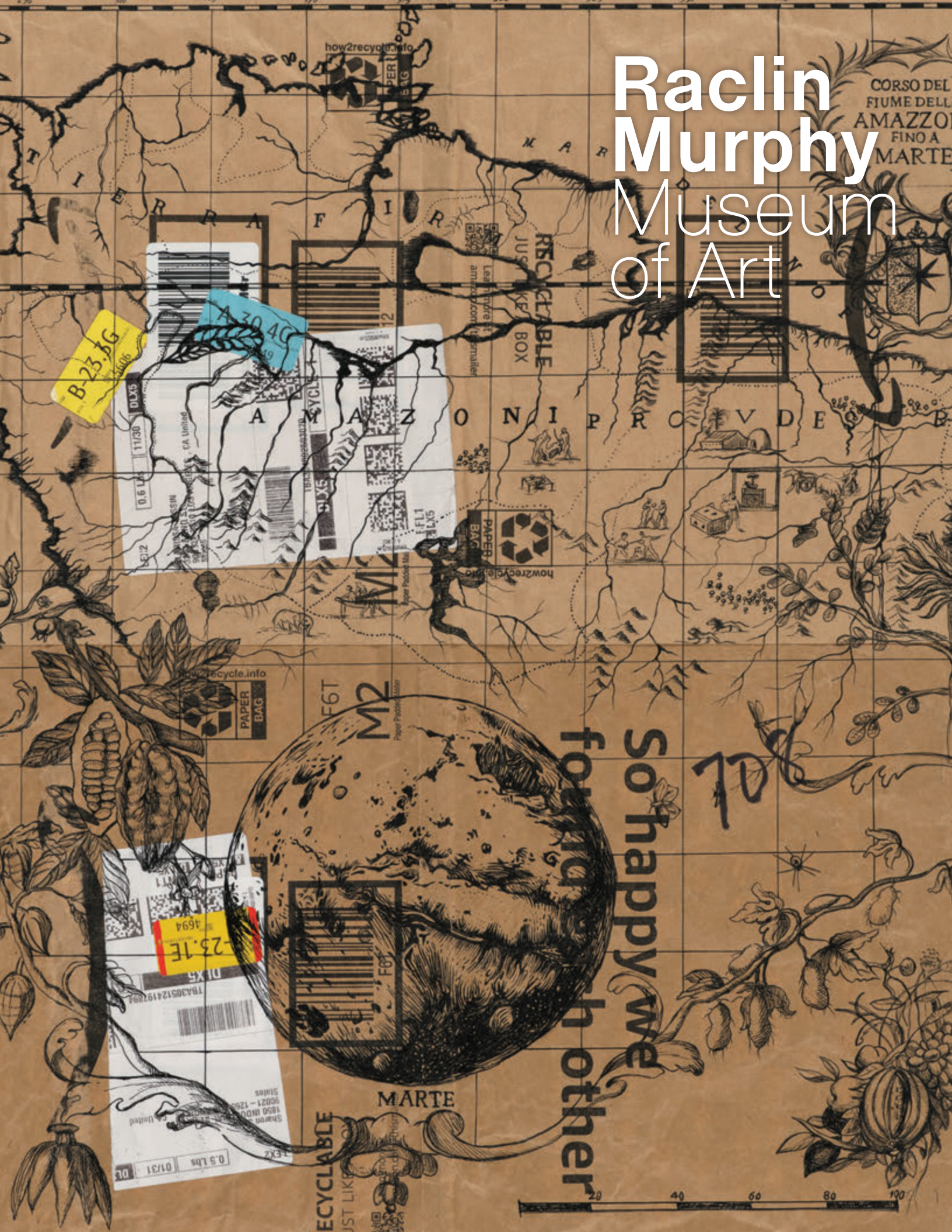


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FROM THE DIRECTOR

It has been a historic year of firsts for the Raclin Murphy Museum of Art. First visitors, first exhibitions, first classes and students, first school tours, first programs and events, even first rotations of works of art, and additions to the permanent collection in the galleries. Firsts! Yet for all that is fresh and inventive, novel and imaginative, we at the Museum know how precious and informative the past really is. One of the great joys of the history of art is considering the many relationships between past and present, within and across cultures. At a time-honored museum such as ours, yesterday, today, and, dare I say, tomorrow are often intertwined.

Among the first (and most frequent) questions I fielded during my interview process several years ago addressed how the Museum could engage more meaningfully with Contemporary art and artists. The second most common question and concern was about how to respect and learn from the art of the past. Tradition and Innovation. These concerns became guiding lights for the Raclin Murphy, both physically and philosophically. Engaging with these issues has led to significant interactions with luminary art world figures ranging from Jenny Holzer, Maya Lin, Julie Mehretu, Jamie Okuma, Mimmo Paladino, Jaume Plensa, Kiki Smith, and Jason Wesaw, among others; their works are now housed in a classically-inspired Robert A.M. Stern building. Those questions have opened us to make important acquisitions and mount innovative exhibitions, some of which we highlight herein.

We begin a new year celebrating several significant recent acquisitions. Important works by David Ocelotl Garcia, Andreas Gursky, and Ewa Juskiewicz—each artist an impactful visionary whose respective works connect conceptually and physically with the past—are now part of our collection. Early in 2025, visitors will have the opportunity to engage with work by Clarissa Tossin in a major exhibition that will bring much of that energy forward. Tossin is a rising international figure, and our exhibition follows her success in last year’s famed Whitney Biennial in New York. Each voice confirms a dedication to innovation and tradition and celebrates the present and the past.

The University of Notre Dame has one of the nation’s oldest and most esteemed academic art museums, beginning in 1875. The many chapters of the last 150 years have been critical to the successes and opportunities we enjoy today. So, too, many staff, faculty, alumni, members, and community supporters have significantly contributed to the history of the Museum. For this, we express gratitude in abundance. However, this is not a moment to pause but to carry forward with creativity and care—to be ambitious and energetic in realizing our plans. Now in its new home and with its new identity, the Raclin Murphy Museum has staff working on its new strategic framework intended to guide our future efforts. More to come on the horizon.

