

FALL 2026

Raclin Murphy Museum of Art



FROM THE DIRECTOR

This autumn and early winter round out the Raclin Murphy Museum of Art's Sesquicentennial celebration—and what an extraordinary celebration it has been. It began with last autumn's landmark exhibition *Homecoming: Walter Osbourne's Portraits of Dublin, 1880-1900*, which has recently been described in scholarly circles as a “gold standard.” Then we transitioned to the deeply meaningful exhibition *Bridging Time and Place: The 150th Anniversary of the University of Notre Dame Art Museum*, featuring more than one hundred recent gifts of art to the collection, including from more than 1,300 donated works. Now we embark on *Mimmo Paladino: Present into Past*, an exhibition celebrating the internationally acclaimed artist and creative visionary who designed the *Mary, Queen of Families Chapel*.



Add to this, speakers and authors from across the globe, including directors of the Vatican Museums and the National Gallery of Ireland, the art critic from the *New York Times*, and a host of renowned poets, authors, dancers, and artists, from near and far, and you realize our history and our future are luminous. Thank you for your support and for sharing in the warmth and glow.

Yet for all the Sesquicentennial celebration planning by myriad staff, volunteers, faculty, and students, nothing could have prepared us for the announcement of a magnificent lead gift from Chris and Carmi Murphy for a much-desired, and I dare say, needed addition to the Raclin Murphy Museum of Art. Although it will be only three years this November since the present Museum opened to the campus, community, and the public, the response to our new facility and its offerings has

exceeded our wildest expectations. Guests and alumni from across the country and around the world have been part of that response, and so you can begin to understand why this future addition is so meaningful.

Although these are early days in planning for the addition, there are a few insights to share. The addition will be built on the east side of the current building, embracing the Charles B. Hayes Sculpture Park, and will include as many views of the park as a museum building can allow. The location and embrace of the park were very dear to the Murphys as we explored the conceptual framework for a new building. Overall, the new building will provide an additional 35,000 square feet, bringing the overall square footage of the Raclin Murphy Museum of Art to over 100,000 square feet. This, in addition to secured storage, will make Notre Dame's art museum one of the largest university art museums in the nation.



Highlights of the new building will include a substantial works-on-paper center providing for the Museum's renowned and burgeoning collection of prints, drawings, and photographs. Additional gallery space, especially for Modern and Contemporary art, sought by many audiences, especially students and faculty. A new multi-function gathering space that can seat 120–150 for lectures, readings, and performances is also planned. The entire Museum staff will be reunited in one building with additional office and research space. Uniquely, the Art History faculty and classrooms will relocate to the new facility; they and the Notre Dame Arts Initiative will have offices there as well.

What is heartening is that many of the instrumental players who shaped the Raclin Murphy Museum of Art will be engaged in this addition, including architect Melissa del Vecchio and Tony McConnell from the award-winning firm Robert A.M. Stern (RAMSA) and numerous key figures from both the Museum and Notre Dame teams. If the desire was to create a seamless addition to the original structure, one that would seem as if it has always been there, this good fortune in reuniting talented individuals is a most positive outcome.

What a treasure for the University, what a gift for the community, and what an impactful presence for all visitors. What an exceptional charge from Chris and Carmi Murphy to move the Museum forward for the benefit of others. Everyone reading this who knows them knows how special Chris and Carmi are, how loving and kind.

In the coming months, we look forward to sharing additional details with you in this magazine and online. Until then, let us all collectively and fully engage in this final season of the Sesquicentennial celebration, take heart in this new opportunity, and prepare, with joy, for the next 150 years.

With open doors,

– Joseph Antenucci Becherer, PhD
Director and Curator of Sculpture



UPCOMING EXHIBITION

Mimmo Paladino: Present into Past

SEPTEMBER 1 – DECEMBER 12, 2026

INTERNATIONALLY ACCLAIMED ARTIST MIMMO PALADINO (b. 1948) is a leading figure of the Italian avant-garde. His paintings, sculptures, installations, films, prints, and illustrations are held in renowned public and private collections worldwide, including at the Metropolitan Museum of Art, Tate Modern, and the Vatican Museums. He is also highly regarded for his site-specific commissions, which include the mosaic, stained-glass, and wall drawings of the *Mary, Queen of Families Chapel* at the Raclin Murphy Museum of Art.

This landmark exhibition, organized by the Raclin Murphy, examines the dynamism of Mimmo Paladino's repertoire in three distinct but interrelated areas. An overview of Paladino's career will introduce audiences to the artist's repertoire and highlight his position within the currents of art history through his large-scale paintings and sculptures. Coming to appreciate his visual language replete with a symbolic language all his own and the cinematic scale in which he works is foundational to the gallery presentation. Following this contextualization, the exhibition will illuminate the master's fascination with literature and the art of the book through myriad original illustrations he has created. Represented among his major efforts are one-of-a-kind drawings for Dante's *Divine Comedy*. So too, major

graphic projects for religious text will be presented, including those for the *Old Testament* and those for the *Gospels*. This section welcomes a survey of his religious works including a large-scale contemporary triptych (three-paneled altarpiece) and the premier public presentation of set of liturgical vestments designed by the artist and given specifically to the Raclin Murphy.

The final section will examine the commission and creation of the *Mary, Queen of Families Chapel*, including a wide array of the artist's preparatory sketches for the aforementioned mosaic, stained-glass, and wall drawings, as well as the original model for the Chapel. Although Paladino is not exclusively a religious artist, this exhibition highlights his commitment to the great humanistic and spiritual traditions that have shaped his work while also acknowledging the contribution his contemporary voice has added to the history of human civilization.



