

Raclin Murphy Museum of Art

COMMEMORATIVE ISSUE
2023-2024



FROM THE DIRECTOR



“We are in the midst of reality responding with joy.”

So reads Jenny Holzer’s welcoming and inspiring monumental carved text panel on the front façade of the new Raclin Murphy Museum of Art. A global icon herself, Holzer has taken the classical or classically inspired tradition of carving text on a building and has innovatively transformed it into a meaningful work of art whose message resonates with us all.

Tradition and innovation, a waltz between the classic and the contemporary, form the conceptual fabric of the Raclin Murphy as much as brick and limestone, terrazzo and wood constitute the physical fabric. Now home to one of the nation’s oldest and most-esteemed university art collections, this new building offers unique contexts to (re)consider the past and imagine the future. A distinctive feature of the Museum is its prominent placement at the entrance to one of the great Catholic educational and research institutions—the University of Notre Dame. Truth, character, discovery, beliefs, and the majesty of the visual arts converge.

At 70,000 square feet, with twenty-three permanent collection and temporary exhibition galleries, and education and research spaces, the Raclin Murphy Museum of Art is harmoniously situated in the Charles B. Hayes Family Sculpture Park, the park itself a veritable nine-acre open-air museum. The first phase of a two-phase, 132,000-square-foot Museum, the building neighbors the DeBartolo Performing Arts Center, the Walsh Family Hall of Architecture, and the O’Neill Hall of Music. Together, they form a welcoming arts gateway to the University campus. Since the history of the Catholic Church and the history of art have been closely interwoven for millennia, the convergence of these arts institutions is genuine and poetic.

As a major university art museum, the Raclin Murphy is committed to engaging the entirety of the Notre Dame academic community, a commitment we already practice. The new location allows us to make ourselves available to the regional community more fully, to South Bend and beyond across Indiana and Michigan, and we will. Finally, the Museum allows us to inspire a national audience to visit and explore our collections and exhibitions, another objective we can fulfill. It affords a new opportunity for Notre Dame to be a force for further good in the world.

Passion for the University and the arts, commitment to community, and pride of place to share brought together lead benefactors Ernestine “Ernie” Morris Carmichael Raclin and her daughter and son-in-law Carmi and Chris Murphy ’68 for the new Museum. Each honors a sense of tradition and timelessness that a great Museum can offer, yet each believes in the promise of tomorrow that creative thinking affords. I’m convinced that no greater ambassadors for a major university and its physical community have existed more graciously than these three individuals.

Sadly, we lost Ernie just months before the opening of the Museum that now bears her name. A vivacious business leader and insightful philanthropist, Ernie was also an astute collector with an exceptional eye for quality. Many of her earlier gifts of painting and sculpture are newly installed in the Museum. Four years ago, it was a great professional and personal highlight for my wife, Lisa, and me to share the designs for the new building with Ernie, Carmi, and Chris. Those designs have now been realized.

When I first arrived at Notre Dame in 2018, most constituencies were steadfast in their passion for a greater engagement with Contemporary art. I believe we have made great strides in this area. Others were yearning for more meaningful contact with the art of the Indigenous Americas and Africa, and in those areas, I trust we have also moved forward. Still others wanted to celebrate centuries of liturgical art and history, but not singularly as a religious art museum but as a broad-based one serving a diverse audience. I hope we have met that desire respectfully and creatively.



Rev. John I. Jenkins, C.S.C. and Ernestine Raclin

In reflecting on his visits to the University of Notre Dame and its unique mission and position in the world, sculptor Jaume Plensa conceived of *Endless*, the monumental sculpture at the entrance to the Museum. The critically acclaimed international artist said, “Our search for knowledge is endless, it joins earth and sky.” Perhaps more than a sculpture, *Endless* is a beacon for the arts, self-discovery, and the future—a metaphor for the Museum and University. With my cherished, hard-working museum colleagues, I say welcome to what is and what can be. We have built a building and filled its spaces, but only together can we give the Raclin Murphy Museum of Art the soul it merits.

With open doors,

– Joseph Antenucci Becherer, PhD
Director and Curator of Sculpture



Unrecorded Pende artist
Gitenga Muganji Mask, ca. mid-20th century
Plant fiber, feathers, clay pigment
26 × 26 ½ × 8 ½ in. (66.04 × 67.31 × 21.59 cm)
Bequest of Owen D. Mort Jr.
2017.025.540

Leadership and Love Beyond Measure: Ernestine Morris Carmichael Raclin and Carmi and Chris Murphy

Rarely does the love of art and culture, passion for community, and commitment to the University of Notre Dame flow together more poetically and profoundly than in Ernestine Morris Carmichael Raclin and her daughter Carmi and son-in-law Chris Murphy '68. As the namesake benefactors of the long-anticipated and much-desired Raclin Murphy Museum of Art, their leadership and vision of what could be and what should happen have benefited us all. Like the currents of the St. Joseph River that move through their beloved South Bend, their actions touch lives in ways that are both of their time and timeless.

Since their extraordinary gift was announced at the Museum's annual Christmas Benefit in December 2017, work on the building that bears their name has been a priority for University and Museum staff. More than a home for the Museum's celebrated collections and exhibitions, the Raclin Murphy Museum of Art has been built as a new entrance to campus, welcoming visitors of every age and experience. The building promises to be a transformational experience for the University of Notre Dame, the City of South Bend, and regional and national arts audiences.

Ernestine "Ernie" Morris Carmichael Raclin (1927–2023) created a legacy that beautifies, enriches, and inspires. She was Notre Dame's first female Trustee, following in the footsteps of her father E. M. Morris and husband O. C. (Mike) Carmichael, Jr., both of whom also served as Trustees. Ernie was Chairman of 1st Source Bank and transformed the landscapes and experiences of both the University and the people of South Bend. Inspired by her passion for the local community, education, the arts, and those underserved, she led economic development drives and was the first woman in the country to lead a United Way Campaign. She was also the first woman to serve on United Way's National Board of Trustees.

Similarly, Ernie was the first woman to lead a University of Notre Dame fund drive called the 1976 "Campaign for Notre Dame." This initiative followed Mike's successful leadership of the 1968 "Summa" campaign. She generously supported many transformational projects, including the Indiana University School of Medicine-South Bend, the renovated Morris Inn, Raclin-Carmichael Hall, and the Raclin Murphy Museum of Art, an enduring gift to Notre Dame and the regional community.



For Carmi and Chris Murphy '68, giving is a way of life. Notre Dame and the South Bend region have been blessed by their leadership and generosity many times over. Chris has served variously as President, Chairman, and CEO of 1st Source Bank since 1977, and Carmi, a formidable and deeply dedicated volunteer leader, has worked throughout the region and statewide communities. They have served organizations such as the Indiana Commission for Higher Education, Beacon Health System, the Boys & Girls Club, Saint Mary's College, and many more. The Murphys are firm believers in the United Way, for which both chaired very successful campaigns. Their leadership in local economic development and philanthropy were foundational to Innovation Park, the Indiana University School of Medicine-South Bend, the 2013 Morris Inn renovation, the creation of the Raclin Murphy Museum of Art, and other local, regional, and national initiatives. Their advice and counsel as members of the Advisory Councils for the College of Arts & Letters and the Museum are a continuous blessing to the University. Chris and Carmi are also the proud parents of six children, four of whom are Notre Dame alums.

Sèvres Porcelain Manufactory
(French, active 1756–present)
Punch Bowl, ca. 1799–1801
Soft paste porcelain
6 1/8 x 13 x 13 in. (15.56 x 33.02 x 33.02 cm)
Virginia A. Marten Endowment for Decorative Arts
2007.037

The Museum Gratefully Acknowledges Donors to the Building Campaign to date

- Ernestine Morris Carmichael Raclin
Carmi and Chris Murphy Family
- Virginia and John Marten Family
Joyce and Jerry Hank Family
- Abrams Family Foundation
Marcia and Brenden Beck Family
Kelly M. Bellinger
Katherine S. Donnelly
Alan G. Enderle
Dorothy G. Griffin
Kelly Watson Hamman
- Bruce and Elaine Hiler Family
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Larson Family
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Rebecca Nanovic Lin
Joan and William McGowan Jr.
Marion Knott McIntyre
Carly K. and John Murphy
Eleanor and Aloysius Nathe
Ray and Cindy Neisewander
Jeannie and Michael O'Neill Family
Christopher Scholz
Milann H. Siegfried
Snite Family Foundation
Kathleen M. and Mark E. Watson, Jr.



Classic and Contemporary

Strategically placed as a new entrance to the University of Notre Dame and positioned within the Charles B. Hayes Family Sculpture Park, the new Raclin Murphy Museum of Art is intended to welcome all through the visual arts. After a rigorous search, the University chose the firm Robert A.M. Stern and Associates (RAMSA) of New York City to design the Raclin Murphy Museum of Art; from the beginning, it was clear the building would be of classical inspiration with historical precedents, noble proportions, and informed by the logic of geometry.

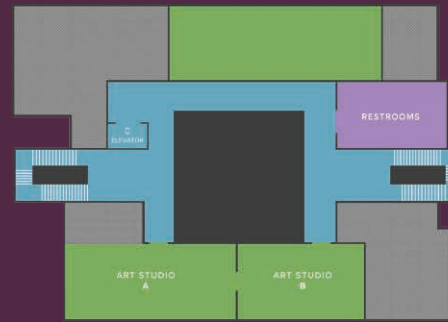
The award-winning RAMSA created the 70,000-square-foot facility's beautifully appointed galleries to allow for innovative exhibition strategies and encourage ongoing dialogues with works of art. The new location serves as a gateway to Notre Dame's expanding arts district, joining the Charles B. Hayes Family Sculpture Park, DeBartolo Performing Arts Center, Matthew and Joyce Walsh Family Hall of Architecture, and O'Neill Hall of Music

A highly esteemed architect, educator, and author, Robert (Bob) Stern is the founding partner of the firm that bears his name. In addition, he served as the Dean of Architecture at Yale University from 1998-2016. His style frequently speaks of modern classicism and is witness to an incredible knowledge of the history of architecture from the Classical world to the Renaissance, and nineteenth and twentieth century revivals thereof. He has been awarded both the Vincent Scully Prize and the Richard Dreihaus Architecture Prize.

