



Calendar of Events

OCTOBER 2014 – JANUARY 2015

SNITE MUSEUM OF ART



UNIVERSITY OF
NOTRE DAME

INFORMATION

Snite Museum of Art
University of Notre Dame

(574) 631-5466
sniteartmuseum.nd.edu
www.facebook.com/sniteartmuseum
twitter.com/snitemuseum

MAP

The **Snite Museum of Art** is centrally located on the University of Notre Dame campus, northwest of the football stadium.

The **Notre Dame Sculpture Park** is located on the south end of campus, at the northeast intersection of Eddy and Edison / Angela Blvds.

Visitor parking is available south of the Joyce Center / Purcell Pavilion.

GALLERIES OPEN

Tuesday through Friday
10:00 a.m. – 5:00 p.m.

Saturday and Sunday
noon – 5:00 p.m.

*Closed Mondays and
major holidays
Free admission*

ENDOWED FUNDS

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

FRONT COVER:
Constantin Meunier (Belgian, 1831–1905), *Landscape with Factory*, 1886 (details on page 20)

BACK COVER:
Sèvres Factory, *Green Ground Ewer*, 1816 (details on page 19)

FROM THE DIRECTOR In Memory of Al Nathe

Snite Museum of Art Advisory Council member Aloysius (Al) Nathe passed away in March 2014, at the age of 93. As a member of the “greatest generation,” Al served as a naval officer in World War II, including participating in the D-Day landing on Utah Beach, and subsequent service within the Pacific Theater. After the war, Al completed an MBA at the University of California, Berkeley, started a family with wife Eleanor, and, among other positions, worked as an executive at Levis Strauss & Company for 20 years.

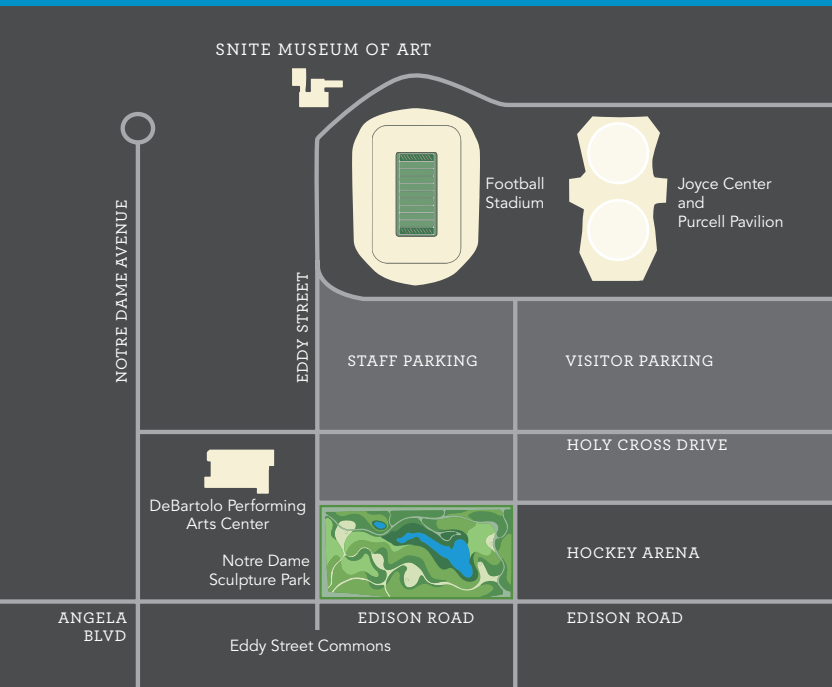
To comprehend the quality and depth of Al and Eleanor Nathe’s very strategic gifts to the Snite Museum one need only stroll through the permanent galleries. Their benefactions range from the Veracruz old fire god on display within the Mesoamerican gallery, to Old Master paintings by Sebastiano Conca and Sébastien Bourdon on view within the Baroque Gallery, to Antoine-Denis Chaudet’s sculptural portrait of Napoleon on view within the 19th-Century Gallery, to the large Grace Hartigan Abstract Expressionist painting that commands a central wall within the Walter R. Beardsley 20th-Century Gallery, and to the George Rickey kinetic sculpture that is on view within the sculpture courtyard.

As the Museum’s curator of the George Rickey Sculpture Archive, I am especially indebted to the Nathes for their 1986 acquisition of that sculpture. Its purchase was central to our developing a long-term relationship with the artist and with his foundation—which has given the Snite Museum over 100 George Rickey sculptures and maquettes. That is, the Nathes made a critical, transformative gift at exactly the right moment.

While I never met Eleanor, I enjoyed my long friendship with Al. Snite Museum Advisory Council members and I valued his wisdom, leadership, and passion for the arts. We also enjoyed sharing his love of fine food and wine, his devotion to Notre Dame football, his quick smile, and his ebullient humor.

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

George W. Ricky (American, 1907–2002)
Two Conical Segments Gyrotory Gyrotory II, 1979
stainless steel, 123 x 124 inches
Acquired with funds provided by Mr. and Mrs. Al Nathe
1986.018



FROM THE DIRECTOR

In Memory of John D. Reilly '63

Snite Museum of Art Advisory Council Chair John D. Reilly passed away in August 2014, at the age of 71. He earned a BA in Mechanical Engineering from ND in 1963 and also a BS in Mechanical Engineering in 1964. Upon completing undergraduate study at Notre Dame, Reilly served as an officer in Vietnam. He then earned an MBA from the Harvard Business School in 1971, followed by a successful career in real estate investing, lending, and mortgage businesses. He was President of Reilly Investment Corporation since 1971.

Over a period of nearly 30 years, Reilly donated over 500 drawings to the Snite Museum of Art, forming the John D. Reilly '63 Collection of Old Master Drawings. The collection has been the source of multiple Snite Museum of Art exhibitions and publications, the focus of regular art history drawing seminars, the subject of innumerable class sessions, and portions of the collection have been exhibited at American and international art museums. As just one example, one Reilly drawing will be exhibited next year at the Château de Versailles.

The Reilly drawing collection is truly one of the great collection strengths of the Snite Museum of Art.

This past year Reilly created the John D. Reilly Endowment for Excellence in support of the Reilly Collection of Old Master Drawings, which will in perpetuity support acquisition, exhibition, publication, research, and preservation of drawings within the Collection.

Jack was affable, generous, enthusiastic, receptive to new ideas, and, in his quiet way, very influential. We have not only lost a dear friend, but we have also lost an effective and wise advocate. For example, Jack was instrumental to the Museum developing the Notre Dame Sculpture Park.

Not only was the Snite Museum a beneficiary of his generous spirit and business acumen, but Reilly also established at Notre Dame the James Reilly Endowment for Excellence in Engineering and the James Reilly Material Production Lab within Stinson-Remick Hall. He also funded the Reilly Center for Science, Technology, and Values, which features the John J. Reilly Scholarship and the Reilly Scholars Program.

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

Giovanni Domenico Tiepolo (Italian, 1727-1804)
The Trinity, after 1770
pen and brownish black ink over black chalk with light brown wash
9.89 x 6.54 inches
Gift of Mr. John D. Reilly, '63
1996.070.018

Edgar Degas (French, 1834-1917)
Study of a Jockey, ca. 1866
graphite and black chalk heightened with white on brown paper
17.38 x 10.38 inches
Gift of Mr. John D. Reilly, '63
2004.053.005



ND Alumni: Sculptors and Professors

O'Shaughnessy Gallery West and
Mary Loretto and Terrence J. Dillon
Sculpture Courtyard
August 3 – November, 30, 2014

Members of the University of Notre Dame art studio faculty are often asked, "What do graduates of your program do for a living?" In response the South Bend Museum of Art; the Notre Dame Department of Art, Art History and Design; and the Snite Museum of Art have jointly organized this exhibition. To see all ten of the art installations and 40 individual works of art that comprise the exhibition one must visit the South Bend Museum of Art before September 28 and the Snite Museum of Art before November 30.

Each of the 21 Notre Dame alumni selected for this invitational exhibition has graduated since 1988, has held a position at an institution of higher education, and is a practicing artist. Their sculptural methods, materials and concepts vary greatly, but this variety showcases contemporary sculptural practices and just some of the exciting strategies that sculptors are utilizing to address themes and issues through three-dimensional forms.

The guest curator is UND Professor of Art, the Rev. Austin I. Collins, C.S.C. The designer of the exhibition catalog and website is John Sherman.

This exhibition is supported by Collins Family Excellence Fund for Public Art; Mr. Michael McLoughlin, K&M Machine-Fabricating, Inc.; Ms. Ramona Payne & Mr. Anthony Fitts; the Walter R. Beardsley Endowment of the Snite Museum of Art, University of Notre Dame; the South Bend Museum of Art; and Mr. William G. Greif.



left
Irina Koukhanova, American
born 1968 in Russia
Iron Enclosure, 2012
mixed media installation of sculptures and relief prints
On loan from the artist

below
John Hooker,
American, b. 1974
The Martyr, 2014
foam, arrows
height 6 ft.
On loan from the artist



2014 Sculpture Symposium

A very successful symposium was held on September 19-20. It featured presentations by noted art historian and author Judith Collins, as well as the renowned sculptor Tony Cragg.