Mimmo Paladino (Italian, b. 1948)
Untitled / Senza Titolo, 2012
Mixed media on canvas, 118 × 295 in. (300 × 749 cm)
Courtesy of the artist ©Mimmo Paladino



Mimmo Paladino: Present into Past

THE FRIENDS EXHIBITION PREVIEW DAY

Sunday, August 30, 2026
Noon–5:00 p.m.

1:00 p.m.

Dr. Joseph Antenucci Becherer, PhD,
Director and Curator of Sculpture,
will lead tours of the exhibition in the
Temporary Exhibition Gallery.

1:30–3:30 p.m.

Refreshments and Live Music in the Atrium.

Public screenings of Paladino's films are also
planned in partnership with the DeBartolo
Performing Arts Center:

La Divina Cometa at 6:30 p.m. on September 10

Quijote at 6:30 p.m. on November 20

This exhibition is made possible with a grant from
Lilly Endowment Inc.

Additional support is provided by the Friends
of the Raclin Murphy Museum of Art and the
Humana Foundation Endowment.

With gratitude to The Center for Italian Studies,
the Devers Family Program in Dante Studies, and
the DeBartolo Performing Arts Center.



TOP LEFT: Mimmo Paladino (Italian, b. 1948)
Aleph, 2025
Mixed media and gold leaf, 80 × 119.49 × 4.33 in (203 × 303.5 × 11 cm)
Courtesy of the artist ©Mimmo Paladino

BOTTOM LEFT: Mimmo Paladino (Italian, b. 1948)
Untitled / Senza Titolo, 2019
Mixed media on canvas on wood, 55 × 55 × 3.15 in. (139 × 139 × 9 cm)
Courtesy of the artist ©Mimmo Paladino

RIGHT: Mimmo Paladino (Italian, b. 1948)
Rightly Fallen (Saint Francis) / Caduto a Ragione (San Francesco), 1995
Bronze. 86 × 38 × 23 in. (218 × 96.5 × 58 cm)
Courtesy of the artist ©Mimmo Paladino

UPCOMING EXHIBITION

More Than: Artists in Collaboration for a Greater Good

FEBRUARY 2–JUNE 20, 2027

MEMBERS' PREVIEW AND BIENNIAL OPENING: SUNDAY, JANUARY 31

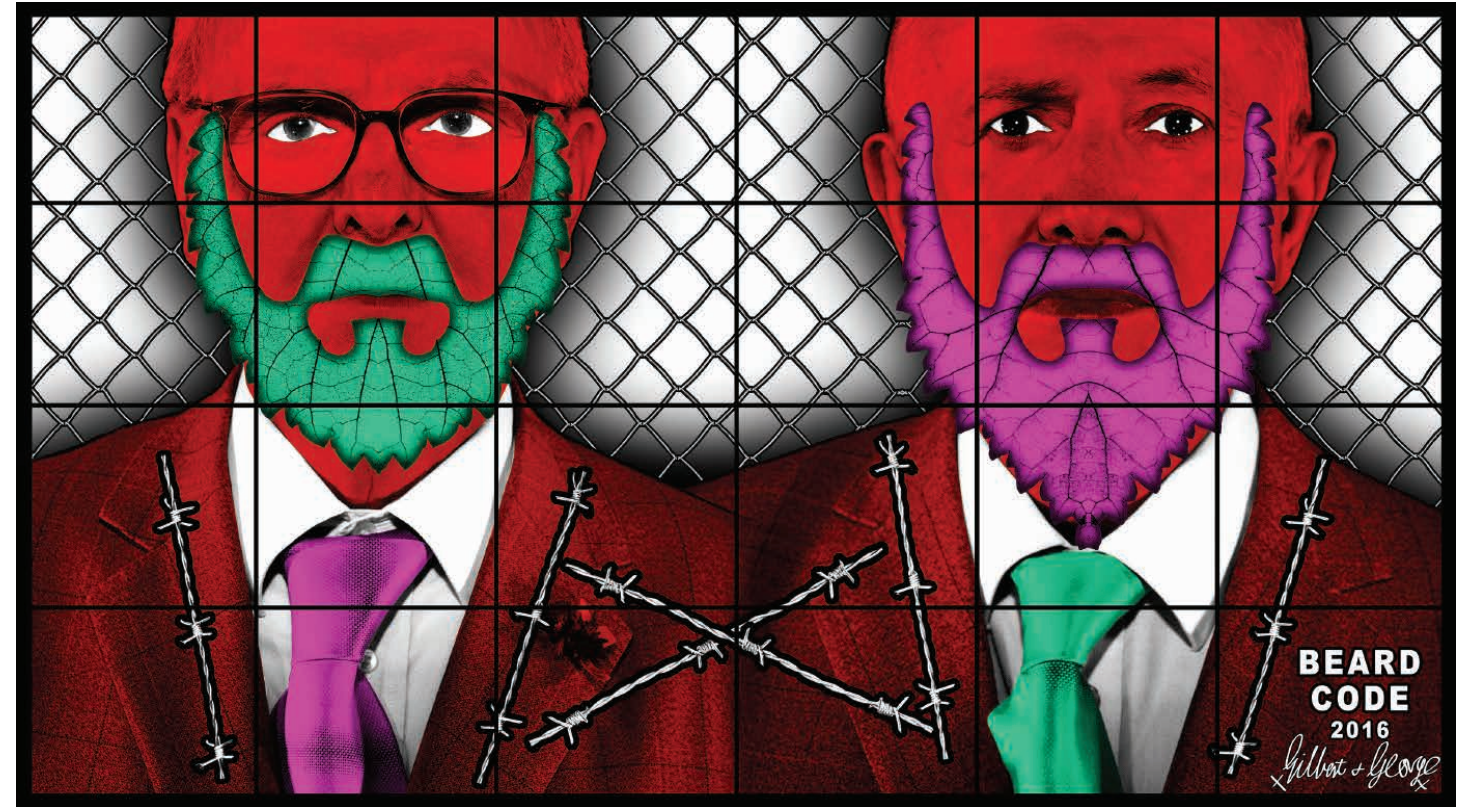
Artists working in collaboration with other artists, individuals, cooperatives, communities, and histories are a vibrant force across the contemporary scene. Although many artists choose to create individually—and romantic notions of the artist laboring in isolation persist—the shared creative endeavor has become more widely acknowledged and embraced. This expansive and wide-ranging group exhibition, central to the inaugural Notre Dame Arts Biennial, is organized and hosted by the Raclin Murphy Museum of Art. The exhibition examines the dimensions of contemporary artists working collaboratively toward a greater good. Some of the participants' creations have been produced through integrated partnerships; others are the result of a larger cooperative or communal experience. Although meaning and message differ, the works selected aim to illuminate critical issues of cultural change, spiritual and historical journeys, social inequities and opportunities, and environmental fragility, among other issues. By casting light through symbiotic practices, these artists have forged paths forward for the greater good. They offer their work for contemplation and, perhaps, action.