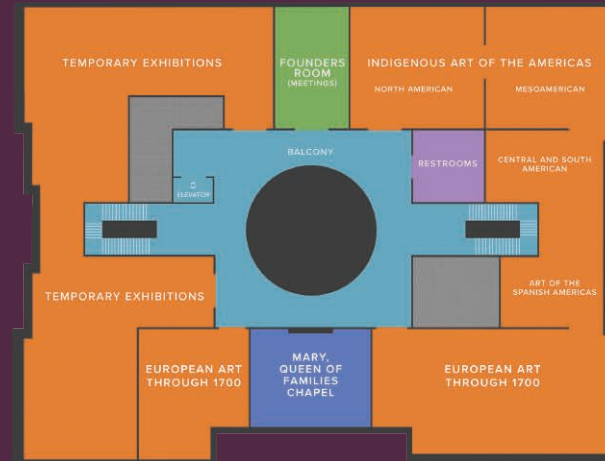
Although many architectural features of the Raclin Murphy are based on classical precedents, the clarity of spaces and selection of materials are a further hallmark of RAMSA's designs. Not surprisingly, Stern has long welcomed graduates from Notre Dame's School of Architecture to his firm. The vision and dedication of alumni Melissa DelVecchio, Tony McConnell, and Kasey Tilove have been essential in designing the Museum, both phases one and two.

MUSEUM PLAN

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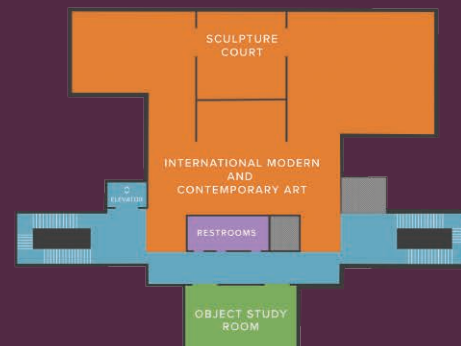
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LOWER LEVEL



The Robert A.M. Stern Architects design team working on concept models for the new Raclin Murphy Museum of Art. Left to right: Tony McConnell, Melissa DelVecchio, Robert Stern, Graham Wyatt, Kasey Tilove.

For the awareness of the past, the Museum staff, faculty, students, and community were deeply committed to the inclusion of works by Contemporary artists well beyond those represented in the International Modern and Contemporary galleries. Therefore, several site-specific commissions have been realized by globally renowned artists, including Jenny Holzer's carved panels on the façade, Jaume Plensa's entrance sculpture, Mimmo Paladino's chapel, Maya Lin's atrium sculpture, and Kiki Smith's atrium floor. The Raclin Murphy Museum of Art is a welcoming home where the classic and the contemporary, tradition and innovation, meet.

"The new Raclin Murphy Museum of Art nurtures an ongoing culture of learning through art. The Museum provides a vibrant new home for permanent collections together with space for events and temporary exhibitions that will bring the campus and community together. Unique among university museums, the visitor experience includes a fluid dialogue between the Raclin Murphy's exhibits and the outdoor works displayed in the adjacent Charles B. Hayes Family Sculpture Park,"

— Melissa DelVecchio, Partner at RAMSA

Design by **Robert A.M. Stern Associates**

70,000 sq. ft.

4,000 years of art on display

4,800 sq. ft. temporary exhibition space

1,000 works on display

23 permanent collection galleries

22 outdoor sculptures

9-acre sculpture park

8 artist commissions

4 Levels

3-story atrium

2-story Sculpture Court

K-12 Learning Commons

Art Maker Studios

Object Study Room

Teaching Gallery

Chapel

Cafe

Bookshop



Celebration of Newly Commissioned Works



Photo: Nanda Lanfranco

Through the power of her work, **Jenny Holzer** (b. 1950) has emerged as one of the most influential and iconic artists on the international stage. A Conceptual artist, Holzer delivers meaningful messages through text. Although she initially trained as an abstract painter, she frequently uses words and ideas as a means to engage the public, asking them to pause, reflect, and, perhaps, find inspiration. Born in Gallipolis, Ohio, she received her BFA from Ohio University, then studied at the Rhode Island School of Design and in the Whitney Museum's independent study program. Based in New York, she captured widespread critical acclaim in the early 1980s and became the first living American woman to represent the United States at the famed Venice Biennale. For the Raclin Murphy Museum of Art, she has created two monumental panels on the front facade.

Although writing has been judiciously employed on significant buildings since the Roman period, text has rarely been considered a work of art itself. In her career, Holzer has used text in posters and pamphlets, then billboards and digital images, and, occasionally since the late 1980s, stone carvings. Although she initially authored her text, for decades she has based text on the words of others, from the poetic to the political. In considering a project for the Museum, she understood the desire to amplify the voices and visions of women artists and, in the context of a leading university, celebrate the power of creativity. After much consideration, Holzer selected text from artists Agnes Martin (1932–2004) on the north side of the building and from Louise Bourgeois (1911–2010) on the south. Together, the hand-carved works transform traditional notions of art and architecture, creating something that is at once contemporary and classical.

Jenny Holzer's *Reorder the World* (2022) is in carved limestone. It is made possible through a bequest of Marion Knott McIntyre, ND '68, with the additional support of the Humana Foundation Endowment, 2023.011.



Photo: Ron Blunt

Architect, sculptor, installation artist, and designer **Maya Lin** (b. 1959) has been a highly impactful international figure since she was awarded the Vietnam War Memorial commission in 1981 while still a Yale undergraduate. She has gone on to create a series of significant works across the United States and around the globe, most of which engage with the natural environment. Lin has increasingly focused on sculpture that studies topography, especially that which explores and celebrates water. For the Raclin Murphy Museum of Art, Lin was asked to address one of the region's defining physical, sociological, and environmental elements—the St. Joseph River and watershed.

The unique opportunity to commission Lin for this project gives visitors the opportunity to reflect on the preciousness and precariousness of our shared natural environment and honor Indigenous people who have embraced this region for millennia. Lin's large sculpture, *Silver Saint Joseph Watershed*, is prominently mounted in the atrium of the new Museum where everyone will encounter it. In the work, the artist's silver waterways follow her cartographic interests, depicting a bird's-eye view at a scale that is comprehensible as a single vision. The use of recycled silver animates the form in a manner that calls to mind the shimmering surface of the water. Her expansive relief offers a seemingly calligraphic experience of the region and celebrates the unique geographic circumstances of it and the people who call it home.

Maya Lin's *Silver Saint Joseph Watershed* (2023) is made of recycled silver. It is made possible through the Humana Foundation Endowment, 2023.016.



Photo: courtesy of the artist

Ethiopian-born **Julie Mehretu** (b. 1970) has emerged as one of the most compelling artists of the twenty-first century. Her parents, a college professor of geography and a Montessori teacher, fled in 1977 with their young family to East Lansing, Michigan, to escape political turmoil and established themselves in the Michigan State University community. Mehretu studied at Kalamazoo College, then a year abroad in Senegal, before earning an MFA at the famed Rhode Island School of Art and Design. In painting, drawing, and printmaking, she works on a monumental scale that calls to mind canonical masters from the Baroque through the nineteenth century. Among numerous achievements, she captured widespread critical acclaim in the early 2000s with a major survey of her work at the Los Angeles County Museum of Art, followed by the Whitney Museum of American Art, 2019–2021.

Mehretu's vast canvases are layered with abstract imagery and lush mark-making that compel the viewer to engage in an immersive visual experience. Inspired by various sources, including sociology, politics, geography, literature, music, and communication in all forms, Mehretu's work pulsates with an energy that references the dynamism of contemporary life. Seen broadly as landscapes or even as celestial cosmos, her paintings are grounded in the changing experiences of global humanity. Her works seeming freedom and exuberance are grounded in a cohesiveness of composition where line, color, and mark-making both captivate and release the viewers' attention. *Epiphanic Mass (Epitaph)*, an oil on canvas, was created in anticipation of the opening of the Raclin Murphy Museum of Art, where it premieres for the first time outside her studio. Now based in New York City, Mehretu has been the recipient of both a MacArthur Fellowship and the U.S. Department of State Medal of Arts. In 2021, she was inducted into the American Academy of Arts and Sciences.

Julie Mehretu's *Epiphanic Mass (Epitaph)* (2022–2023), is featured in the Raclin Murphy entrance foyer. It is a promised Gift of Fred Giuffrida, ND '73 and Pamela Joyner, IL2023.005.



Photo: courtesy of the artist

Jamie Okuma is Luiseno, Shoshone-Bannock, Wailaki, and Okinawan and is an enrolled member of the La Jolla band of Indians in Southern California, where she lives and works. She is one of the most acclaimed contemporary beadwork artists. Okuma is the only artist to have been awarded four best-in-show awards from the Heard Museum Guild Indian Market and is one of only two artists to have received three best-of-show awards from the Santa Fe Indian Market. Her work is represented in the permanent collections of the Denver Art Museum, the Minneapolis Institute of Art, the Nelson-Atkins Museum of Art, the Peabody Essex Museum, and the Smithsonian's National Museum of the American Indian, to name just a few. Her work has been exhibited nationally and internationally in exhibitions, including *In America: A Lexicon of Fashion*, held at the Metropolitan Museum of Art in 2022. Jamie is also a fashion designer, and her work is regularly featured in publications such as *Vogue* and the *New York Times*.

In her commission for the Raclin Murphy Museum of Art, Jamie displays her iconic design motifs and extreme attention to detail. She invested hundreds of hours in beading an entire pair of Prada boots, sewing every single bead by hand, of which there are thousands, through the stiff leather. Most of the beads used in this commission are historic Venetian glass beads, which Jamie has spent decades searching for and collecting. The imagery on the boots is extremely personal to Jamie, as it honors her relationship with her two sons. The small beaded bags with spikes on each boot depict a fictional character that each of her sons selected to refer to themselves. Hidden by the bags are hearts surrounded by rows of raised beads. The number of rows is equivalent to the age of her boys when she undertook the commission.