EXHIBITIONS

Roaring Twenties Exuberance & Depression Era Extravagance Selections from the Jack B. Smith Jr. Automobile Collection

Milly and Fritz Kaeser Mestrovic Studio Gallery
August 17 – November 30, 2014

Experience the exuberance of the Roaring Twenties as well as Depression era extravagance by viewing four classic automobiles. Manufactured within the American heartland—Detroit, South Bend, and Auburn, Indiana—these automobiles epitomize classic American car design as well as technological prowess of the era.

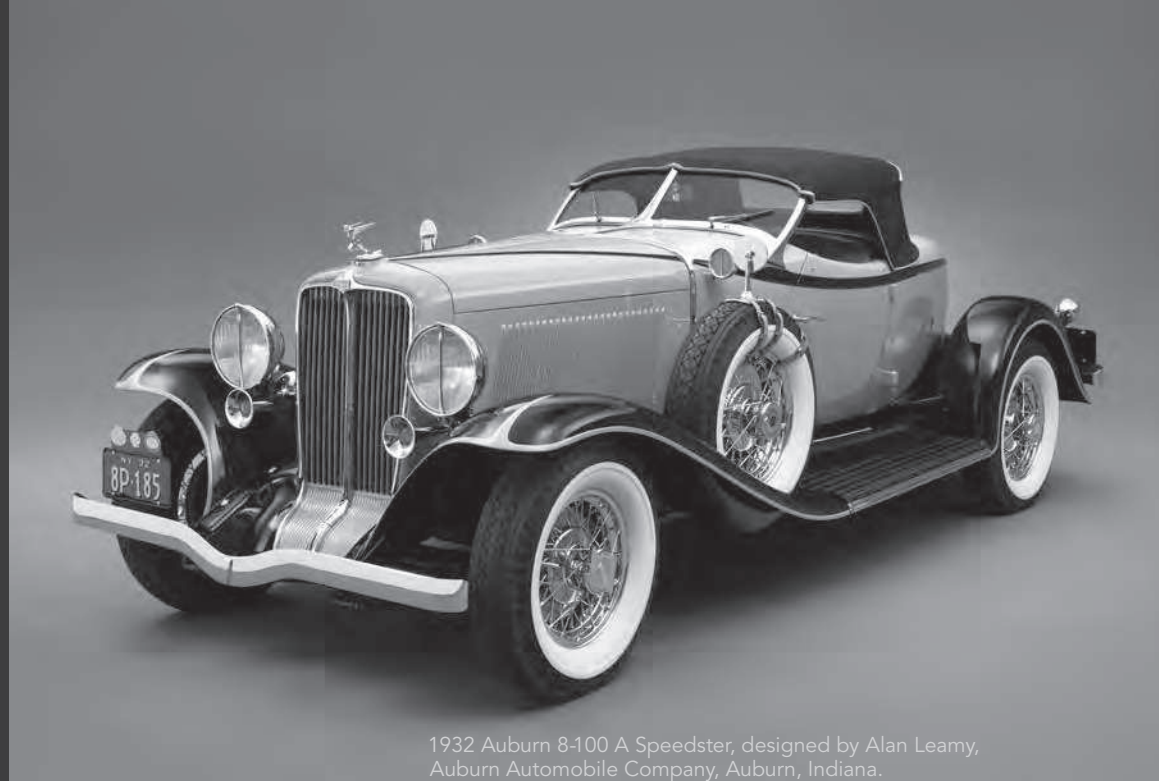
Cars featured include a 1932 Auburn boattail speedster, aptly named following speed records it earned as well as for “boattail” streamlining that reduced the ability for competing race cars to draft the speedster. While an extremely elegant automobile, the smaller, lighter, and more affordable 1932 Packard Light Eight evidenced financial stresses the Great Depression placed on the Packard Motor Car Company. The 1931 Cadillac is a dual cowl phaeton—passenger seating is separate from the driver’s cockpit and features its own, second windshield. Studebaker National Museum Archivist Andrew Beckman indicates, “The Big Six was Studebaker’s flagship model during its nine-year run and drew its name from its 353 cubic inch inline six-cylinder power plant that produced 65 horsepower in 1923.”

The automobiles are generously lent from the Jack B. Smith Jr. Automobile Collection.

This exhibition is organized by the Snite Museum of Art and is made possible by the Humana Foundation Endowment for American Art.

Thursday, November 20
6:00 p.m. Gallery talks

Andrew Beckman, archivist, Studebaker National Museum, and Matt Short, automotive historian, will offer their thoughts on the four cars after the 5:00 p.m. screening of a Buster Keaton silent film.



1932 Auburn 8-100 A Speedster, designed by Alan Leamy, Auburn Automobile Company, Auburn, Indiana.

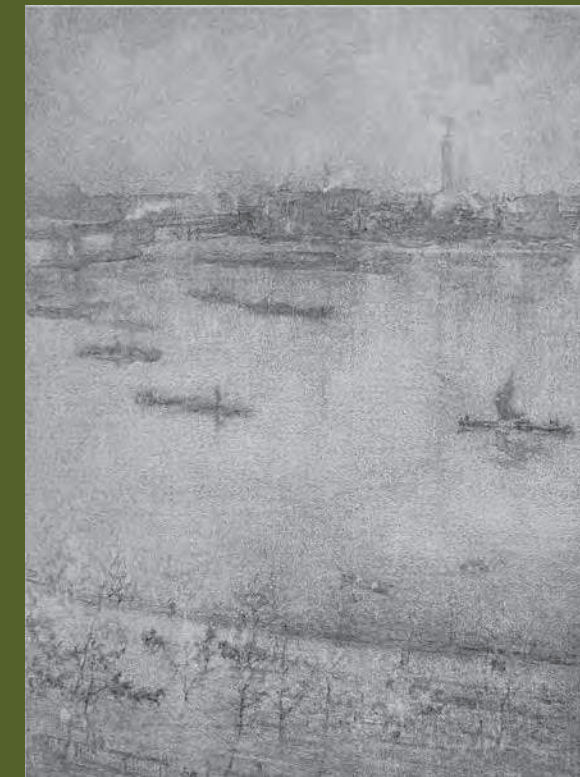


Rock-Paper...: Lithographs from the Permanent Collection, Part 1

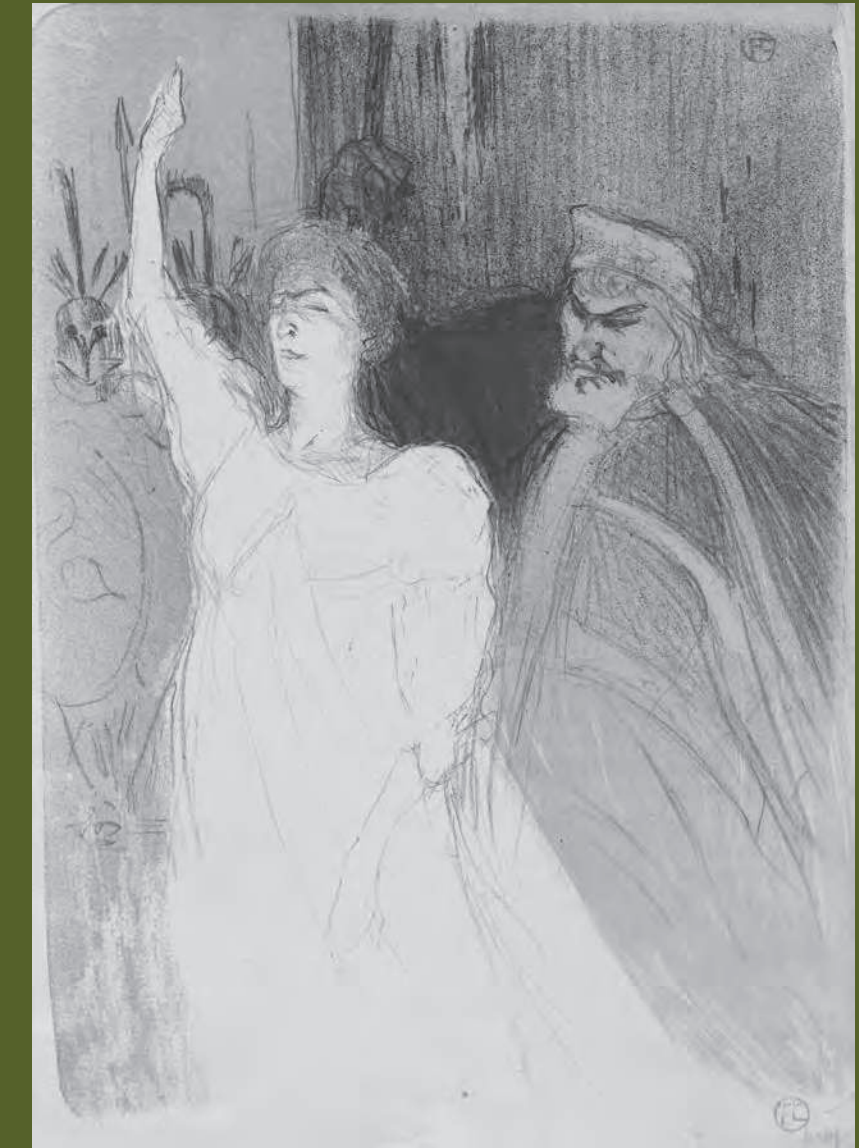
Scholz Family Works on Paper Gallery
August 24–November 16, 2014

Following last spring’s exhibitions featuring woodcuts, engravings, and etchings, the Snite Museum continues its examination of prints and printmaking processes with an exhibition focusing on lithography. Part one of this two-part exhibition features prints from the 1800s and charts its popular applications in illustrated newspapers and promotional material for theatrical performances and its simultaneous development as a “fine” art. Included in the presentation will be works by Honoré Daumier, Henri de Toulouse-Lautrec, and James Abbott McNeill Whistler. Part two is scheduled for fall 2015 and will feature modern and contemporary lithographs.