Co-curated by David Acton, Curator of Photographs, Joseph Becherer, Curator of Modern and Contemporary Art, and Christopher Patrello, Curator of the Indigenous Americas and Africa, this exhibition will bring together an array of artists from across the nation and around the world.

This exhibition is made possible by the University of Notre Dame Arts Initiative and the Friends of the Raclin Murphy Museum of Art.

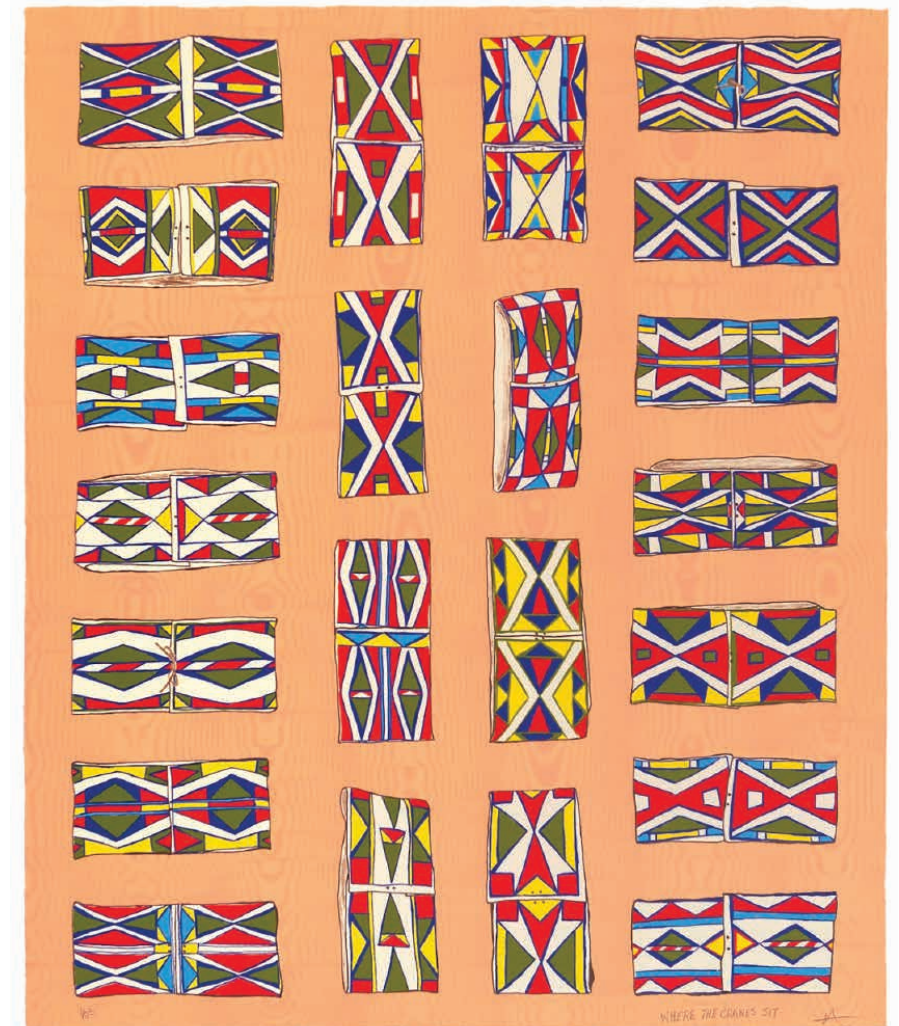


**NOTRE
DAME** ARTS
BIENNIAL



ABOVE: GILBERT & GEORGE
(British, Twentieth-century)
BEARD CODE, 2016
Mixed media, 100 × 178 in. (254 × 452 cm)
© Gilbert & George. Courtesy the artists and
Lehmann Maupin, New York, Seoul, and London

LEFT: Nick Cave (American b. 1959)
Soundsuit, 2009
Mixed media (cloth mesh, lace, crocheted and
knitted doilies, buttons, and plastic ties)
96 × 27 × 14 ¼ in. (244 × 69 × 36 cm)
Humana Foundation Endowment
2025.038



RIGHT: Wendy Red Star (Apsáalooke, b. 1981)
Where the Cranes Sit, 2023
Lithograph
26 × 22 in. (66 × 56 cm)
Humana Foundation Endowment
2026.017.009



The Notre Dame Arts Biennial, the flagship endeavor of the cross-campus Arts Initiative, is an international arts festival rooted in the creative spirit, intellectual energy, and iconic traditions of Notre Dame and the region. Inspired by preeminent art and architecture biennials in Venice, São Paulo, and New York City, the biennial transforms the campus and region into a destination for arts and inquiry. The first biennial is scheduled for January through June 2027, with public events held on Notre Dame’s campus, in and around South Bend, and at select global locations.