FRONT COVER
Clarissa Tossin (Brazilian, 1973, lives and works in Los Angeles)
Corso del fiume delle Amazzoni fino a Marte, 2023
Archival ink on Amazon.com envelopes
23.5 × 20.5 in / 60 × 52 cm
Courtesy of the artist and Galeria Luisa Strina, São Paulo.
Photo: Brica Wilcox

BACK COVER
Clarissa Tossin (Brazilian, 1973, lives and works in Los Angeles)
Mojo’q che b’ixan ri ixkanulab’ / Antes de que los volcanes canten / Before the Volcanoes Sing, 2022
4K single-channel digital video, 64min, 5.1 sound mix
Commissioned and produced by EMPAC/Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute.
Courtesy of the artist, Galeria Luisa Strina, São Paulo, and Commonwealth and Council, Los Angeles.



In September 2024, the staff of the Raclin Murphy Museum of Art won the Presidential Team Irish Award!

I conclude with three heartfelt notes of gratitude. First, to Ernestine (“Ernie”) Raclin and her devoted family for the landmark benefaction of Old Master and nineteenth-century paintings, sculpture, and decorative arts in a transformative gift that will debut in our Sesquicentennial exhibition early next year. Second, collectively, to our Friends and their Charter Memberships. An undeniable and ongoing success, their support means that community programs and school and family events thrive so that tomorrow is nurtured by what we can learn from yesterday and celebrate today. Third, and with great emotion, I celebrate my colleagues—the staff of your art Museum. A small team by most museum standards, they are

mighty in my book and always will be. Specializing in diverse yet vital aspects of art and education, they collectively have brought the Raclin Murphy Museum of Art into being. Receiving Presidential recognition (see page 28) is both merited and deeply meaningful. Join me in celebrating them by visiting often ... and bring your friends, families, and colleagues.

– With open doors,

Joseph Antenucci Becherer, PhD
Director and Curator of Sculpture

UPCOMING EXHIBITION

Clarissa Tossin
All That You Touch, You Change

FEBRUARY 4 – JUNE 1, 2025



The Raclin Murphy Museum of Art is pleased to announce a solo exhibition with artist Clarissa Tossin, a native of Brazil living and working in Los Angeles. Organized by Dr. Jared Katz, former associate curator of the Americas and Africa at the Museum, *All That You Touch, You Change* will be hosted in the Museum’s temporary galleries and will feature moving-image, sculpture, drawing, weaving, and installation works. A highlight of the exhibition is the film installation *Mojo’q che b’ixan ri ixkanulab / Antes de que los Volcanes Canten / Before the Volcanos Sing*, which marks the first collaboration between Tossin and Katz and has been recently featured in the celebrated Whitney Biennial in New York (2024).

Clarissa Tossin (Brazilian, 1973, lives and works in Los Angeles) *Mojo’q che b’ixan ri ixkanulab’ / Antes de que los volcanes canten / Before the Volcanoes Sing*, 2022
4K single-channel digital video, 64min, 5.1 sound mix
Commissioned and produced by EMPAC/Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute.
Courtesy of the artist, Galeria Luisa Strina, São Paulo, and Commonwealth and Council, Los Angeles.

The title of the exhibition is drawn from Octavia Butler’s novel *Parable of the Sower*, which opens with the verses, “All that you touch, you change. All that you change, changes you. The only lasting truth is change.” The verses encapsulate Tossin’s belief in our capacity to influence Earth’s ecological future. Within this exhibition, the artist explores how legacies of colonialism lead to harmful appropriative practices, rampant consumption, and destruction of Earth’s life-sustaining biodiversity, as well as the attempted privatization of and extraction from sovereign celestial bodies. Working in diverse mediums, she cautions us that we are already experiencing climate crisis.

Throughout Tossin’s work, she encourages people to join together to move away from our consumeristic and extractive behaviors to create lasting change. The exhibition brings together three bodies of Tossin’s work. The first comprises her reflections on Maya revival architecture, including two films—*Mojo’q che b’ixan ri ixkanulab / Antes de que los Volcanes Canten / Before the Volcanoes Sing and Ch’u Mayaa*—as well as a series of sculptures on loan from the Whitney Museum of American Art. These works rely on ephemeral art forms, such as music, poetry, and dance, to recontextualize Maya revival buildings, an architectonic style realized primarily by United States-based architects who borrowed motifs from a variety of Mesoamerican cultures at the beginning of the twentieth century. Tossin’s work imbues these colonized spaces with performances inspired by ancient Maya musical instruments, depictions of dance, and contemporary Maya poetry in order to reclaim this contentious revivalist architecture for Maya-descendant communities.

The next body of work explores the impact of extraction and consumerism on the environment in works such as *Encontro das Águas and Rising Temperature Casualty*. Here, Tossin places traditional Amazonian weaving practices into conversation with digital technology and consumer waste, primarily that of Amazon delivery boxes and envelopes. She emphasizes how this global corporation impacts the very environment after which it is named and, more broadly, examines the impact that large technology corporations with manufacturing centers in the Amazonian region are having on local environments and peoples.

Her final body of work considers the impact of expansionist and extractive colonial mentalities embedded within conversations centered on the privatization of space exploration and mining. Works such as *Maritime Arrivals, Future Geography*, consider how celestial bodies are recognized as sovereign under international law and are sacred to many cultures worldwide.

Within her work, Tossin embraces Indigenous ways of being and knowing to emphasize there are ways to live in today’s world that can foster respect for each other and the environment.

This exhibition is organized by Dr. Jared Katz, former Associate Curator of the Americas and Africa. The exhibition is made possible by the Duncan Family Endowment, with additional support from The Kathleen and Richard Champlin Endowment, and The Friends of the Raclin Murphy Museum of Art, Charter Membership.



Clarissa Tossin (b. 1973, Porto Alegre, Brazil; lives in Los Angeles) has been the subject of solo exhibitions at the Frye Art Museum, Seattle (2023), the Museum of Contemporary Art, Denver (2022), and La Kunsthalle Mulhouse, France (2021), among others.

Her work has been exhibited in numerous notable group exhibitions, including the Whitney Biennial, New York (2024); Prospect 6 Triennial, New Orleans (2024); Shanghai Biennale (2023); Chicago Architecture Biennial (2023); Dhaka Art Summit, Bangladesh (2020); Gwangju Biennale, South Korea (2018); and Hammer Museum’s *Made in L.A., Los Angeles* (2014). She is the recipient of numerous awards, grants, and fellowships, including those from the Smithsonian Institute (2023), Graham Foundation (2020), Foundation for Contemporary Arts (2019), Artadia (2018), and Harvard Radcliffe Institute (2017–18). Tossin’s work is included in permanent collections of institutions throughout the United States and Brazil, including those at the Los Angeles County Museum of Art, the Whitney Museum of American Art, the Hammer Museum, the Museum of Fine Arts, Houston, the Art Institute of Chicago, and Instituto Inhotim. Tossin holds an MFA from the California Institute of the Arts and a BFA from Fundação Armando Álvares Penteado, São Paulo, Brazil.