This exhibition is organized by the Snite Museum of Art and is made possible by the Snite Museum General Endowment.



James McNeill Whistler (American, 1834–1903)
The Thames, 1896
lithotint on laid paper
16.13 x 10.38 inches (sheet)
Acquired with funds provided by the Humana Endowment for American Art, 1991.001.099



Henri de Toulouse-Lautrec (French, 1864–1901)
Bartet and Mounet-Sully, in Antigone, 1893
crayon and brush lithograph on cream wove paper
14.94 x 11.13 inches (sheet)
Gift of Dr. and Mrs. R. Stephen Lehman
2012.105

UPCOMING EXHIBITIONS

Mauricio and Tomás Lasansky Father and Son

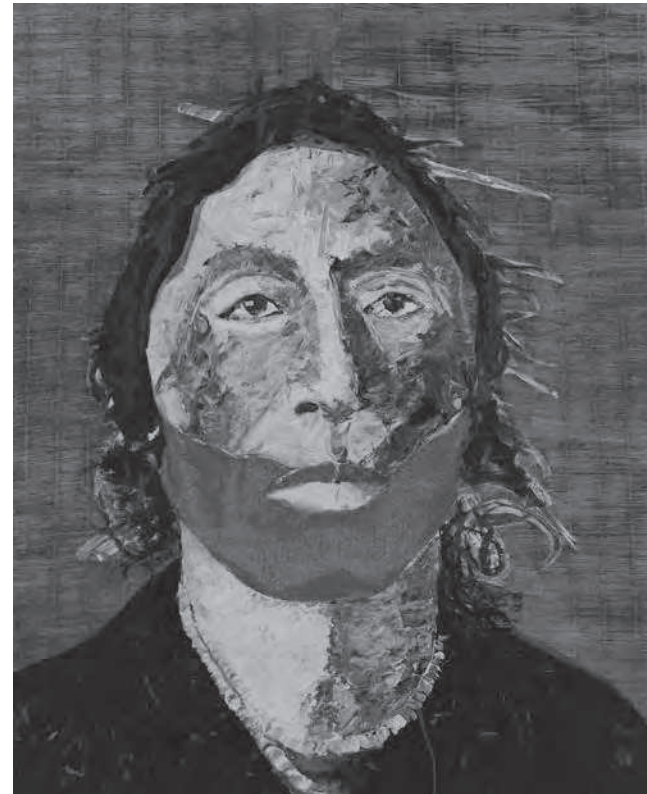
O'Shaughnessy Gallery West
January 18 – March 15, 2015

This exhibition organized by the Snite Museum of Art will feature the art of Tomás Lasansky and his deceased father, renown and influential American printmaker Mauricio Lasansky. Notre Dame alumnus Joseph A. Bisignano '59 inspired the exhibition and the accompanying catalog. Since 2008, Bisignano has given the Snite Museum over 41 prints by Mauricio Lasansky, and the balance of his Mauricio Lasansky collection is a promised gift to his alma mater. Bisignano has also long supported the career of Mauricio Lasansky's son Tomás.

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



Mauricio Lasansky, American, 1914-2012
Tolstoy, 1986
intaglio
31.75 x 25.37 inches
7/70
Gift of Mr. Joseph A. Bisignano '59
2008.049.007



Tomás Lasansky, American, b. 1957
Painted Face, 2008
acrylic on linen
65 x 53 inches
Artist Collection

UPCOMING EXHIBITIONS



Hour by Hour: Reconstructing a Medieval Breton Prayer Book

O'Shaughnessy Galleries II & III
January 18 – March 15, 2015

Organized by David T. Gura, curator of ancient and medieval manuscripts at the Hesburgh Library, this exhibition of 30-40 manuscript leaves examines the practice of "book breaking" and the effort to reconstruct a 15th-century Breton prayer book.

This exhibition is made possible with support from the Snite General Endowment.



Li Haiping, Chinese
Victory, 2006
serigraph

(upper left) Unknown artist
John, the Apostle, 15th century
pigments and gold on parchment
7 x 5.5 inches.
University of Notre Dame, Hesburgh Library, The Department of Rare Books and Special Collections
Frag. III.1 fol. 49r.

Graphic Advocacy: International Posters For The Digital Age 2001–2012

Milly and Fritz Kaeser Mestrovic Studio Gallery
January 18 – March 8, 2015

This traveling exhibition is organized by Professor Elizabeth Resnick and the Massachusetts College of Art and Design, Boston. It is the third exhibition in a trilogy focusing on socially conscious posters and features 120 works from 32 countries including Bolivia, Bulgaria, Hungary, Israel, Kuwait, Russia, and Singapore. As a medium for social change, posters record our struggles for peace, social justice, environmental defense, and liberation from oppression. From the confrontational and political, to the promotional, persuasive and educational, the poster in all its forms has persisted as a vehicle for the public dissemination of ideas, information, and opinion.

This exhibition at the Snite Museum of Art is made possible with support from the Institute for Scholarship in the Liberal Arts, College of Arts and Letters, University of Notre Dame.

UPCOMING EXHIBITIONS



Natalia Goncharova (Russian, 1881–1962)
The Christian Host
no. 9 from the series *Mystical Images of War*
[*Voina: misticheskie obrazy voiny*], 1914,
lithograph, 10 x 13 inches
University of Notre Dame, Hesburgh Library,
The Department of Rare Books and Special Collections

Natalia Goncharova's Mystical Images of War, 1914

Scholz Family Works on Paper Gallery
February 1–March 22, 2015

In conjunction with the Nanovic Institute for European Studies' lecture series exploring World War I, the Hesburgh Libraries Rare Books and Special Collections presents the dramatic portfolio of 14 lithographs by Russian artist Natalia Goncharova (1881–1962) published in Moscow in 1914. The series represents one of the earliest and most profound artistic responses to the outbreak of the Great War.

This exhibition is made possible with support from the Snite General Endowment.

2015 Thesis Exhibition by BFA and MFA Candidates

O'Shaughnessy Galleries
April 10–May 17, 2015

This annual exhibition is comprised of the culminating projects created by the students graduating with either a BFA or MFA degree from the ND Department of Art, Art History & Design.

The works created for the exhibition usually demonstrate a broad awareness of contemporary art themes and techniques and are often provocative. They range from industrial and graphic design projects and complex multi-media installations to more traditional art forms such as paintings, photographs, prints, ceramics and sculptures.

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



FRIDAY, APRIL 10
5:00 – 7:00 p.m. Public reception
6:00 p.m. Departmental awards
announced in the Annenberg
Auditorium, Snite Museum of Art

UPCOMING EVENTS



Snite Salon Series

Mondays: Oct. 14, Nov. 11, and Dec. 9
5:00–6:00 p.m.

Snite Salons are collegial exchanges of ideas about a great work of art, informed by visitors' thoughtful observations and curiosity. Salons bring students, faculty, and staff from across disciplines and corners of campus together in the museum galleries to discover, discuss, and debate a selected work of art.

No prior experience with, or knowledge of, art is required, so drop into the galleries to explore a work of art this fall.



Students from last fall's PhotoFutures program unveil their newly acquired photograph with its creator, artist Terry Evans.

PhotoFutures: Collecting for Notre Dame

Wednesday Oct. 1 & 8
4:30–6:00 p.m.

Ever wondered how the Snite Museum of Art builds its collection? Join PhotoFutures, a collaborative collecting group, and find out by participating in the process of acquiring a work of art for the University of Notre Dame. Designed for students of any major, this five-session co-curricular program combines issues related to museum collecting, contemporary photography, and socially-engaged artistic practice.

Students will critique individual photographs and evaluate artists' portfolios through critical discussions with the artists themselves, Snite Museum curators, and select faculty. Ultimately, students will develop their own collecting criteria to choose a photograph for acquisition that adds value to the permanent collection of the Museum and supports the mission of the University.