Occurring every two years, the biennial’s interdisciplinary celebration of predominantly free programming across the visual, literary, spatial, and performing arts distinguishes Notre Dame as a leader among U.S. universities in integrating research, creative practice, teaching, and public engagement.

In spring 2026, the Arts Initiative awarded 38 grants to foster sustained growth in the arts through partner programming. Awardees include 16 community partners, 19 campus units, and four Notre Dame Global locations, with another 60 campus units and external organizations involved as collaborators. Projects include theatrical premieres, regional dance and music festivals, multimedia installations, visual art and architecture exhibitions, high-impact arts education programs, international artistic exchange, and more.

In his inaugural address, University President Rev. Robert A. Dowd, C.S.C. urged the Notre Dame community to be builders of bridges to live out our mission as a leading global Catholic research university. The biennial is one of the most visible ways the Arts Initiative is responding to that call.

The biennial also closes gaps in cultural access by attracting prominent artists to the region. In addition to world-class artists hosted by the Arts Initiative, signature exhibitions, performances, and convenings aligned with the biennial’s inaugural theme of symbiosis will be hosted by the Raclin Murphy Museum of Art, the DeBartolo Performing Arts Center, and the Franco Family Institute for Liberal Arts and the Public Good.

The biennial launches at a pivotal moment for the arts. The University’s most recent strategic framework identified the arts as a priority, and the South Bend-Elkhart region recently adopted a new Arts & Culture Plan. The biennial builds on these developments by nurturing the arts as a shared community asset that contributes to the region’s long-term flourishing.

A detailed schedule of public programming and additional opportunities to get involved are at artsbiennial.nd.edu.

Image caption: Inspired by the scientific concept of symbiosis, the close and sustained relationship between two different species, the theme is a call to action: to contemplate interdependence through the arts and create it together in practice. Petri dish photo by Michael Caterina/University of Notre Dame.



Bloomberg Connects

This summer, the Museum joined over eighty academic and 1,200 public museums on the Bloomberg Connects platform, a free digital guide connecting audiences to museums and cultural institutions worldwide via both an app and website. Through this partnership, Raclin Murphy Museum visitors can plan their visit, explore works of art and collections on site with engaging audio tours and interactive content, and continue spending time with their favorite pieces—all from the convenience of their mobile device.



WHAT YOU’LL FIND ON THE RACLIN MURPHY MUSEUM’S DIGITAL GUIDE:

- Multimedia Storytelling: Audio tours that bring artworks, collections, and exhibitions to life
- Interactive Maps: Maps to easily navigate galleries and exhibitions
- Multilingual Support: Translations via Google Translate
- Enhanced Accessibility for All:
 - Screen reader support
 - Adjustable zoom and font sizes
 - Transcripts and subtitles
 - Alt-text for images

Created by Bloomberg Philanthropies, Bloomberg Connects is a free digital guide to hundreds of cultural organizations around the world that makes it easy to access and engage with arts and culture from mobile devices, anytime, anywhere.

RECENT ACQUISITION

First Painting by American Artist John White Alexander Added to the Collection

Reflection, one of thirty paintings from the Bequest of Ernestine Morris Carmichael Raclin, is an example of John White Alexander's work at the height of his career. He painted it while he was living and exhibiting in Paris, but still making frequent trips to New York. He imbued his sitter with mystery and enigma. The pictorial space is highly compressed. The room is dimly lit, and we see a woman's face obliquely in a mirror. From his friend James McNeill Whistler, he learned to restrict his color palette and organize his compositions into abstract shapes. A member of the Aesthetic Movement that espoused the idea of "art for art's sake" and eschewed assigning any deep moral or philosophical message to a painting, the artist created an atmosphere of calm and "Beauty" with a capital "B."

Like many American artists in the late nineteenth century, Alexander studied in Europe, beginning in Paris in 1877 and later joining an artist colony in Bavaria led by American painter Frank Duveneck. Alexander journeyed to Italy, where he met and became lasting friends with Whistler and the writer Henry James.

When he returned to New York in 1881, he became a much-sought-after portraitist, largely thanks to connections made through his wife's wealthy family. His gauzy, dreamlike depictions of singular women reading, contemplating goldfish in a bowl, or carrying flowers appealed to his patrons' sense of feminine beauty. With affinities to Art Nouveau, his style was fluid, sweeping, harmonious, and, above all, flattering.

His first public commission came in 1895 when he was selected to paint a grand series of murals for the East Hall of the Library of Congress, entitled *The Evolution of the Book*. From 1905 until 1908, he worked on another suite of murals, *The Crowning of Labor*, for the Carnegie Museum of Art in Pittsburgh, the artist's hometown.

Alexander was a prolific illustrator working for *Harper's* throughout his career and occasionally for *The Century* and the *New York Evening Telegram*. He had his hand in the theater as well, creating set designs and costumes for the MacDowell Club. He served as the president of the National Academy of Design in New York and of the National Society of Mural Painters.