THE FRIENDS PREVIEW DAY
SUNDAY, FEBRUARY 2, 2025

Noon – 5:00 pm — Exclusive early access to *Clarissa Tossin: All That You Touch, You Change* in the Temporary Exhibition Gallery

1:00 pm — Dr. Jared Katz, former Associate Curator of the Americas and Africa, and Clarissa Tossin will discuss the exhibition’s development through the perspectives of the artist and curator in the Atrium

1:30 – 3:30 pm — Classical guitar music by Bryan Edington in the Atrium, along with refreshments

UPCOMING EXHIBITION

Homecoming: Walter Osborne’s
Portraits of Dublin, 1880–1900

AUGUST 19 –
DECEMBER 7, 2025



In fall 2025, the Raclin Murphy Museum of Art presents the first monographic exhibition in forty years of the work of Walter Osborne, one of Ireland’s most-heralded artists. It charts Osborne’s trajectory from his student days in Dublin and Antwerp through his sojourn in Brittany and his early practice in England before returning to his native city in 1893 to care for his niece and aging parents following the death of his beloved sister Violet. The exhibition is organized by Cheryl Snay, curator of European and American art before 1900, and Judith Stapleton, Postdoctoral Research Associate, Keough-Naughton Institute for Irish Studies.

Through his depictions of Dublin’s streets, parks, public spaces, domestic interiors and gardens, countryside, and most importantly, its people, a vision of a vibrant—if divided—Ireland emerges. Osborne’s experiences abroad and his commercial acumen helped establish Dublin’s unique brand of Modern painting rife with the possibility of change. Iconic works by the artist on loan from the

National Gallery of Ireland, Hugh Lane Gallery, Hunt Museum in Limerick, Limerick City Art Gallery, Crawford Art Gallery in Cork, and private collectors in Ireland and the United States offer a rich tapestry of life and art in Ireland at the close of the nineteenth century.

This exhibition is made possible by the generous support of

- > **Donald and Marilyn Keough Foundation**
with additional support from
- > James and Barbara O’Connell Family Fund for Exhibitions
- > Brien and Maggie Murphy Endowment for Exhibitions
- > Friends of the Raclin Murphy Museum of Art, Charter Membership
- > In partnership with the Keough-Naughton Institute for Irish Studies

Walter Osborne (Irish, 1859–1903)
At the Breakfast Table, 1894
Oil on canvas, 20 × 24 in. (50.8 × 60.96 cm)
Donald and Marilyn Keough Foundation Fund, 2019.029



Michael Schreffler appointed director of
new Notre Dame Arts Initiative

Michael Schreffler, an art historian and College of Arts and Letters Associate Dean for the Arts, has been named director of the University of Notre Dame’s new Arts Initiative emerging from “Notre Dame 2033: A Strategic Framework.” One of several University-wide priorities outlined in the framework, the Arts Initiative, also known as Arts@ND, will spearhead collaborative research projects in the arts, promote strategic curricular innovation, and stage high-visibility events with substantial community outreach.

“Scholars at Notre Dame are producing groundbreaking research and innovative creative work in the arts, and Arts@ND will amplify the impact of this work and foster its growth,” Schreffler said. “We will do this by building on existing areas of strength and advancing the successes of early-stage collaborative projects with colleagues from the sciences, engineering, and other parts of the University. Our ultimate goal is for the University to be recognized as a beacon in the landscape of research and creative practice in the arts.”

A key part of the initiative is the establishment of a biennial arts festival. The Notre Dame Arts Biennale will include a major exhibition, performances, an academic conference, visiting artists and speakers, curricular tie-ins, and substantial campus and community involvement. The initial festival will take place across the spring 2027 semester. Schreffler noted that the Arts Initiative’s

launch comes at an exciting time of increased energy and collaboration among Notre Dame’s arts departments and programs, pointing to the unified Arts@ND website launched last year and the new Raclin Murphy Museum of Art.

While the Arts Initiative is new, Schreffler stressed that the University’s commitment to the arts is longstanding and deeply rooted in its Catholic identity and its mission to educate the whole person. “This effort aligns with the Church’s long and distinguished tradition of placing the arts at the center of devotional and intellectual practice,” he said.

As a professor in the Department of Art, Art History and Design, Schreffler’s scholarly work focuses on Spanish colonial art and architectural history. His most recent book, *Cuzco: Incas, Spaniards, and the Making of a Colonial City*, won the 2023 Spiro Kostof Book Award from the *Society of Architectural Historians*. In 2020, he curated the exhibition *Divine Illusions: Statue Paintings from Colonial South America* at the then Snite Museum of Art. As associate dean for the arts in the College of Arts and Letters, Schreffler oversees the Departments of Art, Art History and Design, Film, Television and Theatre, and Music, as well as the Shakespeare at Notre Dame and Sacred Music at Notre Dame programs. He will continue in that role during his three-year appointment as director of the Arts Initiative.



RECENT ACQUISITIONS

Andreas Gursky

GERMAN, B. 1955

Tour De France I, 2007

At the turn of the twentieth century, Andreas Gursky startled the photography world with his enormous images of contemporary life. He became best known of a generation of innovative German photographers who studied at the Kunstakademie Düsseldorf. They were students and followers of Bernd and Hilla Becher, a married couple who photographed decaying German industrial architecture. Gursky and his contemporaries—including Thomas Ruff, Candida Höfer, and Thomas Struth—also captured human structures and events in an objective, dispassionate style. They utilized advanced technology to enlarge their photographs to a grand scale.

“The camera,” Gursky has said, “is mercilessly unromantic.” He created images that seem familiar at first glance and even static. His photographs depict volumetric interiors or vast landscapes, often seen from a high vantage point. Using two cameras side by side, he exposed 5×7 and 4×5-inch color negatives of the same subject simultaneously, one through a standard lens and the other with a wide-angle lens. One of the resulting transparencies captured a sharply focused image, while the other presented a broad depth of focus to record the whole area evenly. After developing these two color transparencies, Gursky scanned them into a computer, where he combined their images into a composite whole. Digital technology also allowed him to adjust details and emphasize underlying patterns and structures. The resulting print provides a sweeping view beyond the capabilities of our eyes. Here, the viewer is able to see the entire mountain and comparable focal sharpness in the peloton of bike racers in the middle distance, as well as the helicopter hovering above the peak. From a distance, the photograph appears more sharply detailed than it is, and its components suggest integral patterns and forms. The image has the grandeur and presence of monumental history painting.