Otto Dix (German, 1891-1969)
The Barricade, from the series
Death and Resurrection, 1922
drypoint
10.69 x 13.63 inches (plate)
Acquired with funds provided
by the Walter R. Beardsley
Endowment for Contemporary Art
2014.029.001

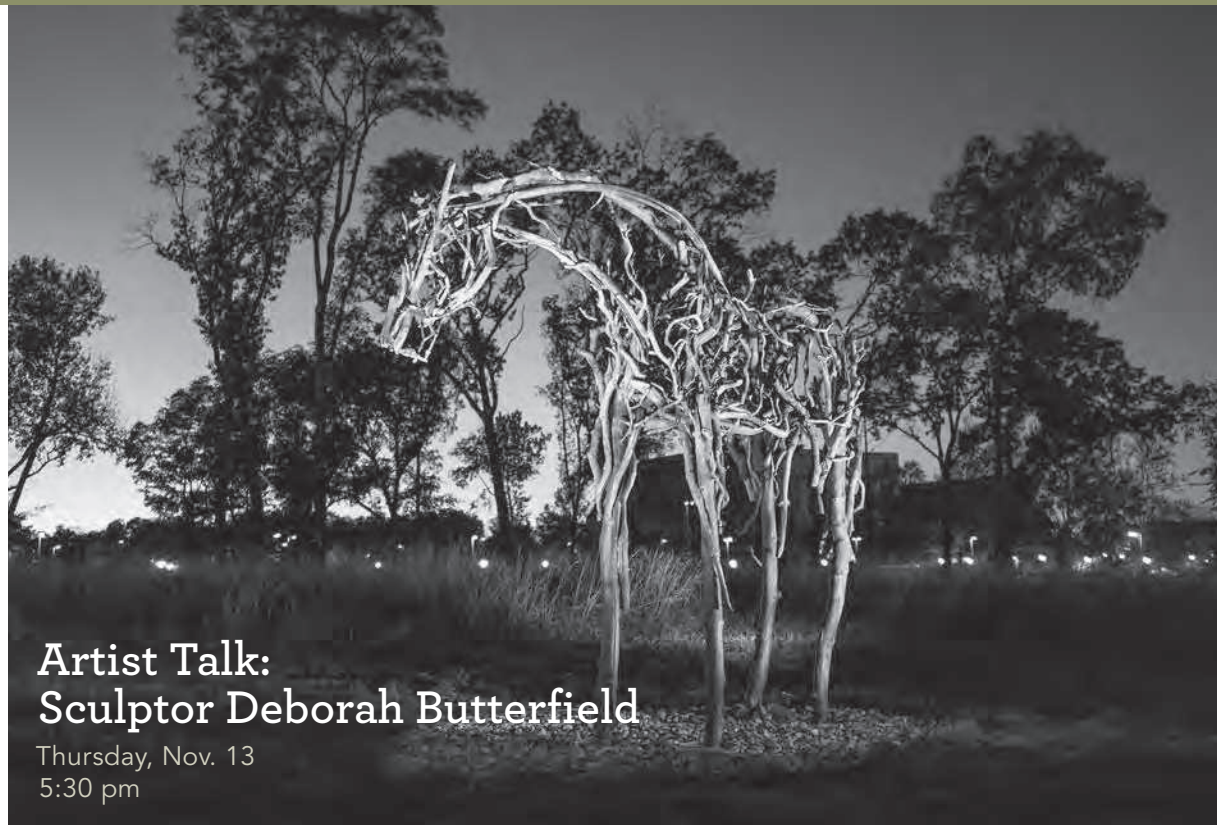
1914 – World War I – 2014 Nanovic Institute Lecture Series

Wednesday Oct. 8, Nov. 5 & 19, and Dec. 3
4:30–6:00 p.m.

On the centennial anniversary of the beginning of World War I, the Nanovic Institute for European Studies presents a series of lectures by historians focused on new data and interpretations. What has been mistaken or overlooked in standard histories? What new data sheds light on the war's causes? Did old empires disappear entirely? What were the long-term effects of the war on the environment? Join us for fresh looks at the catastrophe that in many ways defined modern Europe.

The guest speakers during the fall semester include Dan Lindley (University of Notre Dame) Tait Keller (Rhodes College), John Deak (University of Notre Dame), Jonathan Gumz (University of Birmingham, U.K.), and Keir Lieber (Georgetown University), who will address these and other questions. Another five guest speakers will offer their thoughts on these topics during the spring semester.

The Museum's Annenberg Auditorium is the venue for this lecture series, which is accompanied by a film series. The films are screened in the THX-certified Browning Cinema, located in the DeBartolo Performing Arts Center.



**Artist Talk:
Sculptor Deborah Butterfield**

Thursday, Nov. 13
5:30 pm

The well-known American artist Deborah Butterfield will visit the Snite Museum in November to offer a public presentation about her life-size sculptures of horses. Butterfield's current working method starts with found pieces of wood that she uses to compose the anatomy and posture of the animal. Once the composition is complete, each piece of wood is then cast in bronze. The pieces are welded together and then patinated to replicate the color and texture of the wood.

The Snite Museum of Art has two Butterfield horse sculptures in its collection; *Tracery* (2010) stands erect on all four feet and *Many Glacier* (2011) reclines next to it. They are "stabled" in the ND Sculpture Park.

Deborah Butterfield (American, b. 1949)
Tracery, 2010
Cast bronze with patina
100.50 x 115x 42 inches
Acquired with funds provided by the Humana Foundation Endowment for American Art 2011.041



**Future Campus Crossroads
Construction Project's
Impact on Snite Museum**

Starting in Late November 2014
and continuing until Fall 2017

Preparatory underground work to lay the many utility lines required for the 750,000 square feet, three-sided expansion, of the adjacent football stadium—the \$400 million Campus Crossroads Project—will begin after the November 22 home game. Future additions to the west, south, and east sides of the stadium over the next three years will add academic, social, and recreational spaces for the anthropology, psychology, and music programs, as well as new spaces for student life and student recreation. But the project will also have a three-year impact on the operations and access routes to the Snite Museum.

The 2014-15 utility lines project will require the creation of a wide and deep excavation that will fan-out from the Museum's front entrance south towards the adjacent DeBartolo Hall and the west side of the stadium.

The Snite Museum will not close, nor change any of our planned art exhibitions and programs. We will continue to offer high quality special events that we hope you will view as worth the extra effort required to park and walk to the front door via the south quad, along or through DeBartolo Hall, during this very important campus construction project. Starting in December 2014, please check the museum's website for the latest parking and access information when planning a trip to the Snite Museum of Art.

3rd THURSDAYS @ the SNITE

5:00 – 7:30 p.m.
Oct. 16, Nov. 20, Dec. 18

Join us every third Thursday for creative conversations, powerful performances, and exciting art exhibitions. This is a monthly program for the intellectually curious and the socially adventurous!

Each event is free, open to all, and includes complimentary refreshments. All of the Museum galleries will be open on these evenings.

Free parking is available in the B1 and C1 lots, located south of the football stadium and Purcell Center.



Artists of all skill-levels enjoyed an evening of sketching in the 19th Century Gallery last November.

October 16 Sketching in the Galleries

Delve deeper into the three-dimensional works of art in the *Roaring Twenties Exuberance and Depression Era Extravagance* and *ND Alumni: Sculptors and Professors* exhibitions by spending time sketching them. No previous drawing experience is required. Notre Dame graduate art students will facilitate the drawing exercises and provide guidance. All supplies will be provided, but you are welcome to bring your own sketchpad and dry drawing materials (pencil form only).

December 18 Storytelling in the Galleries

Two sessions: 5:30 p.m. and 6:30 p.m.

Revel in the holiday spirit as engaging storytellers share stories of the season throughout the permanent collection galleries containing European art. Take the holiday spirit home with you by creating an ornament inspired by the stories.

Eduard Karl Steinbrück (German, 1803–1882) *Adoration of the Magi*, 1838 (detail)
oil on canvas, 49 x 96.75 inches, Acquired with funds provided by the Mr. and Mrs. Robert L. Hamilton Sr., Purchase Fund 1978.017



Still from Buster Keaton's comedic 1924 silent film *Sherlock Jr.*

**November 20
Silent Film + Gallery Talk**

The silent comedy film directed by and starring Buster Keaton, *Sherlock Jr.* (1924) will be enlivened with the musical accompaniment of Nick Van Lieshout on the piano. Ted Barron, senior associate director, DeBartolo Performing Arts Center, will introduce the film before it is screened in the Annenberg Auditorium.

Following the film Andrew Beckman, archivist, Studebaker National Museum, and Matt Short, automotive historian, will give a gallery talk related to the four cars in the *Roaring Twenties Exuberance & Depression Era Extravagance: Selections from the Jack B. Smith Jr. Automobile Collection* exhibition.



UPCOMING EVENTS



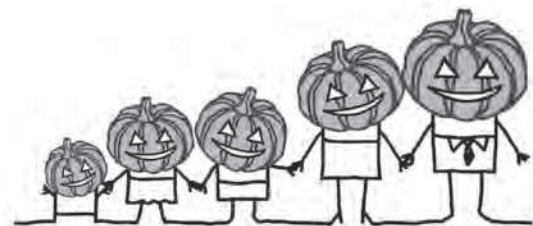
GALLERY TALK

Dressing Up For Motoring: Fashion and Automobiles in the Early 20th Century

Wednesday, Oct. 29
12:00–1:00 p.m.

Join Professor Linda Przbyszewski of the Department of History for an exploration of how an emerging culture of automobiles influenced contemporary fashion. This gallery talk is offered in conjunction with the exhibition *Roaring Twenties Exuberance & Depression Era Extravagance: Selections from the Jack B. Smith Jr. Automobile Collection*.

Vogue Pattern Book. February-March 1934; Vogue® 6549. Image courtesy of the McCall Pattern Company © 1934. All rights reserved.



Fall Family Night @ the Snite

Thursday, Oct. 30
5:00–7:00 p.m.

Ghosts and goblins are welcome at the Museum on the eve of Halloween. Join us for a frighteningly fun family evening filled with more treats than tricks. There will be art making, trick-or-treating in the galleries, and refreshments for all. Costumes are encouraged!

The Snite@Nite

Thursday, November 6, 7:00 – 10:00 pm

Planned by the Museum's new Student Advisory Group, Snite@Nite will include a chance to see the sights, enjoy food and live music, try hands-on art projects, and experience the Museum like never before.



During the last Snite@Nite students used their "cut and paste" skills to create collages inspired by an exhibition.