Reflection joins portraits by John Singer Sargent and John Carroll Beckwith on view in the 19th-Century Gallery to offer visitors a glimpse into America's Gilded Age.



John White Alexander (American, 1856–1915)
Reflection, 1898
Oil on canvas, 23 ¾ × 19 ½ in. (60.33 × 49.53 cm)
Bequest of Ernestine Morris Carmichael Raclin
2024.008.027

Wide Ruins Weaving

In January 1864, amid escalating tensions between the Diné and the United States government, Kit Carson and the 1st New Mexico Volunteer Infantry Regiment raided Diné lands. To coerce surrender, U.S. soldiers destroyed crops and killed livestock, specifically targeting the Navajo-Churro sheep flocks whose wool was used by Diné weavers and traded with groups throughout the region. Survivors of the attacks were forced to march hundreds of miles to the Bosque Redondo Reservation in what is now New Mexico. In June 1868, they were released from imprisonment after signing a treaty that established the boundaries of the Navajo Reservation in the Territory of Arizona.

Diné people returned to a radically different way of life after internment, as trading posts owned by non-Native entrepreneurs increasingly became the primary source of trade goods and foodstuffs throughout the 1880s. By the 1890s, many trading posts sold Diné weavings to customers across the country, and weavers developed unique styles specific to their local trading posts. These regional styles are often named for the trading post from which they originated. This is Wide Ruins weaving, popularized in the 1940s at the trading post in Wide Ruins, Arizona. The trading post was established in 1885 on the site of Kin Teel, an Ancestral Puebloan settlement originally constructed around 1060 CE. Trading post owners often worked closely with weavers to develop these styles. In the 1920s and 1930s, traders Cozy McSparron, Camilo Garcia, and Hartley Seymour encouraged weavers to combine borderless, banded designs with natural dyes. Sallie and Bill Lippincott imported these principles to the Wide Ruins Trading Post, which they had purchased in 1938, and worked with local weavers to create their own interpretation of these design elements.

This textile, woven by acclaimed weaver Betty Roan, exemplifies the color palette and design elements of the Wide Ruins style. Wide Ruins weavers rely on local plant life to create the shades of yellow, orange, purple, pink, and green seen here. In this way, weavings are tactile reflections of place and community.

Betty Roan (Diné (Navajo) b. 1935)
Wide Ruins Weaving, 1998
Wool and natural dyes
30 ¾ in. × 20 in. (78 × 51 cm)
The Arthur M. and Dagny Diamond Collection
2013.033.011



RECENT ACQUISITION

THE GUS FOSTER COLLECTION



The National Aeronautics and Space Administration (NASA) has contributed astounding images to the history of photography, including this view from another world. It is a panoramic photograph made during the Mars Pathfinder Mission in 1997. After an eight-month journey, the tetrahedron-shaped Pathfinder landed on Mars, swathed in a cluster of airbags. The lander’s three petals unfolded to reveal solar panels that powered computers and scientific instruments, as well as a stereoscopic camera to capture and send images back to Earth. The craft also carried a six-wheeled robotic vehicle called the Sojourner. About the size of a microwave, Sojourner ventured onto the planet’s surface, gathering data on Mars’s wildly fluctuating temperature, solar radiation, and atmospheric dust and salt. There were cameras on the rover with color filters to perform spectral analysis of atmospheric clouds and to observe the moons of Mars. The robot traveled just over a hundred meters in more than eighty-five Earth days, exceeding its projected mission by more than ten times.

This compound 360° image, dubbed the “Mars Presidential Panorama,” records the rover’s progress on Mars by representing the same vehicle eleven times as it moved around the Pathfinder lander. Along the bottom of the photograph, one can see the lander’s solar panels deployed atop deflated airbags. To the right are ramps that allowed Sojourner to reach the planet’s surface.

The component images were all taken from a fixed position on the lander’s mast, and digitally transmitted to Earth. Stitched together in earthbound computers, the completed panorama was uniformly tinted in hues sampled from full-color photographs taken by Sojourner’s cameras. This example of state-of-the-art panoramic technology comes from the collection of photographer Gus Foster and was donated to the Raclin Murphy Museum of Art in 2025.

NASA (American, twentieth-century)
Sojourner Rover on Mars, the “Presidential Panorama,” 1997
Digital pigment print
12 × 69 in. (31.0 × 177.6 cm)
Gift of Gus Foster
2026.009.001

COLLECTION FOCUS

Leonardo Drew

Celebrated for his monumental abstract installations, Leonardo Drew creates complex images that both mesmerize and challenge the viewer. Through the generosity of renowned collectors and Raclin Murphy Museum of Art supporters Fred Giuffrida (ND '73) and Pamela Joyner, Drew's masterwork, *Number 52S*, has been placed on long-term loan to the Museum and is prominently displayed in the Modern and Contemporary Art galleries. This is the fourth major endeavor in which Giuffrida and Joyner have embraced and supported the Museum by sharing their acclaimed collection.

Born in Tallahassee, Florida, Drew was raised in the projects of Bridgeport, Connecticut, where the city dump was visible from his apartment. His multisensory recollection of this environment remains strong, as does his experience creating works from discarded elements and fabricating new images; the practice of transformation was ingrained in him from an early age. In high school, Marvel Comics and DC Comics discovered his drawing talents, but his artistic practice soon turned away from the commercial, even the figurative. He attended Parsons School of Design and received a BFA from Cooper Union. His experiences with iconic artists such as Jackson Pollock and figures across the 1980s New York art scene solidified his commitment to abstraction and expressionism. His visual language developed and continues to thrive on the accumulation and transformation of raw materials, from scrap metal to cotton and, notably, wood.