Andreas Gursky (German, b. 1955)

Tour de France I, 2007, (printed in 2023)

Inkjet print (latex), 120 7/8 × 85 7/8 × 2 1/2 in. (307 × 218 × 6.35 cm)

Gift of Ricki Gail Conway, Rebecca Martinez, and Caroline Conway, in memory of Robert Conway ND '66

© Andreas Gursky/DACS, London, ARS, New York.

Courtesy White Cube

2023.021

Present into Past, Present into Future

Among the many compelling and rewarding experiences in the Raclin Murphy's suite of galleries celebrating the Indigenous Art of the Americas is the encounter with numerous contemporary voices and visions. In conversation with outstanding historical works of art, such encounters significantly contribute to numerous conversations between present and past, tradition and innovation. Animating the Mesoamerican gallery is an exceptional sculpture by David Ocelotl Garcia (b. 1977). The bronze sculpture **Quetzalcoatl** 2017, calls upon centuries of tradition as inspiration but evidences extraordinary creative energy and technical abilities.

Born and based in Denver, Garcia is well-known as a painter, muralist, mosaicist, and sculptor. He is deeply connected to his heritage in central Mexico and, directly and indirectly, it reverberates in his art. His works range from small-scale paintings and pedestal-scale sculpture to monumental painted murals. Each is articulated by a careful concern for line and design, dynamic patterns, and frequently, an exuberant color palette. Although he largely works in a representational style, he uses the term "Abstract Imaginism" to describe the seeming spontaneity and unpredictability of his style.

Quetzalcoatl is featured in a gallery space hosting many examples of the Museum's renowned collections of Mesoamerican art. The writhing form of the figure results from the serpentine body and the arched head crowned by stylized feathers. Literally, translated as "Feathered Serpent", Quetzalcoatl is among the most well-known deities in Mesoamerican traditions. A duality figure, it celebrates the earth and sky, the terrestrial and the celestial, and is frequently represented in art. The sculpture by David Ocelotl Garcia is placed in direct relationship to ceramic and shell works of art from 600-900 CE to 1200-1521 CE, offering numerous considerations about artists engaging with and elevating the past. Such concepts of tradition and innovation, the classical and the contemporary, abound across the Museum.

The artist shares that he knew of his calling as an artist as early as the age of eleven. Early on, visits to museums in Mexico City, especially the illustrious anthropological museum, were influential. It is the art of the Maya,

Mexihca, and Mixteca, that he speaks of with particular reverence. Yet for his deep connections to the past, he aspires to create works that possess an energy of our time and place. **Quetzalcoatl** is certainly influenced by a myriad of historical precedents, but in the overall sense of movement and drama of the head and mouth, there is a strong connection to observations of the natural world. In contrast to such naturalism, the bold patterning across the body conveys Garcia's mastery of design. Of particular note is the exceptional caliber of the bronze casting and patination, or surface coloration. Each is masterful in its technical considerations, the result elevates the artist's sense of form and composition. Garcia himself is intensely involved in the casting process.

Extremely generous with the people and communities in which he lives and visits, the artist is open about his ideas of the power of art. "I believe that art, whether we are making it or viewing it, allows us to think more critically and creatively about the world around us," he shares. "The energy of art engages our mind, body, and spirit in a magical way which allows us to feel more deeply and elevates our creative capacity." The position of David Ocelotl Garcia's **Quetzalcoatl** within the gallery is a kind of beacon for visitors and invites them into the space. An important and engaging object unto itself, it not only connects with the abundance of historical objects in the vicinity, but breathes new life and energy in our experiences with those objects. In this way, both artist and object serve as ambassadors to time and place to all who wish to engage.

David Ocelotl Garcia (American, b. 1977)
Quetzalcoatl, 2017
Bronze, 25 × 15 × 12 in. (63.5 × 38.1 × 30.48 cm)
Pat and Robert Kill Family Endowment for Excellence in Latin American Art
2022.019



Portraiture across Time and Place

In recent years, the painter Ewa Juszkiewicz (b. 1984) has emerged as one of the most insightful and eagerly sought-after artists across the international scene. Born in Gdansk, Poland, but working in Warsaw, her critical acclaim derives from her creative joining of historical insight, technical virtuosity, and attention to present social issues. Formally trained both as a painter with an M.A. from the Academy of Fine Arts, Gdansk, and as an art historian with a PhD from the Academy of Fine Arts, Krakow, her paintings engage deeply with the history of art yet speak articulately to our time.

Untitled (After Michelangelo Merisi da Caravaggio) (2015) is a gift of great consequence from Lance Kulick to the Raclin Murphy Museum of Art. The oil painting's easel scale and rendering of a female figure at half-length may initially register as a traditional composition. Juszkiewicz frequently bases her imagery on iconic portraits from the Baroque through the nineteenth century. In this instance, the female sitter resembles a model from a now-lost portrait by Caravaggio of around 1600, a model he used many times for historical and religious narratives. The Caravaggio is known through reproductions; however, rather than paying homage to a lost masterpiece, Juszkiewicz uses it as the basis of a contemporary conversation. Whereas the Italian master worked in a highly realistic style, *Untitled* presents a partially blurred figure and several abstract areas.

Inspired by a more recent art historical past, the fluid handling of paint in Juszkiewicz's most painterly passages seems to refer to the traditions of Abstract Expressionism, a movement that first flourished in the United States during the 1950s and 1960s. References to a distant and more immediate past tensely collide with her postmodern sensibilities. Although it is rewarding to study areas of the face that seem to be shifting and dissolving before our very eyes, the figure's coiffure and bodice are testimonies to the opportunities oil painting affords. These are pure abstract passages that celebrate brushwork and texture. Distilled in one painting, the inspiration of a distant and more recent past comes together masterfully to underscore the artist's training as both an artist and art historian. Here, Juszkiewicz reveals an important current among many Contemporary artists—a desire to learn from and pay homage to the past yet make it their own.

Ewa Juszkiewicz (Polish, b. 1984)
Untitled (After Michelangelo Merisi da Caravaggio), 2021
 Oil on canvas, 48 3/8 × 38 1/4 × 1 3/8 in. (122.87 × 97.16 × 3.49 cm)
 Gift of Lance Kulick
 2024.003.010

Most of the artist's works feature a female subject, most frequently taken from renowned Old Master portraits. As is well-known, such portraits of women often emphasize dress, hairstyle, and social position rather than celebrate the achievements and spirit of the sitter. Such objectification is something that Juszkiewicz resists by masking or blurring the likeness. In the latter, such as *Untitled (After Michelangelo Merisi da Caravaggio)*, the term "erasure" is often employed to mean that the true likeness and, more importantly, the person and her achievements have been erased by society and the passage of time.