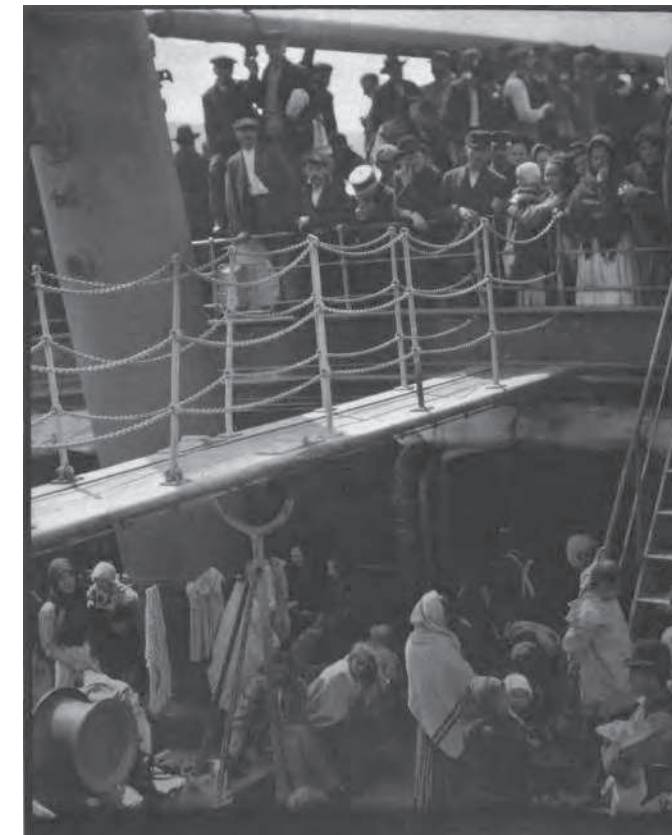
RECENT ACQUISITIONS

Photographs

An American champion of creative photography at the turn of the 20th-century, Alfred Stieglitz was an author, editor, publisher, art dealer, and tastemaker as well as an artist. He learned the techniques of photography while studying mechanical engineering in Germany, and was impressed by painters who found their inspiration in nature. Back in New York during the 1890s, he operated the Photochrome Engraving Company while pursuing his interests in publishing and the art of photography. In 1902, Stieglitz organized the Photo-Secession, a practitioners' association for fine art photography. He promoted its ideas in the magazine *Camera Work*, a deluxe journal devoted to photography and the fine arts, illustrated with original photogravures. In its early years, the artists featured in this groundbreaking magazine were all advocates of Pictorialism, a soft-focus style influenced by Impressionism and Post-Impressionism.

The Steerage is one of Stieglitz's most influential photographs, an image he observed aboard the steamship *Kaiser Wilhelm II*, bound from New York to Germany. Gazing from the first-class deck to the steerage below, the artist perceived the bustle of everyday life amidst a modern visual setting that implied a universal structure and purpose. "A round straw hat, the funnel leaning left, the stairway leaning right, the white draw-bridge with its railings made of circular chains . . . round shapes of iron machinery, a mast cutting into the sky, making a triangular shape," he recalled. "I saw a picture of shapes and underlying the feeling that I had about life."

When *The Steerage* appeared as a photogravure in *Camera Work*, it became the artist's most popular and influential image. So in 1915 he enlarged the image, and printed a new edition on special paper and issued a deluxe edition—including this impression—in the September/October 1915 issue of *291*, a literary and art magazine created and published by Stieglitz, Marius de Zayas, and others, and named after Stieglitz's New York Gallery. In this way, he consciously elevated *The Steerage* to a work of fine art, meant for the gallery rather than the library.



Alfred Stieglitz (American, 1864-1946)
The Steerage, 1907, printed 1915,
photogravure, 12 1/2 x 10 1/4 inches (image)
Acquired with funds provided by the Milly and Fritz Kaeser Endowment for Photography
2014.011

Photographs of the Old West

A truthful glimpse of a mythical era is provided by an extensive group of vernacular photographs from the American West, acquired by the Museum with funds provided by the Mr. and Mrs. Raymond T. Duncan Endowment for American Art. This group of 95 photographs includes images of Native Americans, pioneers, cowboys, trains and mines. Many celebrated photographers of the era are represented in the group, including David F. Barry, Orlando Goff, John C. H. Grabill, Charles D. Kirkland, Will Soule, and George Trager.

After the Civil War, the large number of pioneers moving West were accompanied by professional photographers. The finest of them were employed by government mapping expeditions and geological surveys. Many others were traveling artisans and struggling entrepreneurs; who documented growing frontier towns and their residents. Most of the photographs they made were portraits, commissioned by private customers. Mounted as *cartes-de-visite* or larger cabinet cards, these albumen silver prints were easily mailed to family and friends back East or in Europe.

James H. Hamilton (American, 1839-1897)
Hidatsa Sioux Chief Crow's Breast, 1872
 albumen prints mounted as stereograph
 9.7 x 15.4 cm (sheets), 10.1 x 17.7 cm (mount)
 Acquired with funds provided by the Mr. and Mrs. Raymond T. Duncan
 Endowment for American Art
 2014.001.046

John Karl Hillers (American, born in Germany, 1843-1925)
Moki Hairdresser, about 1880
 platinum print
 23.3 x 17.8 cm (sheet), 30.5 x 25.5 cm (mount)
 Acquired with funds provided by the Mr. and Mrs. Raymond T. Duncan
 Endowment for American Art
 2014.001.047



It was the adventure and drama of frontier life that captured the cultural imagination, through newspaper accounts and pulp fiction in the last decades of the 19th-century. At that time, Western photographers found a broader market for their pictures by taking images that brought the places and characters of the frontier to distant audiences. Photographers who had worked chiefly as portraitists, strove to boost their income with Western topographical views, and pictures of Native Americans, cowboys, and heroes of the Wild West, meant for customers in the East and in Europe. Images of Native Americans were very popular, as were images of figures from the news, and stars of the stage and traveling shows like Buffalo Bill's Wild West. These photographs helped to lay the foundations for the myth of the Wild West.



Dan Flynn and his Cats from *The Travellers*

When Alen MacWeeney was 16 years old, he began working as a photographer for the *Irish Times*. At age 22 he went to New York in 1961, to study at the "Design Lab" with the great designer Alexey Brodovitch, and became an assistant to fashion photographer Richard Avedon. The photographer continued his work in Ireland as well, and his projects included the series *Portraits of the Catholic Clergy* in 1962-63, and a suite inspired by the poems of W.B. Yeats in 1965-66. MacWeeney also began to spend time with "Travellers," in Dublin and the West of Ireland. This centuries-old itinerant culture shifted during the 1960s from traditional dependence upon horse-drawn conveyance to motor-driven or hauled caravans. They still set up camp in country fields and roadsides, keeping to themselves, and apart from broader Irish society by choice. Traditionally they supported themselves as tinsmiths and pot menders, turf-cutters or chimney sweeps. The "Travellers" had been eligible for government support since 1963, but they preferred their independence and their precarious, wayward lifestyle above conformity.

MacWeeney made audiotapes of "Travellers" storytelling, oral history, and music, and produced a landmark recording "*Travelling People of Ireland*" (New York, Lyricord, 1967). The respect and admiration reflected in the photograph record drew MacWeeney more closely into the community. It also helped make these friends more comfortable before his camera.

The photograph of *Dan Flynn and his Cats, Labre Park, Dublin*, 1967, evokes memories of childhood, and the great joys of simple experiences. MacWeeney's "Travellers" series celebrates the family and community in the face of hardship and personal challenge. "Theirs was a bigger way of life than mine," MacWeeney later



recalled, "with its daily struggle for survival, compared to my struggle to find images symbolic and representative of that life." In 2007 he published a book of their reproductions *Irish Travellers: Tinkers No More*, accompanied by the photographer's retelling of the nomads' history, their folk tales, and anecdotes of his friendships. The "Travellers" photographs have become MacWeeney's best-known and most enduring work.

The museum has acquired a fine selection of MacWeeney photographs through the generosity of donor Douglas J. Wetmore '79

Alen MacWeeney (Irish, born 1939)
Dan Flynn and his Cats, Labre Park, Dublin, 1967,
 from the series *The Travellers*
 gelatin silver print, 13 x 18 5/8 inches (image)
 Gift of Douglas J. Wetmore '79
 2014.021.016

RECENT ACQUISITIONS

Photographic Still Life by Paulette Tavormina

Paulette Tavormina's photographic still lifes combine an evocation of history with a respect for the human condition. For many years she has worked for Sotheby's in New York, documenting works of art in photographs meant to be reproduced in auction catalogues and advertisements. Not only must her photographs convey the beauty of objects, but the pictures must be clear, specific, and true to satisfy the rigorous scrutiny of connoisseurs and curators. Tavormina also gained experience as a prop and food stylist for the film industry.

In her own creative work, the artist explores still life for its accessible and timeless charm, and for its personal and social appeal. In Europe, beginning in the 16th century, and particularly during the Baroque era, painters depicted still lifes to embody the bounty of the earth and the vitality of experience. However, in a time of general illiteracy, every flower and fruit was symbolic of a quality, concept, or experience. So these arrangements expressed more complex ideas.