The artist has gained critical acclaim for his abstract wall installations that use myriad pieces of wood, frequently painted. Although it is often presumed that his materials are exclusively found objects in the tradition of Louise Nevelson or Chakaia Booker, the wood is frequently purchased, and the shapes are fabricated in his studio. Compositions are complex, and the individual materials seem to surge forward into space. The paint, in this instance black and white, serves as a unifying visual force that helps suspend the composition's visual energy. Suspense arises from different levels of visual tension that captivate the viewer. The first level is the dual experience of encountering one of Drew's works from

a distance, then upon close inspection. At a distance, one comprehends monumentality and what seems a more singular textural and color statement; close inspection is an intimate experience intended to reward the viewer with variations and complexities of detail in surface and shape. The second level is the tension that exists between chaos and order. For the vast number of individual elements from which a given work is composed, Drew's command of the composition unites and defines them through organization.

Number 52S of 2015 is an iconic work within the artist's repertoire. It unfolds before the viewer with captivating visual attention for which the artist is well known. One unique feature is the inclusion of found branches throughout the work. The organic characteristics of each branch play off the more structured geometric pieces of wood. It is important to note that Drew does not title his works, but numbers them. In doing so, he does not limit the viewer's personal, creative, and intellectual experience. In this way, the artist's inclusive generosity is deeply expressed.

Today, Leonardo Drew's works are held in the most prestigious private and public collections of Contemporary art, including the Metropolitan Museum of Art, New York; the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Solomon Guggenheim Museum, New York; and the Tate, London.

Leonardo Drew (American, b. 1961)
Number 52S, 2015
Wood and paint
96 × 96 × 14 in. (244 × 244 × 36 cm)
Collection Giuffrida-Joyner Trust





PHOTO CREDIT: CHRISTOPHER GARCIA VALLE

AN EVENING WITH LEONARDO DREW AND FRED GIUFFRIDA

The Raclin Murphy Museum of Art is delighted to announce that it will host critically acclaimed artist Leonardo Drew and renowned arts collector and patron Fred Giuffrida (ND '73) for a public conversation. Although a much-anticipated return visit for Giuffrida to his alma mater, this will be Drew's first visit to Notre Dame.

Together with his wife, Pamela Joyner, Fred Giuffrida is among the most admired, leading arts patrons and collectors in the United States today. Their collecting focus includes African American abstract art, African diaspora art, and Contemporary South African art. Passionate about the need to elevate underrepresented artists among collectors and collecting institutions, Joyner and Giuffrida have been exceptionally generous in sharing their collections with institutions across the country and around the world—including the Raclin Murphy.

Close friends for many years, Fred Giuffrida will engage in a meaningful public dialogue with Leonardo Drew—a hallmark event this autumn at the Museum. As with all Raclin Murphy events, this event is free and open to all.

A PUBLIC CONVERSATION

Join Artist Leonardo Drew and arts collector and patron Fred Giuffrida (ND '73) for a public conversation

**Tuesday, September 22,
5:30 – 6:30 p.m.**

Dr. Daisy Fancourt

This fall, the Museum will welcome Dr. Daisy Fancourt, a researcher and professor at University College London. Dr. Fancourt directs major international initiatives in the arts and health, has published hundreds of scientific papers, and is the author of the recent book *Art Cure: The Science of How the Arts Save Lives*.

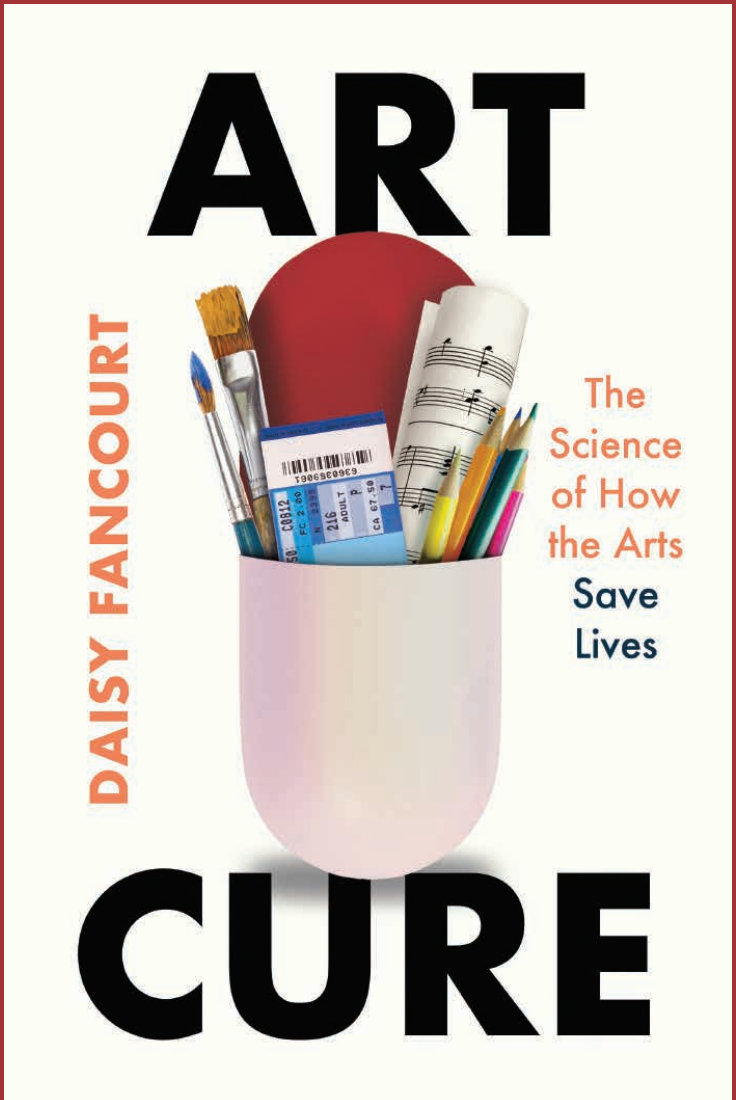
Dr. Fancourt's studies explore the ways music, visual art, dance, theater, and museum engagement can reduce stress, improve well-being, strengthen social connections, and even support recovery from illness. Her work has helped shape public policy and expand conversations about how museums, cultural organizations, and communities can become active partners in fostering healthier lives globally.