Jamie Okuma's *All the Things I Find Dear* (2023), is made possible through the support of the Lilly Foundation Programming Endowment for Religion and Spirituality in the Visual Arts, 2023.013



Photo: Chelsea Culpepper

Kiki Smith (b. 1954) has developed a unique visual language through meticulously crafted works, executed in a wide range of materials, that continually impresses and inspires international art audiences. Born in West Germany and raised in a family of accomplished artists in New Jersey, Smith has long explored the human condition, mythology, the natural world, and belief systems in her art. Whether in bronze and other metals, stained glass, or cloth, she tends to work in series which can last over decades. Her deep concern for the human condition has led her to pursue themes around feminism, the AIDS crises, spirituality, and nature. Although admired at the forefront of the avant-garde, Smith has remained committed to representational imagery. In the 1990s, she began to explore celestial bodies and constellations. Although her work appears in the most prestigious museum and private collections, she has also found success in her public art projects rendered in stained glass, mosaic, and now, in terrazzo.

Smith created *Sea of Stars* specifically for the Raclin Murphy Museum of Art. At thirty-five feet in diameter (more than 1,000 square feet), this is one of her largest public projects. She was inspired by images of stars frequently seen in Medieval, Renaissance, and Byzantine depictions of the Madonna as protectress and “Star of the Sea.” The work also meshes with the artist’s longstanding interest in celestial imagery. Smith hand-drew thirty-nine individual stars that she meticulously translated into bronze. She then visited Notre Dame and placed the stars to form the circular composition now held fast in a soft gray-blue terrazzo. Smith says, “The twelve largest stars are for the Virgin Mary.” In *Sea of Stars*, Smith’s long-held admiration of women melds with her Catholic background.

Kiki Smith’s *Sea of Stars* (2023) is in the atrium of the Raclin Murphy Museum of Art. It is made possible by the Humana Foundation Endowment, 2023.008.

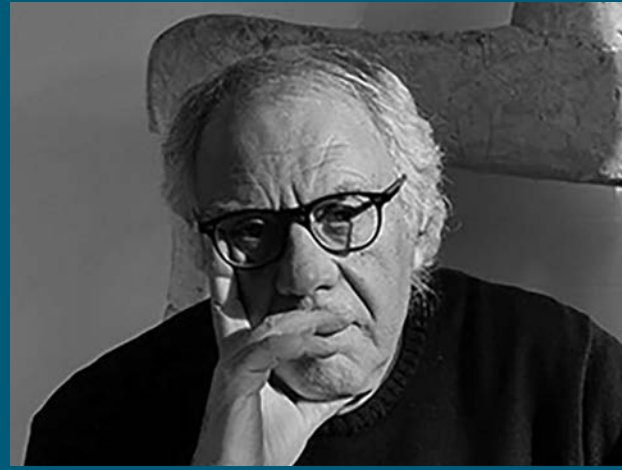


Photo: Peppe Avallone

Although most Contemporary artists engage with the larger history of art, few have found a voice more poetically involved with the past than **Mimmo Paladino** (b. 1948). From the southern Italian town of Paduli, near the historically rich city of Benevento, Paladino has created a practice that includes paintings, sculpture, printmaking, design, and, most recently, filmmaking. Paladino initially garnered widespread critical acclaim as a leading figure of the Transavanguardia (literally “before the avant-garde”) movement that originated in Italy and spread across Europe and America. Members returned to embrace figurative imagery and symbolism over recent trends of abstraction and Conceptual art, thereby connecting with the larger history of art. His work can be both universal and personal, often referencing the human figure, elements of nature, literature, history, spirituality, and the world of art, present and past. In addition to museum and gallery projects, he has created liturgical projects for the Vatican, Pope Francis, Saint John Paul II, and several chapels and churches.

For the *Mary, Queen of Families* Chapel at the Raclin Murphy Museum of Art, Paladino was commissioned for a ceiling mosaic, a stained-glass window, and incised wall frescoes replete with rich symbolic references to the Virgin Mary, Saint Joseph, Catholic liturgy, the Congregation of Holy Cross, and the natural terrain and Indigenous people of this region. Paladino studied the history of Marian imagery, the University of Notre Dame, and the landscape to prepare for the project. His goal was to connect the present and past around imagery of the Virgin Mary, thus animating the collections in the Museum in an authentic way.

This chapel brings significant paintings from the thirteenth to early sixteenth centuries together in dialogue with art by Paladino to celebrate millennia of tradition that link the history of the Catholic Church and the history of art.

Mimmo Paladino’s *Mary, Queen of Families* (2023) comprises a ceiling mosaic, stained glass, and frescoes. It is made possible by the John and Virginia A. Marten Family Chapel Fund, 2023.012.001–003

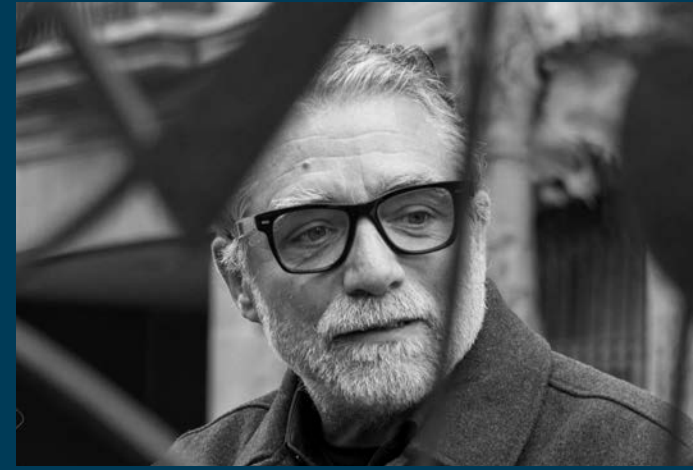


Photo: Pau Fabregat - Fundació Catalunya la Pedrera, Barcelona

Based in Barcelona, **Jaume Plensa** (b. 1955) is among the most distinguished artists creating today. He has produced a multifaceted body of work, frequently creating sculpture that speaks to the depth and beauty of human experience. His pieces are found in prestigious museums and private collections across the globe, and he is highly sought-after for public sculpture commissions. Although his work was critically acclaimed in Europe by the 1990s, his colossal *Crown Fountain* (2004) in Chicago’s Millennium Park captured the imagination and admiration of American audiences. A highly versatile artist, his vision finds form in a range of materials from industrial metals and iron, stone, glass, sound and video installation, and more recently, in theatre and opera sets. For the Raclin Murphy Museum of Art, he has created a sculpture that celebrates a renowned collection in the context of a vibrant academic community that welcomes the world.

Heavily influenced by language and the power of communication, Plensa frequently incorporates linguistic elements into his work. Here, he has incorporated characters from Arabic, Chinese, Cyrillic, Greek, Hindi, Japanese, and Latin alphabets to create a stainless steel tower that seems to join earth and sky. Deeply inspired by his visits to the University of Notre Dame and its educational and research mission, and its commitment to learning across the globe, Plensa considers the quest for knowledge and truth as a noble, ongoing endeavor across time and around the world. Plensa sees *Endless* not as a monument but as a celebration of life, “a portrait of humanity in the absence of the human figure.” The sculpture recalls the impact of monumentality and the power of repetition from antiquity to Postmodernism.

Jaume Plensa’s *Endless* (2023) is featured at the Museum entrance on St. André Way. It is a gift of Charles S. Hayes, ND ’65 in honor of Museum council and staff, present and past, 2023.016



Photo: courtesy of the artist

Jason Wesaw (b. 1974) is a multi-disciplinary artist working in an array of media, including ceramics, works on paper, textiles, and traditional cultural arts. His work is informed by the natural world and often alludes to the deep role spirituality holds in guiding our individual lives. Wesaw’s work is represented in the permanent collections of many institutions in the region, including the Eiteljorg Museum in Indiana, the Field Museum in Illinois, Grand Valley State University in Michigan, the Indiana State Museum, and the Newberry Library in Illinois. Jason has exhibited nationally and internationally, most recently in the *Keepers of the Fire* exhibition at Rainmaker Gallery in Bristol, UK. Jason is Pokagon Potawatomi (Turtle Clan) and lives near the historic Rush Lake settlement in southwestern Michigan. He balances his work in the arts with a deep commitment to his Tribal Nation as a peacemaker, pipe carrier, and mentor. His role as an artist is to bring a fresh viewpoint on traditional Potawatomi life ways to a global audience as a means to build common ground between people of all races, cultures, and religious beliefs.

Jason’s new work, *The Path*, is a mixed media textile piece which will be premiered during the opening of the new galleries. *The Path* explores the deep and historical relationship between the Pokagon Band of Potawatomi and the University of Notre Dame. This visually striking work is rich with color and symbolism, drawing attention to the challenging connection and unique narrative shared between these two esteemed groups. His intention with *The Path* is to acknowledge the true depth of this shared history, embracing the individual and collective roles in it while encouraging a united and harmonious course forward for the University and Tribe.

Jason Wesaw’s *The Path* (2023) is made possible by the Lake Family Endowment for the Arts of the Americas, Africa, and Oceania, 2023.014



Sculpture Park

The opening of the Raclin Murphy Museum of Art is doubly a cause for celebration as it signals the reopening of the nine-acre Charles B. Hayes Family Sculpture Park. Sculpture has long played a significant role in the cultural life of the University of Notre Dame, and the Park has become an open-air gallery fully engaging the natural environment. At the same time, it welcomes all to the University's storied campus. Twelve major works have been introduced or re-sited as part of an extensive reimagining of the grounds.

The Park installation will now feature new acquisitions by an array of acclaimed international sculptors, including Hanneke Beaumont, Sir Anthony Caro, Dietrich Klinge, Clement Meadmore, Louise Nevelson, Beverly Pepper, and Ursula von Rydingsvard, as well as provide a new environment for works by Peter Randall-Page and two works each by Deborah Butterfield and George Rickey. The Park's esteemed designer, Michael Van Valkenburgh, has been retained for the horticultural design to ensure integrity and harmony in the relationship of the Museum to the environment, and he has created a master plan to allow for the continued growth of the outdoor sculpture collection.