Although many of these subtleties of meaning are less important to Tavormina, and certainly to her 21st-century audience, her images tell stories. Here are the drama of perfection and blemish, of life and death, and the tragic passage of time. Hers are also images of pure visual delight. Just like the painters of the 17th century, Tavormina found expression in gathering, arranging, and lighting her subjects. She confronted the same challenges of maintaining their appearance while she captured their image. Sometimes Tavormina refines her process for days to achieve the desired lighting effects. The objects



continue to wilt and grow during this period, voiding themselves from the composition, or creating new, unimagined natural poise. In this way, Tavormina's remarkable photographs provide immediate delight, while nudging us to consider the constancy of human experience.

Paulette Tavormina (American, born 1949)
Blueberries and Apricots, 2013
chromogenic print, 36 x 36 inches
Acquired with funds provided by the Milly and Fritz Kaeser Endowment
for Photography
2014.014

New Addition to the Marten Collection of 18th-Century Decorative Arts

Mrs. Virginia A. Marten made possible the acquisition of another, important 18th-century decorative artwork, which is on display in the second floor gallery. It was formerly in the Collection of the Earls of Mount Edgumbe, Mount Edgumbe House, England.



Sèvres Factory
Green Ground Ewer, 1816
porcelain
height 10 inches
Acquired with funds provided by the Virginia A. Marten Endowment for Decorative Arts
2014.003.

RECENT ACQUISITIONS

Expanding the European Art Collection

In addition to his gift of a Berthe Morisot drawing in honor of Susan M. and Justin E. Driscoll last year on the occasion of the 2013 gala, John D. Reilly also gave the Snite Museum a painting by Constantin Meunier entitled *Landscape with Factory* (1886) and eight drawings by old master and 19th-century artists, including works by Guido Reni, Jean-Honoré Fragonard, Théodore Géricault, and Honoré Daumier. Meunier's industrial landscape provides a sharp contrast with the bucolic and tranquil scenes we associate with 19th-century views of nature. Like his sculptural monuments to labor, it reflects a growing concern for the working conditions of the poor in Europe at the end of the 1800s.

Readers may remember last year's acquisition and exhibition of Albrecht Dürer's complete set of 16 woodcuts *The Apocalypse* (1511). This year, the Snite Museum was fortunate to find a strong impression of Dürer's etching from an iron plate entitled *Christ on the Mount of Olives* (1515). The collection now holds examples of Dürer's work in each printmaking medium: etching, engraving, and woodcut. Dürer did not especially care for etching, then a new technology, and made only six of them between 1515 and 1518. Finding that the iron plate produced coarse images and muddy details, he returned to engraving in copper and woodcuts where he felt he had more control over the tonal range. Funding for this rare find was provided by the Estate of Edith and Dr. Paul J. Vignos Jr. '41.

Other 16th-century prints added to the collection are Lucas van Leyden's engraving *The Raising of Lazarus* (ca. 1507) and the van Doetecum brothers etching and engraving after the Flemish artist Pieter Bruegel's *St. Jerome in the Wilderness* (1555-56) acquired with funds from the Fritz and Mildred Kaeser Endowment for Liturgical Art.



Constantin Meunier (Belgian, 1831–1905)
Landscape with Factory, 1886
oil on canvas, 21.75 x 28.75 inches (frame)
Gift of Mr. John D. Reilly '63
2013.039.001



Otto Dix (German, 1891–1969)
The Barricade, plate 3 from the series
Death and Resurrection, 1922
drypoint, second state of two
10.69 x 13.63 inches (plate)
Acquired with funds provided by the Walter R. Beardsley
Endowment for Contemporary Art
2014.029.001

Through the generous donation of Rebecca Nanovic Lin, we acquired two intaglio prints that serve as prime exemplars of their respective techniques. Antoine Masson's *Portrait of Henri de Lorraine, Count of Harcourt*, after Nicolas Mignard (1667) stands as a monument to seveneenth-century engraving. A student of the French master engraver Robert Nanteuil, Masson created an image that incorporates every style and technique that Nanteuil had developed in pursuit of his art. He articulated with meticulous detail the intricacies of lace, soft hair, leather, the sheen of armor, feathers, and even the iridescence of a pearl earring. It is a veritable thesis on engraving techniques. The second print is Charles Meryon's etching, *The Clock Tower* (1852). Meryon was one of the proponents of the mid-nineteenth-century etching revival and his often haunting views of Paris were in high demand in a city that was rapidly changing due to urbanization.

The 20th-century holdings saw the addition of two German expressionist works with support from the Walter R. Beardsley Endowment for Contemporary Art. The earlier of the two is Emil Nolde's powerful lithographic self-portrait of 1907. Eschewing realism, the expressionists sought to probe the inner being of their subjects. In an uncomfortably candid self-examination, Nolde renders his bright face emerging ghost-like from the inky darkness. Similarly, Otto Dix presents his audience with the unvarnished reality of military conflict. Dix's *The Barricade* (1922) is the third plate in a series of six entitled *Death and Resurrection*. The artist had been a machine-gunner during World War I, and his art shows the impact of his experience in battle. Executed entirely in drypoint, *The Barricade* illustrates the brutality of Weimar street fighting in the years after the war. A man in military uniform sits on a corpse and uses a fallen civilian in street clothes to shield himself from incoming bullets. The scratchy character of the drypoint medium and the ink so thickly applied in areas that it appears dried, cracked, and scab-like serve to underscore the violence and indignity of the scene. It is an early example of the adage "the medium is the message."



Antoine Masson (French, 1636–1700)
Portrait of Henri de Lorraine, Count de Harcourt, 1667
engraving on laid paper, second state of four
21.5 x 16.125 inches (sheet)
Acquired with funds provided by Ms. Rebecca Nanovic Lin
2014.006.002

Emil Nolde (German, 1867–1956)
Head of a Man (Self-Portrait), 1907
lithograph on wove paper, second state of two
24.19 x 16.94 inches (sheet)
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art
2014.029.002



The Snite Collection Out And About



William Glackens (American, 1870–1938)
Artist's Wife and Son, 1911
oil on canvas, 53 x 40.5 inches
Gift of the Sansom Foundation
1995.045

The Snite Museum regularly loans works from its collections to other institutions nationally and internationally. Currently, there are two paintings included in exhibitions around the country:

William Glackens' portrait, *Artist's Wife and Son* (1911), is part of the touring exhibition *Sensuous Modernist: William Glackens*. Organized by the Nova Southeastern University's Museum of Art in Fort Lauderdale, Fla., the exhibition is the first comprehensive survey of the artist's work in forty years. After closing in Fort Lauderdale on June 21, the exhibition travels to the Parrish Art Museum in Water Mill, NY, from July 27 through October 13, then to the Barnes Foundation in Philadelphia from November 8 through February 2, 2015.

Victor Higgins' painting, *Figure Composition* (1935/37), is out on loan to the exhibition *Madonnas of the Prairie: Depictions of Women in the American West* organized by the Panhandle-Plains Historical Museum in Canyon, Texas, on view there through August 30.

Two paintings by Walter Ufer—*Their Audience* (ca. 1925) and *The Battery* (n.d.)— returned this summer from an exhibition organized by former Snite Museum Director Dean Porter on behalf of the National Cowboy & Western Heritage Museum. *Walter Ufer: Rise, Fall, Resurrection*, featured 60 works from 30 museums and closed on May 11, 2014.



Walter Ufer (American, 1876–1936)
The Battery, n.d.
oil on canvas, 37.5 x 37.75 inches
Gift of Mr. William Klauer Sr.
1995.008.003



Walter Ufer (American, 1876–1936)
Their Audience, ca. 1925
oil on canvas, 47.25 x 57.25 inches
Gift of the Walter and William Klauer Family
1960.018.005



Garrick Aldridge

Garrick Aldridge joined the Snite Museum as staff accountant in June 2014. He comes from the Business Office of Notre Dame Athletics, where he worked as a financial assistant since 2011. Before Notre Dame, he worked for what is now known as First Tire Wholesale, Niles, Michigan. He has a bachelor's degree in accounting from Ferris State University, Big Rapids, Michigan.

His interest in accounting was sparked by results of an aptitude test, which have been confirmed by his enjoyment in working with numbers and in gaining an understanding the operations and programs of an institution through its financial activities.

Garrick joined the Snite Museum staff because he appreciates the Museum's emphases on education and community outreach—especially to local school children.

Garrick lives in South Bend with wife Ashley, newborn son Aidan, and family dog Bentley. He has been an avid White Sox fan since his father took him to a game at age six, he follows ND football, he enjoys playing golf, and he participates in summer water activities such as tubing and riding jet skis.

MUSEUM NEWS

Museum Student Interns, Employees and Volunteers



Erin Daly



Liliana Samano



Nathalia Silvestre



Vivien Devaney

During the 2013-14 academic year the Museum employed three graduate student interns, 15 undergraduate student employees and also received assistance from a few student volunteers.

The three interns are annually selected by the Department of Art, Art History & Design, and their financial aid package includes a stipend funded by Snite Museum donors. This long-term collaborative agreement allows the department to attract qualified students, and provides the Museum with the services of intelligent and motivated graduate interns.

First year graphic design MFA degree-candidate Yan Zhang served as the Snider/Gallagher Intern. She designed exhibition and event posters, postcards, gallery signs, advertisements, and other projects as needed.

The two art history graduate students and Margareta Higgins Endowment Interns were Elizabeth Murphy and Erin Daly.

Elizabeth Murphy cut mats for Museum works on paper and hinged (mounted) the artworks utilizing archival materials and processes. Using her previous training in art conservation, she also carried out minor conservation treatments, such as removing old hinges and mounts, mending tears and losses, and relaxing folds and creases to increase the stability and integrity of the works.