During her talk at the Museum, Dr. Fancourt will share insights into how the arts can serve as a catalyst for healing and flourishing, offering new perspectives on why creative experiences matter and how art museums are not only places to encounter art, but spaces where wellness, reflection, and human connection can thrive.

PROGRAM DETAILS

*The Science of How the Arts Save Lives:
A Talk with
Dr. Daisy Fancourt*

**Wednesday, October 14,
5:30 – 7:00 p.m.**



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 December 1, 2025 – March 31, 2026



IN MEMORY OF

Maureen Caulfield Doolan
by Frank and Fes Smurlo

William George Greif
by Frank and Fes Smurlo

Lou Leo Holtz, Sr.
by Frank and Fes Smurlo

Rose-Marie Merz
by Alice W. Henry, RN

Leone L. Michel
by Alice W. Henry, RN

Robert Theodore Terlaak, Knute Rockne Monogram 1930
by Mary Margaret and David Terlaak-Smith

Karin Ursula Janssen Wahlstron
by Frank and Fes Smurlo

FRIENDS WE LOST AND WILL MISS

Sally L. Hendricks
Friends Member since 2002

David Heskin
Friends Member since 2019

Dee Ann Mattes
Former Friends Board Member
and Friends Member since 2001

Rose-Marie Merz
Friends Member since 2015

Mimmo Paladino (Italian b. 1948)
Crucifixion / Crocifisso, 2010
Mixed media on wood
110 × 143 × 1.57 in (279 × 363 × 3.99 cm)
Courtesy of the artist ©Mimmo Paladino

Friends Board News

The 2026-27 Annual Meeting was held on May 18, 2026, at the Howard Park Event Center

The annual meeting and election of officers and new members were 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, 2027.

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 18, 2026:

Officers for 2026-2027:

Kelsey Forry, President

Jennifer Johns, Vice-President
Administrative Division

Erin Murphy, Vice-President
Community Relations Division

Ann Rathburn-Lacopo,
Vice-President Development

Jody Julian, Vice-President
Program Division

Mike Ryan, Secretary

Elizabeth Hurley, Treasurer

New members ready to advise and lead the Friends membership organization are:

Thao Nguyen and Dr. Susan Ohmer

Outgoing Board Members: Todd Bruce, Sam Miller, Grant Osborn, Steven Reeves, Amy Tyler, and Art Wager

Retiring members were honored with a piece of art from Highland Gallery and Studio, a South Bend-based ceramics studio and retail gallery.



The Executive Committee Members for the 2026-27 term are:

Pictured (from left): Mike Ryan, Elizabeth Hurley, Jennifer Johns, Erin Murphy, Ann Rathburn-Lacopo, Jody Julian, and Kelsey Forry



Outgoing Board Members

Pictured (from left): Sam Miller, Amy Tyler, Todd Bruce, and Grant Osborn

YOUR PASSPORT TO ART: Make the Most of Your Friends Membership

Planning a trip or looking for your next cultural outing?

Your Friends membership to the Raclin Murphy Museum of Art extends far beyond our galleries.

Through two reciprocal museum networks—the North American Reciprocal Museum (NARM) Association and the Reciprocal Organization of Associated Museums (ROAM)—your membership connects you to over 2,000 museums, galleries, and cultural institutions across North America. It's one of the most valuable—and often underused—benefits of being a Friend.

Where Will Your Membership Take You?

From major metropolitan museums to smaller regional gems, reciprocal benefits make it easy to build art and culture into your travels. A museum visit can transform a trip—offering a moment of inspiration, reflection, or discovery wherever you are.

At the \$120 Friends & Family level and above, members receive access to ROAM, opening the door to 500+ museums with reciprocal admission and benefits.

At the \$250 Supporter level and above, members also enjoy NARM, expanding access to an additional 1,500+ institutions across the U.S., Canada, and beyond.

A Benefit Worth Planning Around

Many members are surprised by how quickly these benefits add value. A single trip—whether to a major city or a nearby destination—can include multiple museum visits, all included with your membership. In addition to complimentary admission, many participating institutions extend member discounts in museum stores and cafés, adding even more value to each visit. It's a simple way to enrich your travel while making the most of your support.

If you're considering travel in the coming months, now is an ideal time to review your membership level. Upgrading to include NARM benefits can significantly expand your access, turning your membership into a true cultural passport. To upgrade, visit <https://giveto.nd.edu/campaigns/60064/donations/new>.

Rooted Here, Connected Everywhere

While your membership connects you to institutions far beyond our region, its impact begins right here. Your support of the Friends of the Museum helps sustain exhibitions, educational programs, and community engagement that make the Raclin Murphy Museum a vibrant and welcoming place for all.