In his original design, Van Valkenburgh emphasized the natural regional environment with an array of native plants and grasses. The plantings—chosen to increase biodiversity, improve land and air quality, and reduce the use of water and fertilizer—intentionally referenced the terrain Rev. Edward Sorin, C.S.C., would have encountered in 1842 at the University of Notre Dame's founding. Although much of this living design has been maintained, the environment immediately adjacent to the Raclin Murphy Museum of Art is now decidedly more formal so that the structure feels purposefully situated to harmonize with the landscape. As visitors move from close proximity to the building proper, the landscape transitions to a more poetic vision of a natural past.

Although the park is a living reclamation of the past, it is very much rooted in the present as an open-air extension of the Raclin Murphy Museum of Art. While sculpture, in general, is significant to the Museum, the native plantings, trees, and wetlands provide a way to merge aesthetics and symbolism to honor Indigenous nations.

Deborah Butterfield (American, b. 1949)
Tracery, 2010
 Cast bronze, 100 ½ × 115 × 42 in. (255.27 × 292.1 × 106.68 cm).
 Humana Foundation Endowment, 2011.041



Teaching Gallery and Object Study Room

With a collection of over 30,000 objects that spans four millennia and different corners of the globe, the Raclin Murphy Museum of Art is a tremendous resource for the University of Notre Dame. The Museum boasts two new teaching spaces specially designed to support access to the entire collection since only a small fraction of it is on view at any given time. These spaces build on precedent established at the former Snite Museum of Art, where a staggering thirty percent of the classes that visited the Museum viewed works of art that had been pulled from storage specifically for their visits. Through the new Object Study Room and the Teaching Gallery, the Raclin Murphy is committed to continually increasing access to any work of art from the collection that supports student learning.

The Object Study Room allows for the close study and discussion of works of art that are brought out from storage for single class visits. Outfitted with hanging racks, sloped ledges, and flat surfaces, the Object Study Room is designed to display objects in any media in a private, classroom-style space. The viewer's encounter with a work of art is intimate. Small details—like the indented impression on the paper of a woodcut print to the varying pressure of a line in a graphite drawing—are much more noticeable up close. The viewing experience is not mediated by the conventional glass barrier of casework or framing that one encounters in the permanent collection galleries. The Object Study Room is contiguous to back-of-house collection storage spaces to allow Museum staff to safely and securely rotate the display of works of art to accommodate multiple class sessions in a single day. Successive class periods might see a sociology class

considering human experience captured in documentary photography, a neuroscience class exploring human physiognomy in portraiture, and a German history class examining the connection between an industrial paper mill and artistic production in fifteenth-century Nuremberg.

The Teaching Gallery provides longer-term access to works of art in the collection that typically remain in storage. Each semester, faculty from any discipline are invited to select works of art to be installed specifically to support their course goals. This public gallery space on Level 1 provides greater access to objects for faculty who might want to see the same objects multiple times over the course of the semester or have objects accessible to their students outside of class time. It will not be uncommon to see students working on a group project, looking closely to support research questions, or delivering a presentation in the space. The inaugural installation in the Teaching Gallery will support classes from political science, chemistry and biochemistry, classics, theology, and art history. This space makes plainly visible to all visitors the myriad—and perhaps surprising—ways the Raclin Murphy Museum is a teaching resource in support of the University. Visitors can get a sense of the learning happening at Notre Dame and the unique opportunities made possible in a university museum.

Every space in the Raclin Murphy is brimming with possibilities for teaching, and the Object Study Room and the Teaching Gallery, in particular, help realize Rev. Theodore M. Hesburgh, C.S.C.'s vision of Notre Dame as a first-class university, defined by a first-class art museum.

Traditions Reconsidered

The announcement in December 2017 that the lead gift for a new art museum at the University of Notre Dame had been secured from Ernestine Raclin and Chris and Carmi Murphy prompted Museum staff to reimagine our role on campus and rethink how we could capitalize on what makes us unique among university art museums: our Catholic identity. Further, it gave us the opportunity to consider the significance of the classical tradition to many disciplines at the University.

The first principle in designing any permanent collection gallery is to play to that collection's strengths. What makes the University of Notre Dame's pre-1900 European and American art holdings distinctive is its largely sacred nature and its focus on academic—mostly French—art.

The second principle is to know the audience(s). As a university museum, our primary audience is the students, faculty, and staff whose mission it is to advance human understanding through study and research that heals, unifies, and enlightens. We are similarly committed to engaging with a wider regional community to share the products of that scholarly activity and, more importantly, to provide a space where all visitors can benefit from a diversity of thought and the collective wisdom of lived experiences.

Finally, the physical space is an important factor in the stories we can tell through art. With sixteen-foot ceilings in many galleries, expansive rooms, long vistas, and floor-to-ceiling windows in strategic locations, the new Museum sets the stage for art's grand epics interspersed with intimate moments of reflection.

With these three things in mind, I organized the collections thematically rather than strictly chronologically, by national schools, or by medium. I took into consideration the Catholic Intellectual Tradition and the Church's Social Justice Teachings in crafting a narrative and selecting the objects that could best carry the message. I adopted an integrated approach to the galleries, placing paintings, sculptures, works on paper, and decorative art objects together in proximity to tell a more holistic story. Italian, French, British, German, Irish, and American works are shown near each other in order to demonstrate continuities and variations and spur dialogue.



Lubin Baugin (French, ca. 1610–1663)
The Holy Family with the Infant Saint John and Two Angels,
17th century
Oil on panel
13 × 9 1/8 in. (33.02 × 23.18 cm)
Gift of Ernestine Morris Carmichael Raclin
1991.027

The European and American galleries on Level 1 feature art from about 1700 through 1900 and are organized around the theme *Time : Nature*. The suite focuses on how artists and thinkers discovered, constructed, and reinterpreted their histories and how they redefined nature and their relationship to it. The outsized role that the classical past (Greek and Roman history, mythology, literature, and philosophy) played in a rapidly industrializing Europe is a focus of the galleries as is a more scientific approach to the natural world.

Situated around the chapel on Level 2, the European and American galleries feature art before 1700 organized around the theme *Spirit : Matter*. Fundamental to this presentation is Saint Augustine's philosophy that material objects help us comprehend the divine. Divided into four sections—*Worship, Faith, Morality, and Evangelization*—there are opportunities to reflect on the material and technical aspects of the works on view. Translucent oil paint, opaque tempera, gold-ground panels, enamel plaques, the gem-like quality of paintings on copper, polychromed wood or limestone sculptures, and marble or alabaster reliefs underscore the Augustinian model and invite close looking. At the same time, visitors can explore the people and places depicted in art and the context in which these predominantly religious works were created and functioned.

The installation of the European and American art before 1900 collections illustrates the fact that the Catholic church has been one of the most important and consistent patrons of the arts throughout history, and the University of Notre Dame, as a Catholic university, continues in that long and venerable tradition.

– Cheryl K. Snay, PhD
Curator of European and
American Art before 1900

Francesco de Mura (Italian, 1696–1782)
Bacchus and Ceres, ca. 1763
Oil on canvas
81 3/4 × 60 3/4 in. (207.65 × 154.31 cm)
Lewis J. Ruskin Fund
1972.002



Polyvocal Spaces

As the Associate Curator of the Americas and Africa, I had the opportunity to rethink the presentation of these extremely important collection areas. The African Art galleries honor over four thousand years of continuous artistic production throughout the continent. While the gallery uses the same overarching organization as the *Dimensions of Power* exhibition, curated by Elizabeth Morton in 2017, there are many updates. For example, works previously not on view have been introduced into the space; there is a new section on ancient Egyptian art; and contemporary works are prominently featured. These updates, in addition to the beautiful new galleries and the top-of-the-line casework, will provide Museum guests with a new experience.

The Indigenous Art of the Americas suite of galleries can be found on Level 2 of the Museum. I designed this suite to help Museum guests understand that while each cultural area should be respected on its own terms, the Americas should also be seen more holistically because people traveled vast distances for thousands of years, exchanging goods and ideas as they went. The suite comprises three galleries—North American Art, Mesoamerican Art, and Central American and South American Art.

From the Level 2 balcony, guests enter the North American Art Gallery. This space, titled *Modern and Intersectional*, celebrates Indigenous artists and their stories. Throughout, groupings of artworks are centered around a contemporary artist working within a particular medium. Diverse examples of artwork in the same medium demonstrate how artists draw on these customary techniques while simultaneously putting said techniques into conversation with their other passions, such as haute couture and science fiction. Due to the kind support of the Terra Foundation for American Art, video interviews will be featured in the gallery allowing Museum guests to hear directly from the featured artists. The gallery will include two new commissions, new acquisitions, long-term loans, and highlights from the existing collection that will be shown in an entirely new light. Contemporary Indigenous art is a key collection area, and this curatorial design will allow for frequent rotations to keep the gallery dynamic.

The Raclin Murphy Museum of Art is committed to indigenizing gallery spaces and is respectfully collaborating with Indigenous artists, knowledge keepers, and communities to aid in this process. This commitment is outlined in the Museum's new land acknowledgment. To ensure the Museum honors this commitment, we established the first Indigenous



Consultation Committee, which has already provided invaluable feedback on the label text going into the new gallery.

From the North American Art Gallery, guests then transition into the Mesoamerican Art Gallery titled *People and Place*. The collection of ancient Mesoamerican art, in particular artwork from the formative period (1800 BCE through 200 CE), is a notable strength for the museum. This gallery is designed to inform the various audiences who engage with a university museum (faculty, staff, college students, K-12 students, and the broader community) about the diverse cultures and peoples who have thrived in Mesoamerica for millennia and continue to do so today. The gallery's perimeter is largely chronologically organized, each case serving as an overview of a different cultural area, including displays on Olmec, Tlatilco, West Mexican, and Maya peoples. The gallery's center has narrative displays incorporating artwork from various cultures in order to present broad themes that resonate throughout Mesoamerican history. These topics include ritual drinking and feasting, writing, music, and the ball game. The design of the gallery facilitates different levels of conversation. For example, Anthropology and Art History classes can discuss particular aspects of Olmec iconography on



the perimeter, while elementary school students can discuss the importance of different animals in mythology within the center of the gallery. The organization will also aid descendants in locating artworks made by their ancestors. This space features contemporary artwork, a vital part of the strategic collection plan moving forward. Such pieces emphasize the profound impact that ancient and historic cultures continue to have on people's identity today.