Erin Daly cataloged the 89 maquettes donated during the year by the George Rickey Foundation, assisted the museum registrar with a major conversion from one software platform to another (Filemaker Pro to Embark), and conducted research on Museum artworks when needed.

The skills of the 15 ND undergraduate student employees and the handful of volunteers were used in various museum departments for tasks such as curatorial research, the staffing of art education programs, data entry, staffing the museum visitor

information desk, and clerical work. Six were gallery teachers that led tours for their peers learning to converse in either Spanish or Italian. Others were graphic designers, and one was an art exhibition assistant. Many of the students are art or art history majors who gain valuable museum work experience and professional training through their positions at the museum. Students pursuing other majors are exposed to the visual arts and the nonprofit world in general while earning spending money or meeting their financial aid obligation.

We bid a fond farewell and offer our best wishes to these six who completed their degree in May 2014: Erin Daly, Samuel Deery-Schmitt, Vivien Devaney, Manuel Rocha, Liliana Samano, and Nathalia Silvestre.

PUBLIC PROGRAMS

Summer 2014 was a busy one for the staff and volunteers of the Museum's department of Education, Public Programs. Program highlights are described on this page and the next.



Two Family Days

This summer we were able to offer two family days for the general public thanks to the support of Mr. and Mrs. Michael P. Esposito Jr. The first one was held in June, took place in the Notre Dame Sculpture Park, and focused on the sculptures on view there, such as the horse sculpture, *Tracery* (2010) by Deborah Butterfield. The second event in early August returned to the Museum and focused on portraits and people in art. We would like to thank the many volunteers from the Friends of the Snite Museum board and the docent program who staffed the two events.



July Apprentices

Summer Apprentice Program Doubled

Now in its eighth year, the Summer Apprentice Program provides area high school artists with a two-week immersive art experience under the guidance of a practicing artist. Thanks to the support of the Margreta Gibbs and James Larson Family Endowment for Excellence we were able to offer two sessions of the program during the summer of 2014, allowing us to provide this experience to twice as many students as in the past. Over 50 applicants were interviewed for the 24 openings. This year's program focused on printmaking and book arts and was taught by Heather Parrish, MFA '14. Participating students received a stipend, all necessary art materials, and a Museum membership. Each session included a visit to the Segura Arts Studio and the rare book collection in the Hesburgh Library and concluded with a public reception and a weeklong exhibition of the students' work in the Milly and Fritz Kaeser Mestrovic Studio Gallery.



June Apprentices

New School Corporation Partnership

The Snite Museum of Art and the Penn-Harris-Madison School Corporation (P-H-M) have partnered to create immersive art experiences for students in grades two, three, and four. Last fall Curator of Education, Public Programs, Sarah Martin began working closely with P-H-M classroom teachers, principals, and corporation leaders to develop both summer and school year programs. During the summer of 2014 the new Week at the Museum program brought 72 students in the second, third and fourth grades to the Snite each day for a week. They spent time looking at and talking about art in the galleries, making art inspired by works in the Museum's collections, and writing about art. The program concluded with a family event in the Museum that was attended by over 170 people; many of them were first-time visitors.

In September 2014 the multi-visit school year program began by bringing to the Snite Museum all of the second grade students from the five Title 1 P-H-M elementary schools for their first museum experience. Each group spent three hours at the Museum discussing and writing about the art they viewed in the galleries and in the creating their own works of art in the Ashbaugh Education Center. During the school year they will work with Penn High School art and writing students before returning to the Snite Museum of Art in the spring for a second visit.

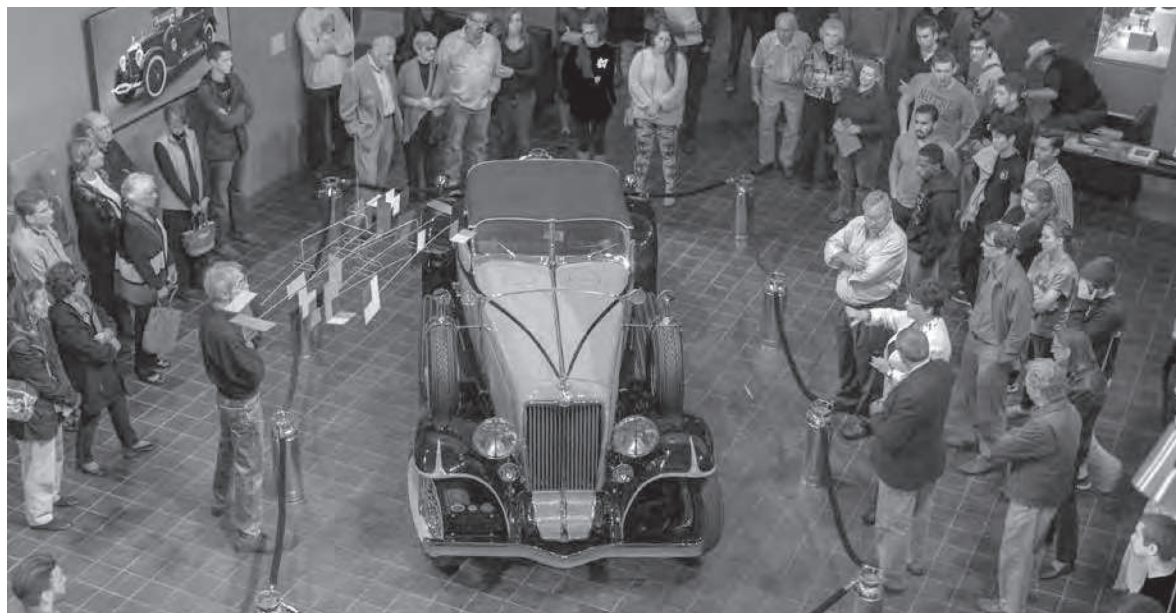
Science + Art = Amazing

For the first time the Snite Museum was a component of two summer science camps held on campus—Art 2 Science (sponsored by the Joint Institute for Nuclear Astrophysics, Jordan Hall of Science, and the DeBartolo Performing Arts Center and designed for middle and high school students) and Sensing Our World (a camp for middle school students sponsored by the Siemens Foundation and the Notre Dame College of Science). While in the Snite Museum the participants in both camps spent time experiencing and exploring the work of the American sculptor George Rickey.

New Docents

After nine months of training (three-hour sessions held twice a month) a new group of docents is ready to provide tours of the art exhibitions and permanent collections of both the Snite Museum and the South Bend Museum of Art. Docents lead visitors of all ages on interactive and engaging tours and also assist with hands-on activities.

We welcome new docents Cindy Dunn, Angie Faccenda, Bob Gross, Jackie Hardman, Jim Kupfer, Carolyn Lamb, Virginia Lehner, Bill Mangold, Kathy Martin, Rupal Patel, Stephanie Petsche, Shirley Roseland, Pam Schrader, Gail Schroeder, Rod Spear, Mary VanderKam, and Marilyn Wood.



The September 14 fall special exhibition reception featured a gallery talk by Eric and Vivian LaVine, the award-winning car restorers responsible for the Jack B. Smith Jr. Automobile Collection. Four of his classic cars are on view this fall.

The 2014 Christmas Benefit Dinner

This annual primary fundraising event that supports the Friends outreach art education programs will be held on Thursday, December 4 at the DeBartolo Performing Arts Center. The honoree will be Douglas Bradley, curator emeritus, who passed away last December. We will celebrate his 34 years of service for the Snite Museum of Art during which he taught, researched, interpreted, and worked with numerous donors to develop important collections of Pre-Columbian, Spanish Colonial, Oceanic, Native American, African, and Afro-Caribbean art.

Members of the Friends of the Snite Museum who would like to attend should call the Friends of the Snite Museum office at 574.631.5516 to make their reservations.



Robin Douglass and wife Lisa have kindly agreed to chair the 2014 Christmas Benefit Committee.

The Art of Football

The Friends of the Snite Museum and the Notre Dame Club of St. Joseph Valley organized a special Saturday, September 13 excursion to Indianapolis for a day filled with art and football. The agenda and ticket price included round-trip bus transportation, admission and guided tour of the Eiteljorg Museum of American Indians and Western Art, a ticket to the Shamrock Series football game between Notre Dame and Purdue, which was played in Lucas Oil Stadium, as well a box lunch, soft drink and snacks onboard the bus.

Join the Friends of the Snite today to receive advance information and discounted prices on future bus trips and other adult art educational programs organized by the Museum.



New Board Officers

The Friends wish to thank Suzanne Cole, whose two-year term as President of the Friends Board of Directors ended in May. Her passion for the arts, good organizational skills, calm demeanor, gracious manner, and kind words of gratitude and support for all helped her move the organization forward during her term in office, and were much appreciated by the museum staff.

The new president is Paul Stevenson, and Angie Faccenda, Karen Schefmeyer, Joyce Stifel, Tim McTigue, Dana Trowbridge and Amy Tyler have all agreed to serve on the 2014-15 executive committee.