In the context of the International Modern and Contemporary Art galleries, Ewa Juszkiewicz's painting is a most welcome addition. Surrounded by myriad artists of global renown, from Zhang Huan to Chakaia Booker, Magdalena Abakanowicz to Andy Goldsworthy, the significance of artists in conversation across time and place is immediately apparent, but so, too, is the importance of materials and working techniques. On the one hand, each of the aforementioned is engaged with larger, longer traditions in the history of art and, often, iconic imagery; on the other hand, they also celebrate the media with which they have chosen to work by frequently stretching boundaries.

Finally, *Untitled* must be considered within the context of the Museum's remarkable historical portraits, especially those from the eighteenth and nineteenth centuries. Here, the full rewards of a renowned permanent collection can be appreciated as one considers conventions of pose and presentation, physical likeness and suggestions of an inner life, and the mastery of materials, be they oil, marble, or bronze. Conversations across time and place offer something rewarding to all. A personal tour that asks visitors to engage in an odyssey of historical portraiture in the European and American galleries now has a significant contemporary contribution in Ewa Juszkiewicz's work.

Landmark Raclin Gift Elevates 150 for 150, Art for Notre Dame: The Sesquicentennial Campaign

The recent announcement of an extraordinary gift of paintings, sculpture, and decorative art objects from the estate of Ernestine Morris Carmichael Raclin (1927–2024) is a landmark event for the Raclin Murphy Museum of Art, the University of Notre Dame, the region, and the nation. The gift includes important works by Thomas Gainsborough, Joshua Reynolds, Jean-Baptiste-Camille Corot, Jean-Antoine Houdon, Hippolyte Petitjean, and Armand Guillaumin, among others. Although each work contributes significantly to the permanent collection, as a group, they constitute a most notable addition to the Museum’s current campaign, **150 for 150, Art for Notre Dame: The Sesquicentennial**.

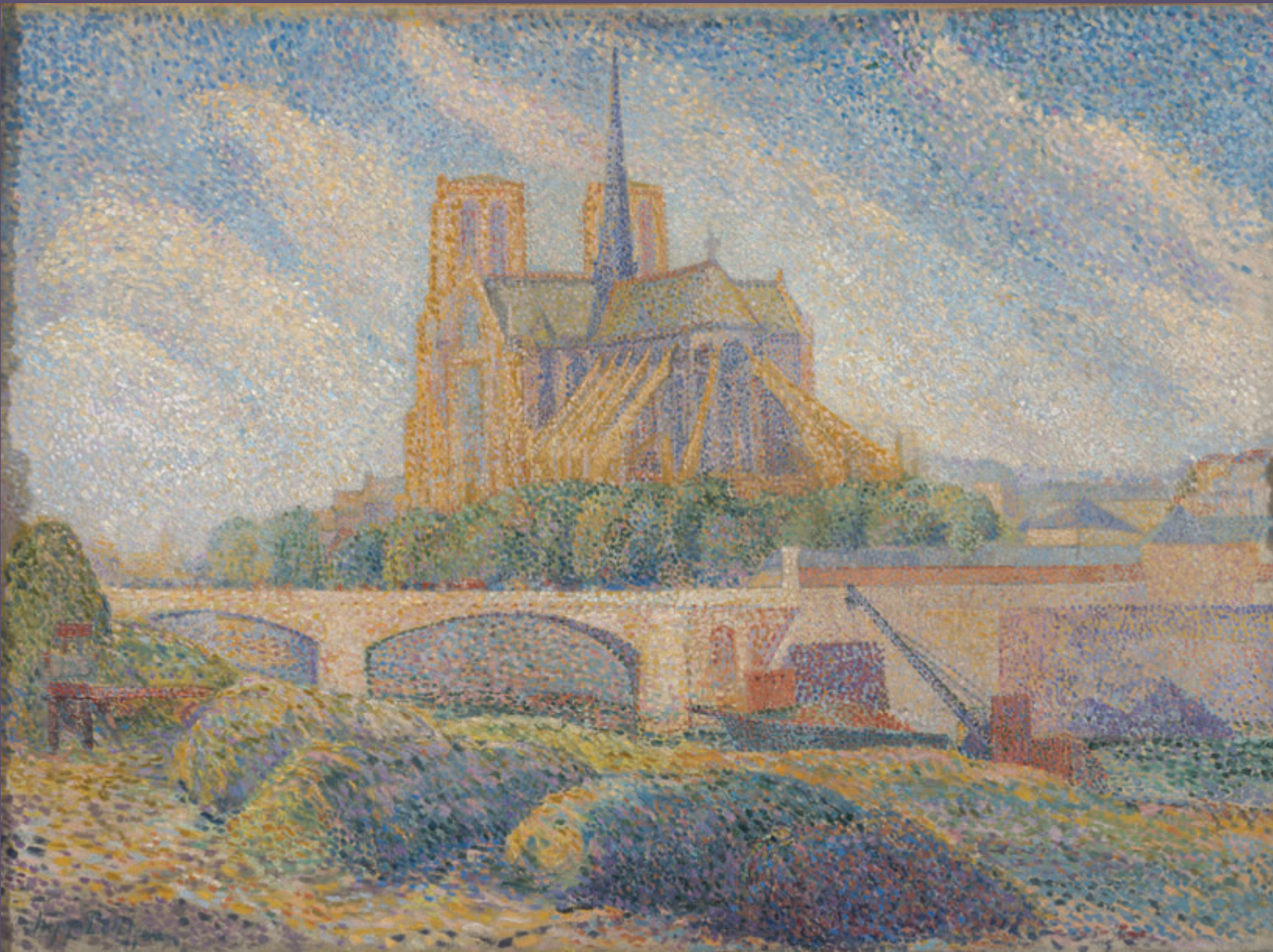
The importance of the Raclin bequest and, by extension, the campaign at large, is poetically expressed by Mrs. Raclin’s daughter, Carmi, and son-in-law Chris, ND ’68. “Our mother loved the arts and was devoted to the community in which she lived; she collected and displayed beautiful things in her home and joyously shared her art collection, entertaining people from across the region and country. It is only appropriate that this gift can now be shared with the community she loved through the beautiful new Raclin Murphy Museum of Art and the University of Notre Dame.”