The final gallery within the suite is dedicated to Central American and South American Art, the first time these collection areas will have a designated gallery. It relies on the same organizational strategy as the Mesoamerican Art Gallery but uses geographic instead of chronological groupings in addition to the narrative groupings. This space celebrates different peoples from the Caribbean, the Isthmo-Colombian area, the Andes, and the Southern Cone. The gallery also features a prominent textile wall that takes advantage of the sixteen-foot ceiling height and will allow for the frequent rotation of contemporary and ancient textiles.

These new galleries are designed to be polyvocal spaces that incorporate multiple voices in order to honor the artists and cultures represented in the collection. The goal is to ensure that all people feel comfortable and welcome within these spaces, that the artwork is ethically displayed, and that enough information is offered in the gallery to facilitate necessary but, at times, challenging conversations.

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

Brenda Besito (Ojibwe, Saugeen First Nation, b. 1957)
Harvest Moon, ca. 2000
Porcupine quillwork, bark, grass, 3 ¼ × 4 ⅝ × 4 ¾ inches
Gift of Charlotte Mittler
2022.026.001

Unrecorded Mixtec artist (Mexico)
Tripod Bowl with Effigy Human Leg Supports, 1200–1521 CE
Polychrome Ceramic, 5 ¾ × 11 × 10 ⅜ inches
Gift of Peter David Joralemon
2002.068.003

Unrecorded Santa Maria artist (Argentina)
Bell with One Trophy Head on Each Side, 1480–1536 CE
Lost-wax cast copper alloy, 9 × 9 ¼ × 3 ⅝ inches
Robert E., ND '63 and Beverly, SMC '63 O'Grady Fund
2005.033

LAND ACKNOWLEDGMENT

The Raclin Murphy Museum of Art acknowledges our presence on the traditional land of the Potawatomi peoples, the Miami peoples, and many people from other Indigenous nations that now call this land home. As an initial step towards reconciliation and out of a desire for a brighter and more equitable future, the Museum is committed to amplifying Indigenous voices and building conversation and collaboration through the hosting and support of Indigenous artists, art forms, and communities.

New Forces, New Forms

Since late 2018 when I first started visiting the campus as the incoming Museum Director, I clearly heard from most constituents a heartfelt desire for significantly increased connections with Modern and Contemporary art at the Museum. Individually and collectively, students, faculty, staff, community, and national audiences were vociferous in their desire to connect more deeply with twentieth- and twenty-first-century art. The volume of the chorus was surprising, but not the sentiment; after all, as anyone mildly aware of global connectivity realizes, Modern and Contemporary art have become the *lingua franca* of international cultural exchange.

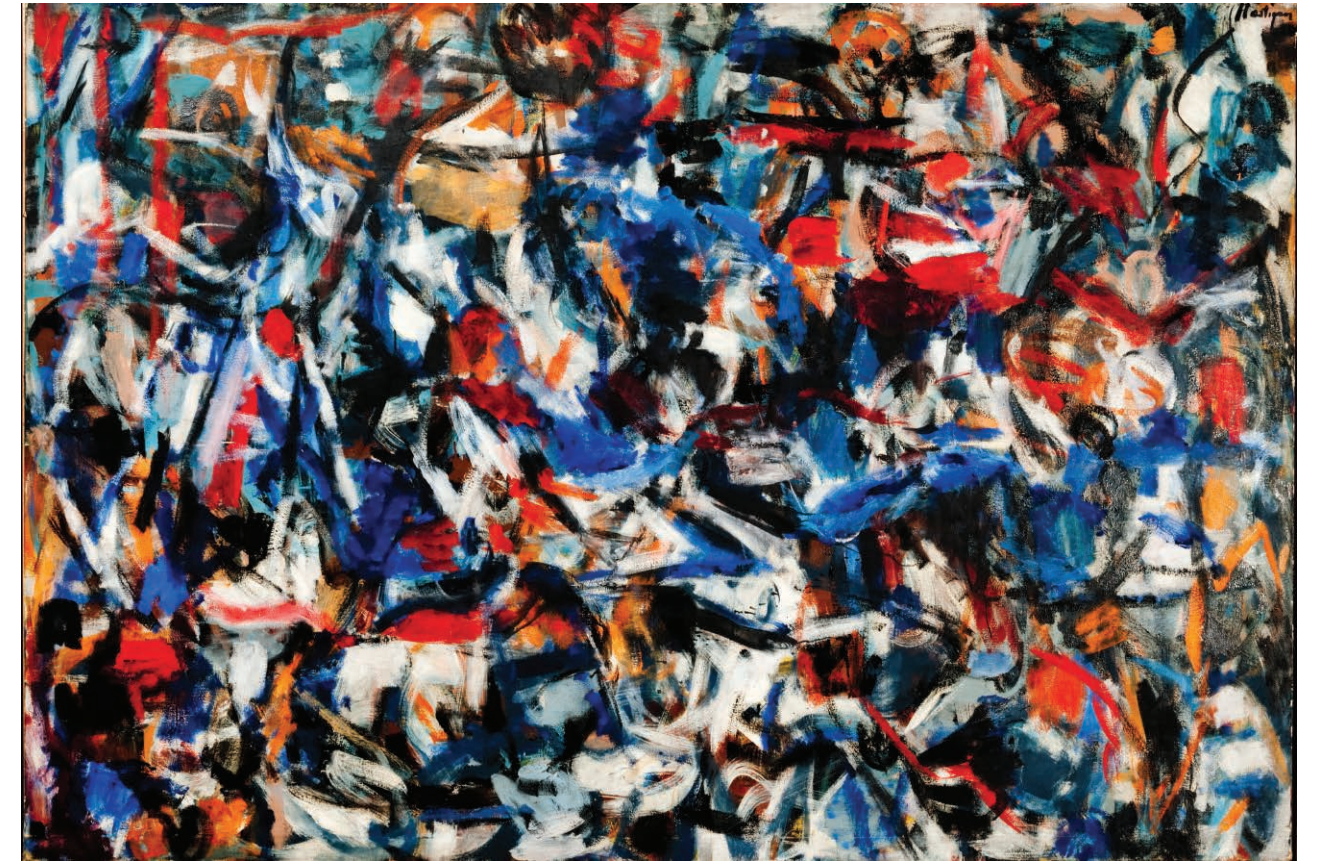
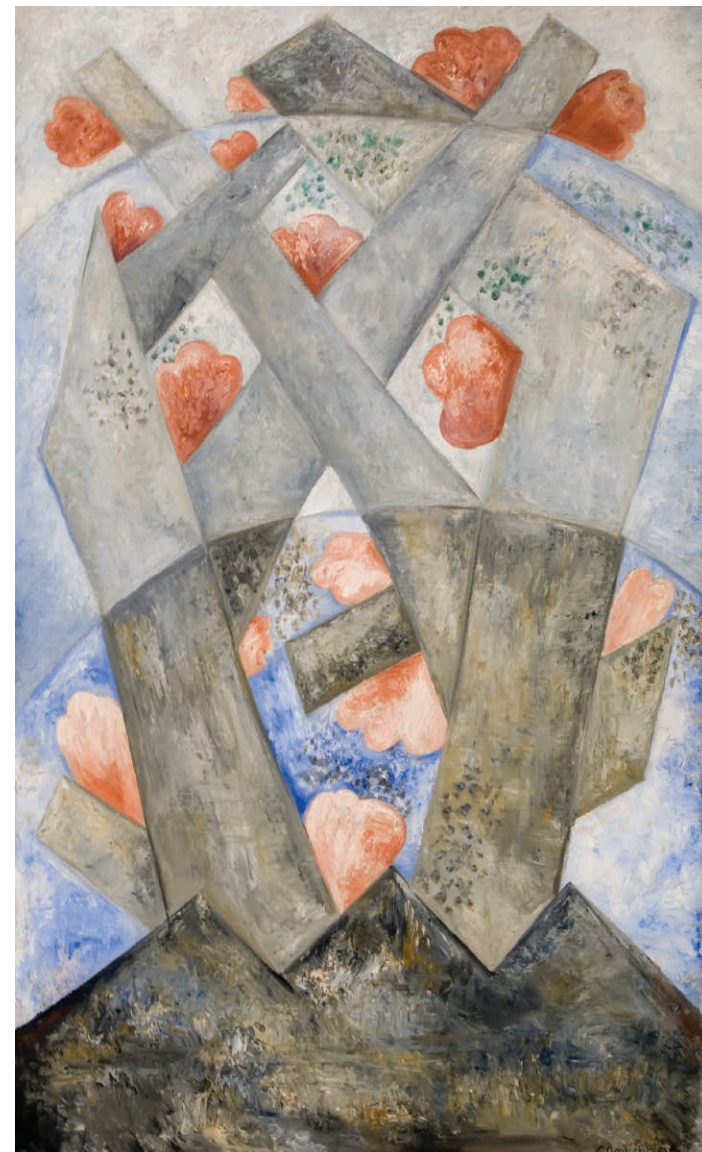
To accommodate this need, our planning for the Raclin Murphy Museum of Art required a greater footprint for art dating from the beginning of the twentieth century to today. Therefore, we have a suite of four galleries on the Lower Level that is more than double the designated space formerly available in the Srite Museum for this period. Prior to my arrival, the decision to locate the new Museum in the Charles B. Hayes Family Sculpture Park was a stroke of sheer brilliance as it offers nine acres of gallery space for future growth and the opportunity to explore works of art that could not easily be contained in an interior gallery. Finally, as detailed throughout this issue, works by major Contemporary artists have been introduced as part of the very fabric of the building through site-specific commissions and recent acquisitions.

Spending time with the permanent collection revealed both iconic and understudied works that deserve renewed attention in the new Museum. Three of the four previously mentioned galleries broadly follow time constructs investigating the early, middle, and late twentieth century and the twenty-first century. The fourth gallery is the multi-story interior sculpture court that celebrates the significance of sculpture at the University and poetically connects with the outdoor sculpture park. Although each space maintains its art historical independence, they are interconnected through the notion that the art world, as we have come to know it, has long been international and interconnected.

