promises events and crafts for children, as well as diverse performances, displays and retail offerings for all.

Look for the Friends booth (one of over 150), where information on all Museum events and programs is offered.

Friends Forum

Curator of Education, Public Programs, Jacqueline Heywood Welsh has ended an incomparable, almost ten year-career of service to the Museum, the University, the community and myriad area-school children with her retirement on June 30.

Listing all Jackie's endeavors would require many pages; therefore, citing just the highlights not mentioned in the director's article results in the following tip(s) of the iceberg. They include:

A vibrant Docent Program: the initial two-year training as well as subsequent enrichment sessions sustains an active group of thirty volunteers who guide the annual 10,000 schoolchildren through the Museum.

Three illustrated Gallery Guides with activities/games for younger visitors and families, written by Jackie and some of her graduate student interns.

It is evident how much Jackie has accomplished and the many diverse lives she has touched. How much she has affected those in close contact with her—students from primary to post-college age, new as well as veteran teachers and parents, devoted docents and envious (especially at staff meetings) co-workers—is immeasurable.

High School Art Day

Some 50 students from Clay High School, interested in art-related careers, spent an entire day with Museum and art department personnel, both observing and participating in college classes.



IN MEMORIAM

Joan Regina-Coeli Veronica Smurlo

Joan R.C.V. Smurlo, wife of Advisory Council member Frank E., Jr. and mother of Frank , III, passed away unexpectedly this spring. She was a devoted supporter of Notre Dame, faithfully attending Council meetings, enjoying football games, and often traveling from Connecticut to attend the annual Friends Christmas Benefit Dinner. Joan was very active in her church and within her local community in Old Greenwich. She worked for twenty-five years as a teacher's aide with the Greenwich Board of Education in the preschool program for typically developing children as well as for those with special needs. She was also a board member of Challenged People in Motion.

Described as a "trio" by husband Frank E. Smurlo, Jr., Joan, Frank and their son Fes were a much-beloved and ideal family who spread warmth and joy wherever they traveled.

The Smurlos established the Frank and Joan Smurlo American Southwest Art Endowment for Excellence at the Snite Museum of Art, and it has been enhanced by a phenomenal number of contributions received in thoughtful memory of Joan.

Memorial donors through June 30, 2010:

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Contributions to the Friends Endowment Fund

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

Tributes and memorials received late December 2009 through July 2010:

In Memory of

Russell G. "Pete" and Jean "Jeannie" Ashbaugh from: Anne Abrams, Tom and Marcia Blum, Geraldine F. Martin, Bradford and Michelle Miller, Joan B. Norris

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