Such extraordinary generosity as the Raclin gift is not limited to the Notre Dame family. Friends, old and new, have stepped forward with great care. The Raclin and other gifts will be showcased at the end of the campaign in a major celebratory exhibition in early 2026. Art is central to learning and research across the academy. At Notre Dame, the collections are annually utilized by more than forty departments, representing nearly every college and school on campus. Recent research shows that 91% of graduating Notre Dame seniors had visited

the Museum—an astonishing number. Additionally, the Raclin Murphy Museum annually welcomes more than 10,000 K-12 students from a three-state area. Beyond those outreach efforts, the Museum lends works to the highest caliber exhibitions nationally and globally; recently, works traveled to venues in Los Angeles, New York, Paris, Rome, and Washington, D.C.

With origins dating back to 1875, the University’s Museum is among the foremost and most-esteemed academic art museums in the nation. The Raclin bequest is a cornerstone of the Sesquicentennial initiative to add 150 gifts for the 150 years an art collection has existed at the university. The goal is to strategically expand the collection for students, faculty, researchers, and the nation. A gift can be a single object or, as with the Raclin Bequest, an entire collection. The Museum’s current collecting priorities include:

- > Art of the Indigenous Americas
- > European and American Art before 1900
- > International Modern and Contemporary Art
- > Irish Art
- > Sculpture
- > Works on Paper (prints, drawings, and photographs).



Hippolyte Petitjean (French, 1854–1929)
Notre Dame, 1895
Oil on canvas, 21¾ × 28 in. (53 × 71 cm)
Bequest of Ernestine Morris Carmichael Raclin
2024.008.025

Landmark Raclin Gift Elevates
150 for 150, Art for Notre Dame:
The Sesquicentennial Campaign
CONTINUED

Eudora Welty (American, 1909 – 2001)
Mother and Child, 1935, printed 1979
Gelatin silver print, 14 × 11½ in. (35.5 × 28.1 cm)
Michael and Jeannie O'Neill Fund
2024.018.002

Annibale Carracci (Italian, 1560 – 1609)
The Holy Family with Saint John the Baptist, 1590
Etching on laid paper, 6½ × 8¾ in. (16.51 × 22.23 cm)
Michael and Jeannie O'Neill Fund
2024.016.001

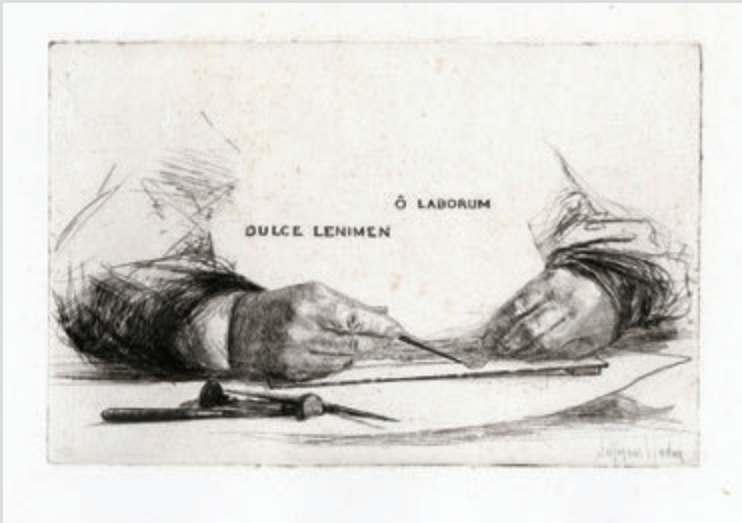


Works on Paper: Cornerstones for
Teaching, Learning, and Research

Works on paper—prints, drawings, and photographs—constitute the largest single category of objects in most art museum collections. This is especially true for university art museums, where collections historically grew out of the need to teach art, art history, and humanities courses from more readily available models. At the Raclin Murphy Museum of Art, for example, we have almost 31,000 works in the collection, about 22,800 (or 73%) of which are works on paper; their use in teaching has expanded well beyond art and art history to include theology, philosophy, economics, chemistry, neuroscience, music, literature, theater, and languages, among many other disciplines.

The University of Notre Dame’s works on paper collection began with its first artist-in-residence, Luigi Gregori, whose studio included not only his own drawings for projects on campus and across the country, but also old master prints used as models and inspiration, and copies of major monuments made by himself and his students. It is equally apparent in the Ivan Meštrović holdings (drawings and 3-D models) that were bequeathed from the sculptor’s studio upon his passing. Early directors of Notre Dame’s University Art Gallery, Fathers Lauck and Flanagan, no doubt accumulated art from their own students and from visiting artists and faculty who contributed their work to the University’s growing collection as part of their residencies.

In the 1980s, when the University’s museum staff professionalized, collecting plans developed more intentionally. Prints, drawings, and photographs are relatively inexpensive to acquire, are easier to store and care for, and are more readily available than paintings, sculpture, or decorative arts. There are more collectors and donors of these materials than of other media and therefore more resources to tap. And for a university



Seymour Haden (British, 1818–1910)
Oh Labors, Sweet Gentleness
[*Ô Laborum, Dulce Lenimen*], 1865
Etching and drypoint on laid paper,
5¾ × 8½ in. (13.6 × 21.6 cm) (platemark).
Rebecca Nanovic Lin, ND '87
2023.024