Joan Miró's monumental painting *Signs and Configurations* is central to the early twentieth-century gallery where ideas of Expressionism, Surrealism, and Formalism, writ large, are explored in painting and sculpture under the theme *New Languages for a New Century*. Grace Hartigan's dynamic and critically important *The King is Dead* deservedly reigns supreme in the gallery devoted to the middle twentieth century under the title *Battle at Mid-Century*. Here, global currents of abstraction, particularly Abstract

Expressionism, are showcased in conversation with ongoing commitments to and experimentation with figuration. The third gallery, titled *Global Conversations*, looks at the complex environment of the art world today with a wonderfully diverse range of visions and voices from Magdalena Abakanowicz, Vanessa German, Sean Scully, Zhang Huan, and Chakaia Booker, among others.

Together, these spaces are identified as the International Modern and Contemporary galleries. It seemed important to signal the dynamics of the global art world from its very beginning in order to illuminate the interconnectivity of the environment in which we all live and learn. Furthermore, it allowed us to include artists whose origins, and often their practices, exist well beyond the Paris and New York circles. Exceptional visions and voices often emerge from the most surprising circumstances and go on to define a place and time. They still do.



Despite its physical distance from the cultural centers of Europe, Russia played a critical role in early twentieth-century Modernism. In particular, abstract modes of expression and a constructivist approach to image-making positioned many Russian artists at the forefront of the avant-garde of which Natalia Goncharova was a leading figure.

Goncharova developed a body of work that drew upon her abiding appreciation of Cubism and Futurism and a commitment to traditional Russian folk art. Although intersecting lines and planes are important elements in her work, color also plays a crucial role which she uses to achieve emotional resonance. She commented: "I believe that color possesses a strange magic: sad colors, joyous, or calm colors, a delicate or stronger color harmony—these are not simply words that characterize an emotion similar to the sensations of taste. Colors have an effect on one's psychological make-up."

This work is one of her major achievements. She painted it in Paris shortly before temporarily abandoning painting to devote herself to creating costumes and scenery for the Ballets Russes.

Natalia Goncharova (Russian, 1881–1962)
Spring, ca. 1917
Oil on canvas, 41 × 25 1/8 in. (104.14 × 63.82 cm)
Bequest of Miss May E. Walter, 1994.024.007

Throughout her career, Grace Hartigan evolved an individual style alternating between abstraction and figuration. She was one of the few women whose work was included in the *New American Painting* exhibition at The Museum of Modern Art in 1958, alongside works by Jackson Pollock, Willem de Kooning, and Robert Motherwell.

Hartigan's early work stressed the visual representation of the subconscious and personal responses to intellectual and universal ideas. The vibrant colors and balanced, all-over composition of *The King is Dead* seemingly reach beyond the borders of the painting and forward into the viewer's space. Abstract Expressionism, she said, was "the triumph of American painting."

This painting was a part of her first exhibition in New York. It was done in the wake of Pollock's success, after which many remarked that someone had finally unseated Pablo Picasso as the proverbial "King of the Visual Avant-Garde." The King, if not dead, was displaced. Although Hartigan's painting was sold to a young collector, his family was horrified by Abstraction. The painting was returned to Hartigan, who kept the work most of her life.

— Joseph Antenucci Becherer, PhD
Director and Curator of Sculpture

Grace Hartigan (American, 1922–2008)
The King Is Dead, 1950
Oil on canvas, 65 1/8 × 96 in. (165.42 × 243.84 cm)
Mr. Al Nathe Fund, 1995.023

Art on the Move

Since January 2022, more than one thousand works of art have been documented, photographed, packed, and crated for a move to the Raclin Murphy Museum of Art. Whether a fragile porcelain bowl or a monumental painting, every work has received the same degree of detailed attention. The journey may have been measurably less than a half mile, but the care and consideration were the same as if the work had traveled across the country or around the world.

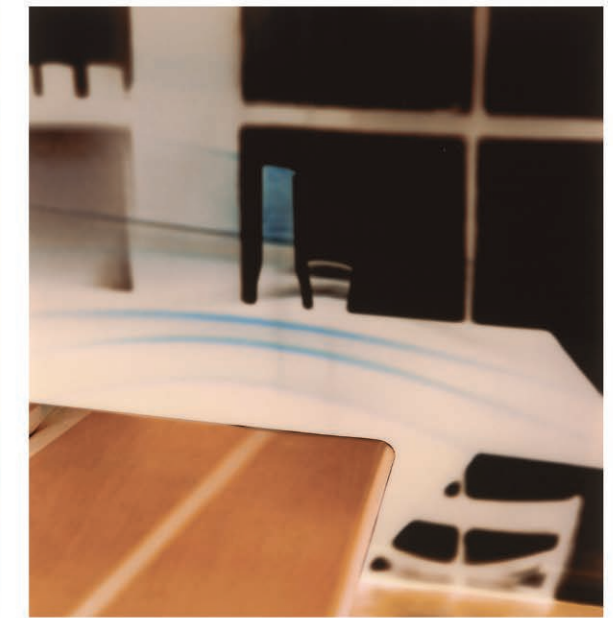
This exacting study, inventory, and movement process required the patient attendance of curators, registrars, and art handlers. It is the curator's responsibility to plan the narratives and displays of their respective galleries. Their wealth of knowledge in given fields of study leads to the object display checklists. Often the curator turns to the wisdom and expertise of an art conservator to evaluate the condition of the object and the best methods of display.

Tremendous responsibility is held by the registrar, who not only carefully catalogues every object but orchestrates the entire move from one general location, like the holding spaces at the Snite facility, to the exact location in a specific gallery at the Raclin Murphy. The amount of necessary detail is voluminous, but every step counts, with all records serving as important guides

The physical handling of every work is the responsibility of the art preparation team, known inclusively as art handlers. As no two objects are the same, the packing and crating challenges are unique. Works have been minutely studied so that custom transport cases and crates could be created. Packing was completely handled by Museum staff, a process realized in reverse as works arrived at the new Museum, allowed to adjust to the environs, and then painstakingly located in a predetermined gallery location.

Great care and coordination by a team of highly skilled and experienced Museum professionals have been required to bring the Raclin Murphy Museum of Art to life. The tempo is always careful and measured. The physical movement in and out of crates, into a given gallery, and onto a specific wall or pedestal is exacting. Taken together, the skills and abilities of those caring for works of art are as precious and valuable as the works with which they have been entrusted.

Zhang Huan (Chinese, b. 1965)
Ash Banquet #4, 2021
Paint with ash on linen, 49 × 118 in. (124.46 × 299.72 cm)
Lilly Foundation Programming Endowment for Religion and Spirituality in the Visual Arts, 2021.012



On the Road: Uta Barth at the Getty Museum

In the winter of 2022-23, the Museum loaned a work of art to the monographic exhibition *Uta Barth: Peripheral Vision*, at the Getty Museum in Los Angeles. This show brought together a selection of works from the artist's forty-year career as a photographer. In the 1980s Barth was recognized for her interior photographs, in which objects and walls appear to melt softly into the background. These images make us aware of light itself, and its role in our perception of spatial dimension. The remarkable work earned international acclaim for the artist, including a John Simon Guggenheim Fellowship, a Broad Art Foundation Fellowship, and a MacArthur Foundation "genius" grant. Barth went on to create photographs that examine the connections between sight and psychology. Her goal has long been to remove the viewer's attention from the subject of an image, and

to concentrate on the activity of looking itself. The artist created photographic polyptychs, in which repeated or subtly varied images suggest movement through space, or the passage of time.

Sundial is one from a later series that concerns the physiological phenomenon of afterimage. When we close our eyes after viewing a bright image, we continue to see a shadow of negative tone or color. This sensation is caused by photochemical activity in the retina which continues briefly after an initial stimulus. In *Sundial*, Barth brings this visual function to our attention in a pair of color negative images. If we gaze at them and then look away, we can perceive an afterimage of naturalistic forms and colors.

Uta Barth, (American, b. Germany, 1958)
Sundial (07.4), 2007
Digital pigment prints, 30 × 56 in. (76.2 × 142.2 cm)
Humana Foundation Endowment, 2018.053.001



Exhibition team packing and moving Zhang Huan's *Ash Banquet #4*
Above and right: Ramiro Rodriguez and Kyle Thorne. Far right: Matt Bean and Anders Ove.



An Old Master Renewed

The opportunity to build a new art museum allowed us to do a deep dive into our vaults and bring back to the fore some paintings that have long languished in storage. One such treasure is Vincenzo Spisanelli's *Noli Me Tangere* (1640), a monumental canvas depicting the risen Christ greeting Mary Magdalene.

Liberated from its thick, discolored layer of varnish, decades of dirt and grime, and overpaint by earlier restorers, the painting recovers the vibrancy and elegance characteristic of seventeenth-century classically inspired Bolognese art. Conservators aim to reveal as much of the original work as possible and infill only where necessary with materials that are reversible so that there is no mistaking what the artist created and the work of later hands.

Conservator Rita Berg of the Midwest Art Conservation Center in Minneapolis began by stabilizing and consolidating flaking or loose paint with an adhesive. The back of the canvas was cleaned with vulcanized rubber sponges and delicately humidified in order to reduce any deformations. The canvas was then properly tensioned and the stretcher keys secured. The dirt, yellow varnish, and "liberally applied overpaint" were painstakingly removed to reveal more of the original composition. A new layer of non-yellowing synthetic varnish was applied to isolate the artist's original work from any infill that the conservator needed to add to complete the picture. Areas of loss in the paint and ground layers were filled and textured. Berg added a final layer of varnish to provide gloss and saturation. The process took a little over a year to complete.

The painting now glows. Early restorers, possibly in the late nineteenth or early twentieth century, had updated Christ by giving him heavy eyelids, a full beard popular at that time, and bulking up his torso. He is now slightly more slender than he was when we sent him to Minnesota, and he sports the pointed goatee fashionable in the 1600s. The removal of the varnish revealed a charming little garden scene complete with delicate flowers and a little fence between the two main figures.