FRIENDS OF THE SNITE MUSEUM OF ART

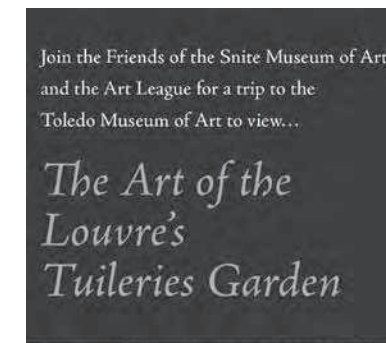


Annual High School Art Day

In April 43 students from Clay High School interested in pursuing art-related careers spent the day on campus to experience college life. They participated in workshops taught by faculty and graduate students of the UND Department of Art, Art History and Design that focused on ceramics, sculpture, photography, printmaking, paper engineering, orthographic sketching and design, Photoshop and Illustrator, and pen/ink drawing. The students also received instruction on creating a strong portfolio for college admissions and scholarship applications.

Toledo Museum of Art – Bus Tour

The Friends of the Snite Museum in conjunction with The Art League organized a May visit to the Toledo Museum of Art to see the special exhibit *Art of the Louvre’s Tuileries Garden*. The traveling exhibition of objects from the famous French museum was on view at only three locations in the United States. More than 100 paintings, sculptures, photographs and drawings explored the art and design of the garden and delighted all on the docent-led tour.



Appreciation Breakfast

We had the privilege of hosting over 100 volunteers and members at this annual event held on June 3 in Club Naimoli of the Purcell Pavilion. Following breakfast, an illustrated presentation on a recently acquired private collection of 95 19th-century photographs of the American West was given by Curator of Photography, David Acton, Ph.D.

Special honorees at the breakfast were the eight members of the “retired” Museum Mailers Committee: Mary Jane Buzolich, Mary Mahank Barnes, Catherine Box, JoAnn Cook, Joan Jaworski, Lenore Roark, Joan Schweiger, and Barbara Stump.

Retiring Board Members

The Friends would like to thank the following retiring board members for all the dedication, time and energy they have given to the organization: Gilberto Cardenas, Christopher Craft, Ann Dean, Dick Dougherty, Jane Emanoil, Sara Miller, and Kathy White.



Retiring board members Ann Dean, Dick Dougherty and Kathy White.

FRIENDS OF THE SNITE MUSEUM OF ART



Family Day at the Sculpture Park

The first of two summer Family Days was held at the Notre Dame Sculpture Park on June 22. Friends volunteers were stationed at each of the six works of art in the park to greet guests and explain the related art activity. Two live horses for petting and sketching stood near Deborah Butterfield's, *Tracery*, whose location in the park is not far from Angela Boulevard. The Friends organization also supplied the cooling Kona Ice treats for those who attended the four-hour event held on a beautiful summer day.



Viewfinders: Notre Dame Through Your Mobile Camera

On July 24 the Friends offered a short evening class on how to take better photos with your cell phone camera. About 12 attendees received hands-on instruction and tips while enjoying a beautiful summer evening stroll on campus. The class was led by museum staff member Gina Costa, whose own iPhone photos have won awards in juried competitions. It culminated with refreshments in Rohr's Pub in the renovated Morris Inn and workshop attendees sharing their "captured moments" of the evening. It was so widely enjoyed that the Friends offered a second session on September 25.

FRIENDS FORUM



Meet Mary Rattenbury

The New Friends Program Coordinator

In February Mary Rattenbury joined the staff of the Snite Museum of Art after six years of employment at the University of Notre Dame working in fundraising and event planning. She most recently managed the Rockne Heritage Fund and the Joyce Grants-in-Aid Programs for Athletics Advancement.

You will find her cheering for Notre Dame in many sports—football, hockey and women's basketball—and enjoying golfing, dancing or biking for her own exercise. She loves the visual and performing arts, a good book, a good walk and traveling to someplace new to explore.

Her favorite period of art history is Impressionism, and some of her favorite artists are Edgar Degas, Wassily Kandinsky and Georgia O'Keefe. She loves the medium of photography's ability to capture today's pace of life even though her formal art training was in oil painting.

Mary was born and raised in West Virginia, and in 1979 received a bachelor of fine arts degree from WVU and married Tom Rattenbury. They spent many years moving around the South and Midwest for his work before settling in Niles, Michigan in 1989.

Mary and Tom are very proud of their three children; daughter Jordan teaches choir and drama club for Noblesville Middle School; oldest son Evan is trying to make it in Los Angeles in the film production business; and youngest son Michael is attending Grand Valley State University.

FRIENDS OF THE SNITE MUSEUM

Contributions to the Friends Endowment Fund

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

Tributes and memorials received November 21, 2013 through June 30, 2014.

IN MEMORY OF

Douglas E. Bradley from
 Frank E. Smurlo Jr.
 Mr. and Mrs. Fred Kenworthy
 D. Irene Schlose
 Dr. Cheryl Snay and Mr. Patrick Weber
 Karen Bradley
 Suzanne Cole
 Dean and Carol Porter
 Prof. Tom Kosel and Ms. Rosemary Bell
 Mr. and Mrs. Stephen Spiro
 Mr. and Mrs. Brian J. Lake
 Mr. and Mrs. Aloysius Niemier
 Helen Paskiewicz
 Iris M. Goerner
 Mr. and Mrs. Jeremy Fields
 Mr. and Mrs. Charles Rosenberg
 Terry and Louise Reidy
 John Snider and Betty Gallagher
 Dr. and Mrs. Laurence Taylor
 Graham and Nancy Lappin
 William and Marian Bickel
 Leonard and Deana James

Dorothy R. Chartier from
 John Snider and Betty Gallagher
Margaret Snider Christman from
 John Snider and Betty Gallagher
Martin Dempsey from
 John Snider and Betty Gallagher
Mary Fromm from
 John Snider and Betty Gallagher
Curtis Hale from
 John Snider and Betty Gallagher
Jerry Hank Jr. from
 Dean and Carol Porter
Frank Paulson Herigstad from
 Frank E. Smurlo Jr.
Timothy Lake by
 Dean and Carol Porter
 Brian and Ginger Lake
Joseph Mathews from
 Mr. and Mrs. James F. Cooke
Richard McIntyre from
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 John Snider and Betty Gallagher
Prof. William O. McLean from
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Al Nathe from
 Mr. and Mrs. Thomas J. Lee
 John Snider and Betty Gallagher
 Frank E. Smurlo Jr.
 Maxine Clark
Prof. Roger A. Schmitz from
 Dean and Carol Porter
Jerry Simpson from
 Frank and Fes Smurlo
Daniel R. Trew from
 John Snider and Betty Gallagher
Rachel and Paul Weinstein from
 Dean and Carol Porter
Theresa Bologna Zadrosny from
 Frank E. Smurlo Jr.
Vivian P. Zeller from
 John Snider and Betty Gallagher

IN HONOR OF

Heidi Williams from
 Dean and Carol Porter
 Celeste Ringuette

Join the

FRIENDS of the SNITE MUSEUM of ART

	Student / Senior	Associate	Friend	Supporting	Patron	Donor	George Ricker	Emile Jacques	Ivan Mestrovic	Luigi Gregori	The Griffon
	\$25	\$50	\$100	\$250	\$500	\$1,000	\$1,500	\$2,500	\$5,000	\$10,000	\$20,000
Membership card and welcome gift	•	•	•	•	•	•	•	•	•	•	•
Recognition in <i>Calendar of Events</i> , year-end issue	•	•	•	•	•	•	•	•	•	•	•
Subscription to <i>Calendar of Events</i> , our semi-annual magazine	•	•	•	•	•	•	•	•	•	•	•
15% discount on museum purchases	•	•	•	•	•	•	•	•	•	•	•
Reciprocal privileges to 45 museums	•	•	•	•	•	•	•	•	•	•	•
Educational programs/travel announcements	•	•	•	•	•	•	•	•	•	•	•
Invitations to receptions, openings and "Members Only" events	•	•	•	•	•	•	•	•	•	•	•
Member discount and student subsidized rate for bus trips	•	•	•	•	•	•	•	•	•	•	•
Subscription to <i>Notre Dame Magazine</i>	•	•	•	•	•	•	•	•	•	•	•
Catalog selection as 2 nd welcome gift	•	•	•	•	•	•	•	•	•	•	•
Free parking in visitor's lot	•	•	•	•	•	•	•	•	•	•	•
Annual Appreciation Breakfast	•	•	•	•	•	•	•	•	•	•	•
Christmas Benefit advance notice letter	•	•	•	•	•	•	•	•	•	•	•
Invitation to annual docent lead tour	•	•	•	•	•	•	•	•	•	•	•
Invitation to annual curator lead tour	•	•	•	•	•	•	•	•	•	•	•
Invitation to director gallery tour and/or private cocktail reception	•	•	•	•	•	•	•	•	•	•	•
Ability to use museum/courtyard for private/corporate event	•	•	•	•	•	•	•	•	•	•	•
Name placement on limestone element in Notre Dame Sculpture Park	•	•	•	•	•	•	•	•	•	•	•
<i>Gift totals must be received by Dec. 31st of the previous year to be included in the Football Ticket Lottery option. All University gifts apply to the Football Ticket Lottery option.</i>											
Football ticket application (home/away) & home parking application	•	•	•	•	•	•	•	•	•	•	•
Football ticket application (Additional home/away) and home parking application	•	•	•	•	•	•	•	•	•	•	•

MEMBERSHIP

SELECT YOUR MEMBERSHIP LEVEL
 (from the list above)

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Antoine Masson (French, 1636-1700) Portrait of Henri de Lorraine, Count de Harcourt, 1667 (detail) see page 21



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