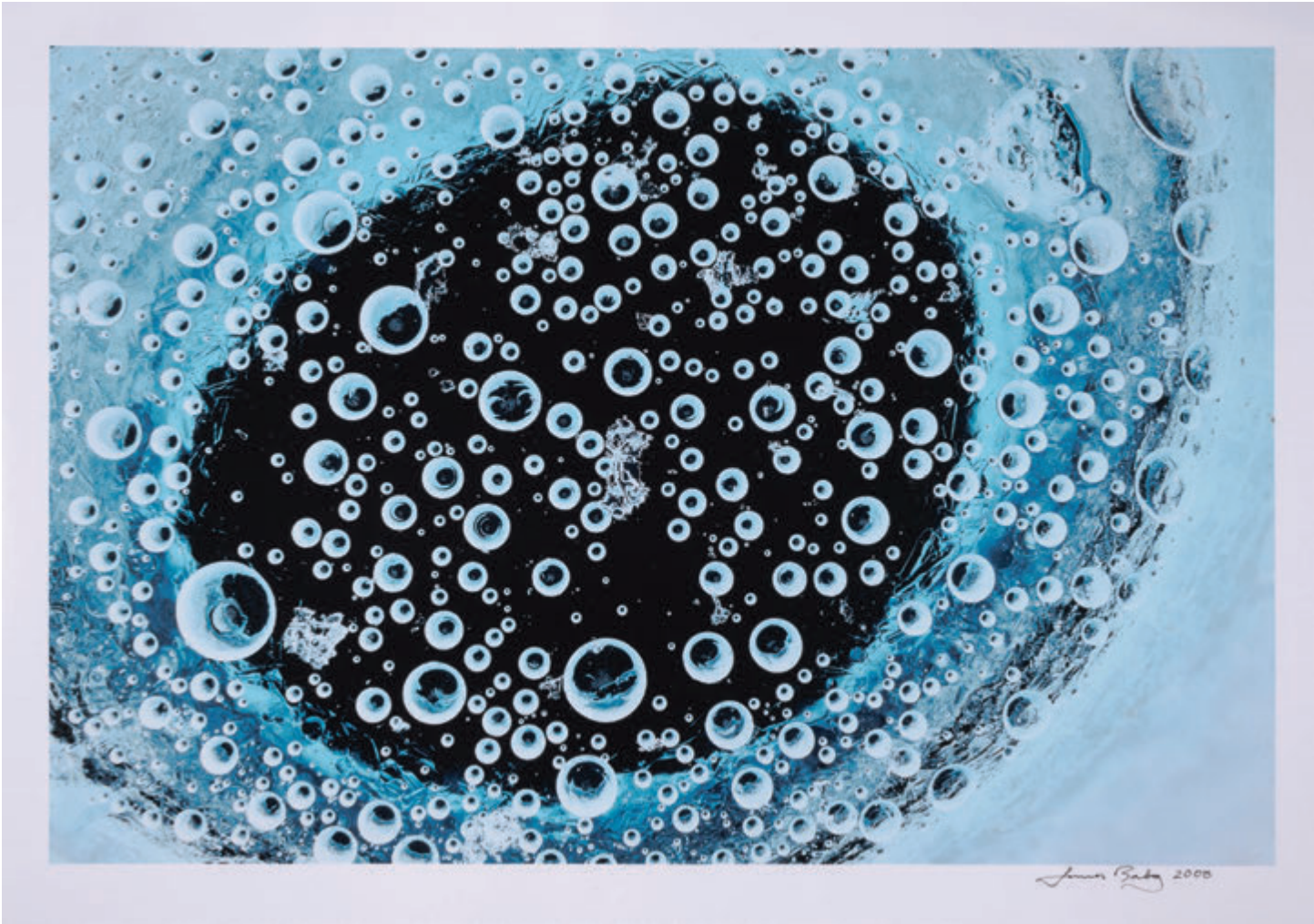
museum, they are often easier to teach with and more versatile in their application. One especially welcome gift in 1991 of about seventy Rembrandt prints from Jack and Alfreda Feddersen of Elkhart, Indiana, forms the nucleus of the Museum’s old master print collection and is a staple in classroom instruction and exhibition programming.

Examples of notable acquisitions of works on paper at the University of Notre Dame include Albrecht Dürer’s Apocalypse series (1511), James Barry’s portfolio of 28 etchings, over 600 old master and nineteenth-century drawings donated by John D. Reilly, and the student-selected photographs that result from the PhotoFutures program initiated by Curator of Academic Programs Bridget Hoyt. With substantial gifts from the Jim Dine Foundation, Gil Cardenas, who donated twentieth- and twenty-first-century Latin American prints, and as the repository for the Segura Arts Studio, the Raclin Murphy boasts significant holdings for the study of international modern and Contemporary art. Because of their sensitivity to light, however, there are constraints on the display of works on paper, making personalized interactions in a study room not only desirable but necessary.

Works on Paper:
Cornerstones for Teaching, Learning, and Research
CONTINUED



Ambrogio Giovanni Figino (Italian, 1548–1608)
Studies of Heads after the *Laocoön*, ca. 1577
Black chalk on blue laid paper, 9 1/8 x 7 1/4 in (23.2 x 18.4 cm) (sheet)
Bequest of John D. Reilly, ND '63, '64
2014.061.258



James Balog (American, b. 1952)
Greenland Ice Sheet, from *ICE: Portraits of Vanishing Glaciers*, 2008
Digital Pigment Print, 20 x 30 in (50.8 x 76.2 cm) (sheet)
Humana Foundation Endowment
2017.055

Works on paper study rooms are the original collaborative learning hubs. The British Museum’s print study room was founded in 1808 and became the model for similar spaces worldwide. Furnished with large tables where scholars and students can gather to examine and discuss prints, drawings, and photographs in optimal lighting conditions with the aid of scientific equipment (light sheets, microscopes, visors, examination lights, etc.), they encourage teamwork and deep reflection. The space can also accommodate small group or individual study simply by the size, kind, and configuration of furnishings provided.

In recent years, innovations in study room design, including retractable display units and digital equipment, have been made at Harvard Art Museums, the Spencer Art Museum at the University of Kansas, and the Eskenazi Museum of Art at Indiana University, Bloomington, that increase the efficiency and accessibility of these collections. Nevertheless, study rooms retain essential features that were established centuries ago and continue to serve

visitors and staff well: contiguity with storage, preparation, and display areas; access to critical reference materials; and curatorial offices. Although the Raclin Murphy does not yet have a study center or gallery spaces dedicated specifically to works on paper, some of the collection’s gems are rotated through state-of-the-art display cases in several of our galleries every three to four months.

In addition to hosting visiting scholars researching technique, history, iconography, patronage, and taste, works on paper study centers are also ideal environments to develop the next generation of scholars, researchers, and museum professionals through internships and fellowships. While staffing these centers, students at all levels under the supervision of collection curators, can hone their connoisseurship skills, learn industry best practices, exercise critical thinking, and formulate meaningful research projects that result in publications, exhibitions, or museum didactics to advance our understanding of the world and the people in it.

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 honor of, special individuals. The endowment earnings support art education outreach programs. Acknowledgments are sent to the honorees or the families of those memorialized.

Tributes and memorials received from May 1, 2024–August 31, 2024

IN MEMORY OF

Mary Mahank Barnes
by Raymond A. Vanderheyden

Norma Dowd Krentz
By Frank and Fes Smurlo

Celeste Ringuette
by Patricia A. Donahoe

Thomas Smeriglio
by Frank and Fes Smurlo

FRIENDS WE LOST AND WILL MISS

Thomas J. Lee – Member since 1999,
Served on the Snite Museum of Art Advisory Council.