As a final touch, we replaced the frame with a handcrafted seventeenth-century classically inspired reproduction by New York frame restorers and makers Gill & Lagodich. The newly refreshed *Noli Me Tangere* by Spisanelli (the only known painting by the artist in an American public collection) will be displayed at the entrance of the "Faith" gallery on the second level—an apt introduction to a gallery focusing on the tenets of Christian faith.



Vincenzo Spisanelli (Italian, 1595–1662)
Noli Me Tangere, 1640
Oil on canvas, 91 ½ × 71 in. (232.41 × 180.34 cm)
Gift of Mr. and Mrs. David B. Findlay
1958.008

Moche Vessel Restored

Opening a new museum provided us with an excellent opportunity to conserve a number of artworks within the collection. For this sizeable project, we worked closely with Laura Kubick and her team from KCI Conservation based out of St. Paul, Minnesota, and Kathleen Kiefer from Material Culture Conservation based out of Houston, Texas. Laura and her team worked on 3D objects in the collection while Kathleen worked on the textiles.

When approaching this work, both conservators and curators were in full agreement on the basic tenets that guided the treatments. The primary concern was ensuring that the works were stable, meaning that treatments were undertaken to stabilize any condition that could pose a structural risk to the artwork (i.e., a crack in a ceramic piece or loose threads in a textile piece). Next, we did not want to undo anything caused by the original creators and owners of the works. We would only remove something if we knew that it had been introduced after it had entered a museum collection. If, for example, there was a stain on a jacket and we believed it was caused by the original owner, that stain would remain untouched. Finally, all work undertaken was fully documented and done in such a way to make it easily reversible. Detailed notes and special materials ensure that people in the future will know what was original to the piece and what work was undertaken later by conservators should those interventions need to be undone. For several pieces, we were unsure how particular aspects of the work should proceed. In such situations, we consulted with Indigenous artists to receive their recommendations.

An example of an artwork that was conserved is the *Handle Spout Vessel with Seated Figure* made by an unrecorded Moche artist dating from 400–700 CE. The handle of the vessel had broken off into several pieces. By examining the vessel, Laura was able to determine that the handle had been broken and repaired previously using a plaster-like material. Laura first removed any excess plaster fill that was used for the previous repair. She then pieced the broken handle back together like a puzzle and reattached it to the body of the vessel using a type of acrylic resin called B-72. This material is favored by conservators as it is clear and easily reversible. Laura then filled any small breaks and losses with B-72 and finely toned the repairs with easily removable water colors. The piece, now fully reassembled and stable, is far more in line with how the artist had intended it to be seen and is ready to be put on view.

Unrecorded Moche artist, Peru
Handle Spout Vessel with Seated Figure, 400–700 CE
Slipped ceramic, 9 ½ × 6 ½ × 6 ½ in. (23.18 × 15.56 × 15.56 cm)
Gift of Miss May E. Walter
1972.027.001



Art for Notre Dame: The Sesquicentennial

Dating to 1875, the University of Notre Dame has one of the oldest and most distinguished academic art collections in United States. Central to learning and research across the academy, the Museum collections are available to the region, the nation, and beyond.

At Notre Dame, the collections are annually utilized by more than 40 departments – representing nearly every college and school on campus. Recent research records that 91% of graduating seniors had visited the museum – an astonishing number by all standards. Additionally, the museum actively welcomes the region, and more than 11,000 K-12 students every year from a three-state area. Beyond, the museum judiciously lends to the highest caliber exhibitions across the nation and around the world; recently, works from were on loan to venues in Los Angeles, New York, and Paris, among others.

The transition of the museum to the Raclin Murphy Museum of Art in late 2023 – to a distinguished, new state-of-the-art facility at the entrance of campus, with easy access to all visitors – is a watershed moment for the institution. 2025 is also of great consequence for the Museum as it represents the sesquicentennial, or 150th anniversary, of art collections at the University. In honor of this event the Raclin Murphy’s Advisory Council and staff have launched an important gift initiative around works of art for the permanent collection based in established collecting priorities. They include:

- » Art of the Indigenous Americas
- » European and American Art before 1900 — especially works animating the Catholic tradition
- » International Modern and Contemporary Art
- » Irish Art
- » Sculpture
- » Works on Paper (prints, drawings, photographs)



Martin Schongauer (German, ca. 1430/50–1491)
Saint John the Evangelist on Patmos, ca. 1480
 Engraving on laid paper, Lehrs 60; Hollstein 60
 6 3/8 x 4 1/2 inches (15.88 x 11.43 cm) sheet; trimmed to the border
 Gift of Eileen ND '84 and Chris Millard through the Donald and Marilyn Keough Foundation and gift of Rebecca Nanovic Lin ND '87, 2022.021

To honor the intentions and generosity of potential donors, all gift opportunities are carefully vetted through respective curatorial teams, the office of the director, and the Museum’s acquisition committee. Acquisition gifts through works of art or financial support for works of art to the Museum are gifts to the University of Notre Dame. This special initiative honors the legacy of the visual arts and clearly celebrates the promise of its future.



Marilyn Minter (American, b. 1948), *Frostbite*, 2006
 Chromogenic print, 13 1/8 x 19 5/8 in. (33.4 x 50 cm)
 Gift of Carly K. Murphy ND '01 and '02, 2023.006

Ivan's CAFE

Among the many assets and benefits of the new Museum are a new cafe and bookshop. Located off the atrium on Level 1, Ivan's is a European-style cafe and coffee shop named in honor of Ivan Meštrović whose impactful sculpture is central to the fabric of the Notre Dame campus. Guests will be able to enjoy seating in the atrium or choose grab-and-go options.

Located alongside the Cafe, the Museum bookshop showcases publications that feature the Museum’s esteemed collections and exhibitions. Additional offerings will include postcards, notecards, and Raclin Murphy Museum of Art branded items. Like the Museum itself, Ivan's Cafe and the bookshop are free and open to all.



UPCOMING EXHIBITION AND LANDMARK GIFT

Equal Forces

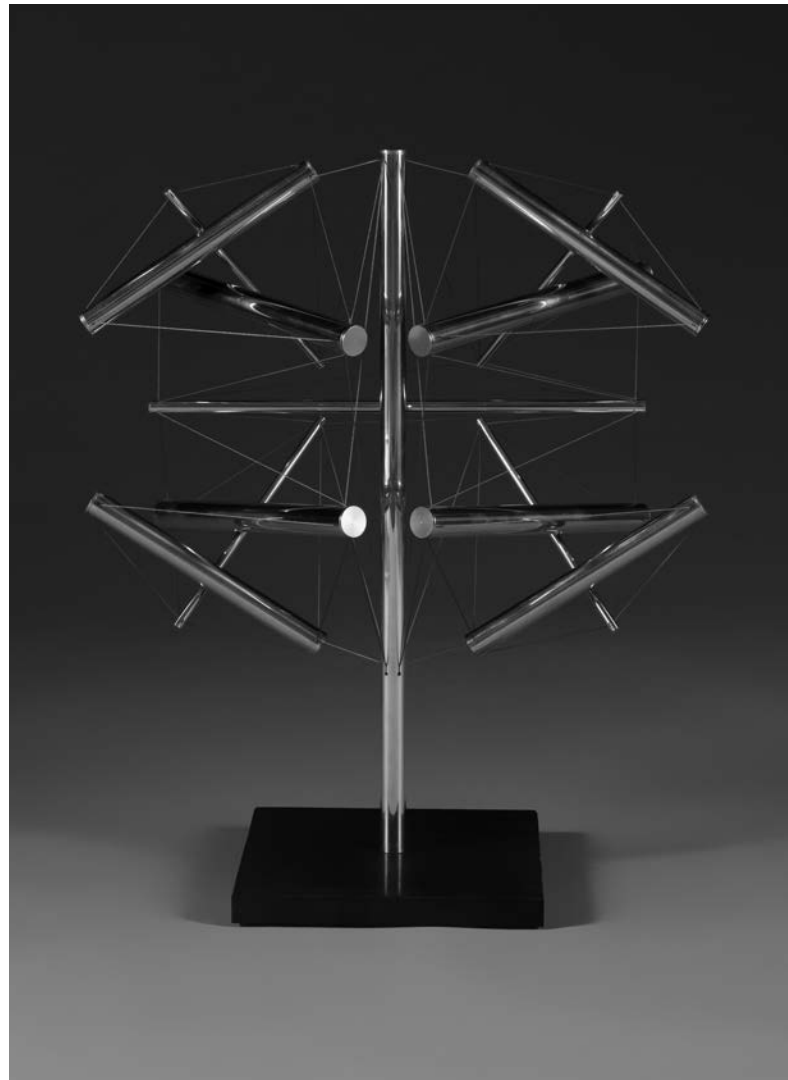
The Sculpture and Photography of Kenneth Snelson

MARCH 19 to JULY 7, 2024

There is little doubt that Kenneth Snelson (1927-2016) was among the most original and inventive artists of the last half-century. Widely acclaimed as a sculptor and photographer, his inquisitive disposition and technical brilliance also led to extensive research around the structure of the atom and the awarding of five U.S. patents. This landmark retrospective, the first of its kind, celebrates the extraordinary gift of forty-two sculptures and sixty-seven photographs forming the Kenneth Snelson Collection at the University of Notre Dame—a landmark gift of the artist's family. A unique investigation of sculpture, photography, engineering, and science, this exhibition surveys the breadth of Snelson's oeuvre and will serve as the premiere temporary exhibition at the newly opened Raclin Murphy Museum of Art.

Born in Pendleton, Oregon, Kenneth (Ken) Snelson developed an early interest in optics, engineering, and photography. He attended the University of Oregon and then the famed Black Mountain College, where he became a protégé of Buckminster Fuller. Snelson developed a construction technique known as *tensegrity*, wherein sculptural elements are held in place through engineering and tension. Although he originally worked with wood and string, he focused most of his sculptural efforts on stainless steel and aluminum. Achieving critical acclaim in the 1960s, he became one of the most sought-after public artists from the 1970s and beyond, with permanent installations around the world. Additionally, he maintained a lifelong commitment to photography and experimented broadly—including with the use of panoramic imagery a generation well in advance of the advent of digital technology currently in place. The title, *Equal Forces*, recognizes both the structural essence of Snelson's sculpture, and the vitality of both sculpture and photography to his celebrated career.