And wherever you go next, that connection travels with you.



Portraits of Home: The Friends 2025 Christmas Gala

The theme of The Friends of the Raclin Murphy Museum of Art’s 44th Annual Christmas Gala was *Portraits of Home*.

Inspired by Mary Guinness and Her Daughter Margaret, the luminous work by Irish artist Walter Osborne, this year’s theme reflects the warmth and quiet dignity of everyday life. Featured in the exhibition Homecoming: Walter Osborne’s Portraits of Dublin, 1880–1900, the painting captures an intimate moment that evokes a deep sense of home, family, and belonging. Osborne’s ability to elevate the ordinary to something profoundly moving makes this work a fitting centerpiece for a holiday-season celebration.



Walter Frederick Osborne (Irish, 1859–1903)
Mary Guinness and Her Daughter Margaret, 1898
Oil on canvas, 54 × 60 inches (137.2 × 152.4 cm) unframed.
Heritage Gift, 2023, National Gallery of Ireland Collection
NGI.2023.16.
Photo credit: Photo, National Gallery of Ireland

The Friends are community-minded members who support educational outreach, lifelong learning, and meaningful encounters with the visual arts. Funds raised from the Christmas Gala are essential in supporting public programs such as K–12 school tours, Family Days and Nights, JAM – Jobs at Museums for area high school students, and special exhibition receptions.

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IN MEMORIAM

Beverly Barrier Troxler O’Grady



Beverly Barrier Troxler O’Grady, affectionately known as Barry, died on Friday, May 29, 2026, in New York City. Her life was remarkable for her love and devotion to her husband, Robert; her utmost professionalism throughout a long and successful career; her unwavering fidelity to her Catholic faith, and her substantial commitment to the arts and education.

Born in Greensboro, North Carolina, Barry graduated from Saint Mary’s College and received a Master of Arts from Columbia University. While in college, she met Robert O’Grady, a Notre Dame student from Argentina. Following their marriage in 1966, they built a life based in New York.

Barry began her professional career as a public school teacher. She left teaching to work at a wealth management firm, where she rose to the position of name partner at Wilkinson O’Grady & Company. Over the years, the firm expanded into a global investment business, and Barry’s positions included President, Chief Operating Officer, and Director.

Just as Barry’s business acumen was widely recognized, so was her dedication to the Roman Catholic Church. Through actions, such as serving as a Eucharistic Minister at Mass, and through efforts such as daily meditations, praying the rosary, and deep reading of religious texts and poetry, Barry constantly sought to deepen and strengthen her faith.

Alongside her husband, Robert, she was a devoted supporter of the Raclin Murphy Museum of Art at the University of Notre Dame. Together, they donated the Mr. and Mrs. Robert E. O’Grady Collection of Southern Cone art, comprising pre-colonial art from the southernmost region of South America, among many other gifts. In honor of their long and cherished friendship with Rev. Theodore Hesburgh, C.S.C., they donated three paintings by renowned Chinese artist Jian-Hong Chen.

Barry and Robert also donated priceless manuscripts and other primary source materials related to the Southern Cone, along with the Barrier Family Letters, consisting of Civil War-era correspondence among Barry’s ancestors, to the Hesburgh Libraries’ Department of Rare Books and Special Collections.

Barry served as a Trustee at Saint Mary’s College from 2002 to 2011 and was inducted into the President’s Circle upon completing her term. She was also a beloved member of the Raclin Murphy Museum Advisory Council.

In the style of a true Southern lady, Barry embodied elegance and grace. Throughout her long life and through her varied interests, she became a woman of great substance. Barry was uniformly admired by all who knew her and was cherished by her family and friends. She will be deeply missed.

Become a Friend of the Raclin Murphy Museum of Art

Join or renew online at raclinmurphymuseum.nd.edu/belong/the-friends

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Join or renew online at raclinmurphymuseum.nd.edu/belong/the-friends
University of Notre Dame employees can join through payroll deduction.

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- FOR INDIVIDUALS OR CORPORATIONS***
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- » 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.

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Ivan's CAFE

LOCATED OFF THE CENTRAL ATRIUM, Ivan’s Cafe and Bookshop is your culinary destination as you explore the arts. The cafe is named for the sculptor Ivan Meštrović, who, at the invitation of Rev. Theodore Hesburgh, C.S.C., spent the last years of his life as an artist-in-residence at Notre Dame. Two of Meštrović’s pieces are located near the cafe.

Ivan’s Cafe features a rotating selection of seasonal sandwiches, salads, croissants, pastries, and desserts. *Do note that Ivan’s is cashless and takes Domer Dollars and Flex points.*

THE ADJOINING BOOKSHOP: The cabinets outside the cafe feature books available for purchase. Guests can select their book(s) and bring them into Ivan’s for purchase.

Check out the Cafe’s rotating specials and hours!

Ivan’s Cafe and Bookshop
raclinmurphymuseum.nd.edu/visit/ivans-cafe-and-bookshop
Raclin Murphy Museum of Art

Raclin Murphy Museum of Art



INFORMATION

Raclin Murphy Museum of Art
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raclinmurphymuseum.nd.edu



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Tuesday – Friday
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Open until 7:30 p.m.

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Noon – 5:00 p.m.

Closed Monday and all major holidays
Free and open to the public

ON THE COVER:
Portrait of Mimmo Paladino in the
mosaic workshop

BACK COVER:
Cop Shiva (Indian, b. 1971)
No Longer a Memory, #2, 2025
Digital pigment print
28 × 43 in. (71 × 106.6 cm)
2026.019.002



Raclin Murphy Museum of Art

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