Barnaba da Modena (Italian, active 1361–1383)
Coronation of the Virgin, ca. 1361–1383
Tempera on panel, 34 × 22 1/8 in. (86.36 × 56.2 cm)
Gift of the Estate of Edward Fowles
1971.018.003



Educational programs in 2025 will focus on the art of well-being and belonging at the Raclin Murphy Museum of Art

The Museum is a space for us to replenish our lives and relationships. Discover the different ways that art can deepen your connection with your senses, your mind, your spirit, and with others through our collection and the Charles B. Hayes Family Sculpture Park.

Always free and open to all.

Family programs

Performances

Art making

Nature

Slow looking

Mindfulness



Friends Board News

The Annual Meeting will be held on May 12, 2025, 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, 2025.

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

IN MEMORIAM

Janet Mary Unruh

The Notre Dame community was deeply saddened to learn of the passing on October 20, 2024, of Janet Mary Unruh, a long-standing Advisory Council member and arts advocate. A talented artist, Janet served on the Council from 2004–2024. With her devoted husband, Tony, she was a tremendous supporter of the collection and exhibition programs at the Museum.

Janet was born in Chicago, Illinois and spent most of her life there. During her childhood, Janet developed a lifelong passion for art. She was incredibly talented and continued this love of art throughout her life as an avocation and an opportunity to give back.

Her greatest joy came from her family. She married Tony, the love of her life, in 1977, and together, they raised three wonderful children: Brianna ND ’21 Maffioli (Christopher), Cristina Wisdom (Anthony), and Anthony Unruh (Alexa). Grandchildren Sophia Maffioli, Joseph Maffioli, Giuliana Wisdom, Isabella Wisdom, and Anthony Joseph “A.J.” Unruh brought Janet great joy. She showered her family with unconditional love, teaching them patience, empathy, and compassion.

Janet visited the Raclin Murphy Museum of Art in the summer of 2024 with her family. To her great surprise and delight, the family established the Janet Mary Unruh Floral Endowment to support the welcoming presence of fresh floral arrangements at the Museum. Through that gift, every visitor feels welcomed and inspired by the beauty of nature and art.



Become a Friend
of the Raclin Murphy Museum of Art

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

Raclin
Murphy
Museum
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The FRIENDS

MEMBERSHIP LEVELS

- ASSOCIATE** \$60 *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 Cafe and gift shop 10% discount
- FRIENDS & FAMILY** . . . \$120 (recurring \$10 monthly) *Membership for two adults and two guests*
- » All of the above plus
 - » ROAM membership* gives you reciprocal membership in over 250+ museums
 - » Parking tag for complimentary parking in Walsh, Compton, and Joyce Lots
 - » Early admission to receptions
- DONOR** \$250 *Membership for two adults and two guests to events*
- » All of the above plus
 - » NARM membership** gives you reciprocal membership and discounts in over 1000+ museums
 - » Preferred membership seating
 - » Invitation to special Events
- PATRON** \$500 *Membership for two adults and four guests to events*
- » All of the above plus
 - » Exhibition catalog(s)
- BENEFACTOR** \$1,000 *Membership for two adults and six guests to events*
- » All of the above plus
 - » Tour of the Museum or Sculpture Park for eight
 - » Private tour with the Director

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 is 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.

New and Renewing Friends Members
at the Raclin Murphy Museum of Art

May 1, 2024 – August 31, 2024

IVAN MEŠTROVIĆ SOCIETY

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Mr. and Mrs. Richard S. Dennen

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E. Lee Drinane
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Pat and Christine O'Malley
Gregory P. and Mary C. Spretnjak

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Making public programs, events,
and community activities possible!



New and Renewing Friends Members
at the Raclin Murphy Museum of Art

continued

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May 1, 2024 – August 31, 2024

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Making public programs, events, and community activities possible!





Raclin Murphy Museum of Art staff honored with first Presidential Team Irish Award of the season

In December 2023, the Raclin Murphy Museum of Art staff proudly opened the doors to the new Museum.

The staff was entrusted with designing and planning the new building and reimagining the University’s collections as they organized 23 new galleries, which included the careful deinstallation, packaging, transportation, and reinstallation of more than 1,000 works of art. Team members also developed new branding and messaging to invite the community into this vibrant, cutting-edge space. Their opening weekend was a resounding success, welcoming more than 5,000 visitors.

Congratulations to the Raclin Murphy Museum of Art team for winning the Presidential Team Irish Award!

Docent Program Celebrates 50 Years!

Since 1975, the Raclin Murphy Museum of Art and the South Bend Museum of Art have partnered on a unique combined volunteer Docent Program. This dedicated group of community members works to create opportunities for visitors of all ages to find meaning and connection with original works of art through engaging gallery experiences.

Each docent undergoes a six-month training led by education curators from both museums. No prior experience with art or teaching is necessary to train as a docent. The classes provide docents with a pedagogical and philosophical framework for engaging museum visitors in unique and meaningful moments of wonder, curiosity, and critical thinking in dialogue with the Museum’s collections.

Docents are charged with leading tours for area K–12 school groups as a way to extend students’ learning beyond the classroom. Two long-standing annual programs made possible by docents are Young@Art and Jumpstart. During Young@Art, Penn-Harris-Madison Title I second-graders visit the Raclin Murphy twice during the school year; in the fall, they are introduced to the Museum setting, and in the spring, they dig deeper into the breadth of artwork in the collection. Jumpstart brings South Bend Community School Corporation Title I second-, third-, and fourth-grade students to explore portraiture, sculpture, and Indigenous art, respectively. With docents as guides in the gallery portion of these programs, students engage in discussion, writing, and other interactive activities to develop a familiarity with the Museum and all it offers.

Docents are integral to the educational missions of both institutions. Their commitment, creativity, and enthusiasm make it possible for us to welcome the many visitors to the Museum. If you would like to join the next docent training session, visit our website and click “Join Our Team” under the “Belong” tab; there you will find a short interest form to complete.



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Cheryl K. Snay, PhD
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Kyle Thorne
Art Preparator

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Raclin
Murphy
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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

George Rickey (American, 1907 – 2002)
Two Open Triangles Up Gyratory, 1982
Stainless steel, 116 × 57 in. (294.64 × 145 cm)
Gift of the George Rickey Foundation
2009.064.001

WINTER 2025



**Raclin
Murphy**
Museum
of Art

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Notre Dame, IN 46556-0020

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