This legacy gift of more than one hundred objects represents the largest repository of the artist's work in the world. It contains the entire repertoire of Snelson's sculpture from the late 1940s at Black Mountain to global projects in the early twentieth century, to experimental photography from the 1970s through the 1990s in the United States, Europe, and Japan. Although Snelson is not formally associated with any particular movement or school, his work, sculpture in particular, is often discussed in connection with



Kenneth Snelson (American, 1927–2016)
Mirror Mirror I, 1999
Aluminum and stainless steel
24 5/8 × 20 7/8 × 10 1/4 in. (62.55 × 53.02 × 26.04 cm)
Gift of the Estate of Kenneth Snelson on behalf of Katherine and Andrea Snelson, 2021.013.021

Minimalism and New American sculpture. His closest associate, and the artist with whom he is frequently paired is George Rickey; they jointly received the prestigious Lifetime Achievement Award from the International Sculpture Center. The George Rickey Collection and Sculpture Archives are also held by the University of Notre Dame.

This exhibition is made possible by the Duncan Family Endowment for American Art, and the Milly and Fritz Kaeser Endowment for Photography.



Kenneth Snelson with *Four Way Tower*, 1963; image courtesy of Dale Lanzone

Contributions to the Friends Endowment Funds

The Raclin Murphy 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 the family of those memorialized.

Tributes and memorials received from June 30, 2022 – July 31, 2023

IN MEMORY OF

John Lloyd Anner III
by Frank and Fes Smurlo

William D. Bailey Sr.
by Col. and Mrs. William D. Bailey III

William D. Bailey Jr.
by Col. and Mrs. William D. Bailey III

Joan D. Bock
by Frank and Fes Smurlo

James J. Burns
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Sister Catherine Flynn
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Joyce M. Hank
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Eugene and Alice Henry by
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Cheryl Snay and Patrick Weber

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Dean A. Porter, PhD by
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Joan Nesbitt Schermerhorn
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Gwen H. Spretnjak by
Delores Franko
Ed Kral
Paul and Beverly Matusak
Barry and Barbara Sieron

Theresa Gill Zavattaro
by Frank and Fes Smurlo

FRIENDS WE LOST AND WILL MISS

Joan Bock — Raclin Murphy Museum Advisory Council member and benefactor

Catherine Box — member since 2000

Winifred Caponigri Farquhar — former member

Audrey Davis — former member and docent

Ann Dean — Board of Directors 2008-2014 and 2015 -2021

Anna Marie Dits — former docent for over twenty years

Joyce M. Hank — Raclin Murphy Museum Advisory Council member and benefactor

Dean A. Porter, PhD — Director Emeritus

Ernestine Raclin — Benefactor

John E. (Jack) Regan — member since 2005

Gwen H. Spretnjak — member since 2012



Hans Memling (Netherlandish, active ca. 1465–1495)
Madonna and Child with Two Angels, ca. 1460
Oil on panel, 13 5/8 x 10 in. (34.61 x 25.4 cm)
Gift of the Estate of Edward Fowles, 1971.018.001

Become a Friend of the Raclin Murphy Museum of Art

Join or renew online at giving.nd.edu/museum

Raclin
Murphy
Museum
of Art

The FRIENDS

MEMBERSHIP LEVELS

ASSOCIATE \$50 Membership for one

- » Membership card with Hesburgh Library privileges
- » Subscription to Museum Magazine (semi-annual)
- » Recognition in Museum Magazine
- » Reciprocal privileges at 80+ university museums
- » Educational programs and travel discounts
- » Ivan's Café and gift shop 10% discount

FRIENDS & FAMILY ... \$120 (recurring \$10 monthly) Membership for two adults and two guests

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- » ROAM membership* gives you reciprocal membership in over 250+ museums
- » Parking tag for campus lots
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DONOR \$250 Membership for two adults and two guests to Charter events

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- » NARM membership** gives you reciprocal membership and discounts in over 1000+ museums
- » Preferred membership seating
- » Invitation to quarterly Mass held in the Raclin Murphy Museum Chapel
- » Invitation to special Charter Events

PATRON \$500 Membership for two adults and four guests to Charter events

- » All of the above plus
- » Exhibition catalog(s)

BENEFACTOR \$1,000 Membership for two adults and six guests to Charter events

- » All of the above plus
- » Tour of the Museum or Sculpture Park for eight

Join or renew online at giving.nd.edu/museum

University of Notre Dame employees can join through payroll deduction.

RECOGNITION SOCIETIES

FOR INDIVIDUALS OR CORPORATIONS***

- » All of the above plus

GEORGE RICKEY \$2,500

- » Director's Tour for ten

IVAN MEŠTROVIĆ \$5,000

- » Director's Tour and Reception for ten

PATRICIA & ART DECIO CIRCLE \$10,000

- » Opportunity to rent the Museum for a private event

A DONATION OF \$20,000

- » Consider leaving a legacy with a name placement on a limestone element in the Charles B. Hayes Family Sculpture Park (along with Decio Circle experiences)

***ROAM** The Reciprocal Organization of Associated Museums (ROAM) is a network of museums in North America and beyond that extend the benefit of reciprocal free admission to one another's members. Visit their website for the growing list of affiliated institutions.

****NARM** North American Reciprocal Museum (NARM) Association® Access effective September 2023. Become part of an international network of cultural institutions - a wonderful mosaic of art museums and galleries, historical museums and societies, botanical gardens, children's museums, and zoos. Visit their website for the growing list of affiliated institutions.

*****Corporation memberships** will have their logo placed in the Museum Magazine in addition to a tour for up to Ten guests.

All University gifts apply to your football ticket eligibility. Increase your odds with special contributor status in the Notre Dame Football ticket lotteries.

Board News

The 2023-24 Annual Meeting will be held on May 13, 2024, at the Raclin Murphy Museum of Art.

The annual meeting and election of officers and new members will be held following the regular May Board meeting. The election results are announced at the end of the meeting. Any member may attend this annual meeting by registering in advance.

All Friends of the Raclin Murphy Museum members are eligible to nominate board members using a form available from the Friends office. All nominations are due by March 1, 2024.

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



The new Executive Committee, effective May 15, 2023:

OFFICERS FOR 2023-2024

Amy Tyler, President

Kathy White, Past President,

Suzanne Cole, Vice-President Administrative Division,

Erin Murphy, Vice-President Community Relations Division

Angie Faccenda, Vice-President Development

Grant Osborn, Vice-President Program Division,

Andy Wendelborn, Secretary

Velshonna Luckey, Treasurer

New Board members ready to advise and lead the Friends membership organization at the new Museum are:

Kelsey Forry, Dr. Pinky Gaba, Peter Holland, Sam Miller, Ann Rathburn-Lacopo, and Jackie Rucker.



The Executive Committee members for the 2023-24 term are:

(front) **Suzanne Cole, Erin Murphy, Amy Tyler**

(back) **Grant Osborn, Kathy White, Andy Wendelborn**

Not pictured: **Angie Faccenda and Velshonna Luckey.**

Outgoing Board members we will undoubtedly miss are **Dru Cash** (6 years), **Mary Kay Welle** (6 years), and **Kelli Kalisik** (9 years). **Susie Farrington** (6 years) and **Bill Tourtillotte** (3 years) are not pictured.

Retiring members were honored with a Notre Dame Dome ceramic tile created by Kathy White, CircaArts Gallery.

Jazzed Up and Counting Down!

The 2022 Friends Benefit Fundraiser was held on December 1, 2022, at the Morris Inn Smith Ballroom. With less than a year to open the new Museum's doors, the theme was aptly named *Jazzed Up and Counting Down!* A mood was set to liken a 1920s-era jazz club with art deco-inspired floral décor and lighting.

The Larry Dwyer Jazz Trio performed post-dinner with guest soloist Kate Hahn.

We are so thankful for the following Friends who supported our efforts.

CHRISTMAS BENEFIT FOUNDERS

Patricia and Arthur J. Decio

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Charlotte Mittler
NIBCO, Inc.

CONTRIBUTOR

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Rob Cole and Kelli Kalisik
Dave and Julie Deahl
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Art Handler

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Director and Curator of Sculpture

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Associate Director

Brittany E. Hild
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Student Engagement and Campus Programs*

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*Lilly Endowment Museum Fellow for
Religion and Spirituality in the Visual Arts*

Anders Ove
Art Handler

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Museum of Art*

Michael Rippy
Digital and Special Projects Program Manager

Ramiro Rodriguez
Chief Art Preparator

Cheryl K. Snay, PhD
*Curator of European Art and American Art
before 1900*

Kyle Thorne
Art Preparator

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Linda DeCelles

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INFORMATION

Raclin Murphy Museum of Art
St. André Way
University of Notre Dame

(574) 631-5466

raclinmurphymuseum.nd.edu



GALLERIES OPEN

Tuesday – Friday

10:00 a.m. – 5:00 p.m.

Thursdays

open until 7:30 p.m.

Saturday and Sunday

Noon – 5:00 p.m.

Closed Monday and all major holidays

Free and open to the public

Raclin Murphy Museum of Art



front cover:

Hanneke Beaumont (Dutch, b. 1947)

No. 130 (Observing) (detail), 2016

Bronze on steel base, Height 65 in. (165.1 cm) [sculpture]

Gift of Thomas and Lucy Danis in honor of their
life-long friends William N. Anderson, ND '65 and
Charles S Hayes, ND '65
2021.017

at left:

Unrecorded Aymara artist, Bolivia

Ahuayo (Woman's Mantle) [detail], 1901–1983

Wool, 37 ½ × 42 in. (95.25 × 106.68 cm)

Gift of Mr. Kevin Healy, ND '67

1981.067.002

back cover:

Jenny Holzer (American, b. 1950)

Reorder the World, 2020–2023

Carved limestone panel

144 × 96 in. (365.76 × 243.84 cm)

Bequest of Marion Knott McIntyre, ND '68, with additional

support from the Humana Foundation Endowment

2023.011.001

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MIDST OF REALITY

RESPONDING

WITH JOY