



Calendar of Events

The Snite Museum of Art

JANUARY - AUGUST 2013



UNIVERSITY OF
NOTRE DAME

ENDOWED FUNDS

Edward M. Abrams and Family Endowment for the Snite Museum
Marilynn and James W. Alsdorf Endowment for Ancient, Medieval, and Early Renaissance Art
Ashbaugh Endowment for Educational Outreach
Walter R. Beardsley Endowment for Contemporary Art
The Kathleen and Richard Champlin Endowment for Traveling Exhibitions
Mr. and Mrs. Terrence J. Dillon Endowment
Susan M. and Justin E. Driscoll Endowment for Photography
Mr. and Mrs. Raymond T. Duncan Endowment for American Art
Margaretta Higgins Endowment
Humana Foundation Endowment for American Art
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

INFORMATION

Snite Museum of Art, University of Notre Dame
(574) 631.5466
sniteartmuseum.nd.edu
www.facebook.com/sniteartmuseum

GALLERIES OPEN

Tuesday and Wednesday
10:00 a.m.–4:00 p.m.
Thursday through Saturday
10:00 a.m.–5:00 p.m.
Sunday
1:00–5:00 p.m.

Closed Mondays and major holidays
Free admission

MAP

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



FROM THE DIRECTOR



Bridget O'Brien Hoyt



Jennifer Millin



Michael Rippy

I would like to welcome these three new members of the Snite Museum of Art staff:

In September **Bridget O'Brien Hoyt** joined the staff as curator of education, academic programs, replacing the retiring Diana Matthias. Hoyt was previously the tour programs manager within the Education Department of the Museum of Fine Arts, Houston. She has a master of education in arts education from Harvard Graduate School of Education; a master of arts in art history, American art, from Boston University; and she undertook her undergraduate work at the University of Notre Dame—double majoring in history and art history with a concentration in Irish Studies. Hoyt is responsible for myriad programs designed to make the Museum's collections relevant to ND teaching and research.

Jennifer Millin is the new assistant director, academic advancement for the arts. Millin previously worked as an arts advancement administrative assistant for Notre Dame Development. She has a bachelor of science in software engineering from Colorado Technical University. Millin communicates Museum fundraising needs to ND development employees, assists the director with coordinating the Snite Museum Advisory Council,

is the Museum's primary liaison to Development donor services, conducts fundraising research, and prepares fundraising proposals.

In late August **Michael Rippy** replaced Photographer and Digital Archivist Eric Nisly, who accepted another Notre Dame position this past summer. Rippy was senior photographer at the Indianapolis Museum of Art for over thirteen years. He has a masters of library science from Indiana University Purdue University Indianapolis and a bachelor of fine arts, photography, from Ball State University. Rippy has already photographed numerous Snite Museum artworks for publication, exhibition installation documentation and publicity. He also routinely documents Museum visitors and programs, both in video and with still images.

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

Touching Ground: Finding the American South

20×24 Polaroids by Jennifer Trausch

O'Shaughnessy Galleries II and III

January 13–March 10, 2013



From 2006 to 2011, large-format photographer Jennifer Trausch took the refrigerator-sized 20 × 24 inch Polaroid camera from the predictable, comfortable confines of its studio home out onto the winding roads of the rural American South. Led from town to town by word of mouth, instinct, and caprice, Trausch

worked steadily to understand some of the South's essential truths through the strange moments she happened across in each small place: at fairs, auctions, dances, bars, and rodeos; in homes and shacks, open fields, swamps, forests, dirt roads and highways. The massive, beautiful contact-print images that Trausch

made in these myriad places show a conflicted South: hopeful and menacing, at rest and crackling with life, defeated and defiant.

Prior to and throughout the project, Trausch was director of photography at the 20 × 24 Studio in Manhattan, where for eight years she worked with photographers and other artists to realize their visions on the 239-pound analog 20 × 24 camera.

The intent of *Touching Ground*, at least initially, was documentary—to explore a broad, unfamiliar place at a particular moment in time. The initial photographs in this series were relatively matter-of-fact, sharp and didactic in their storytelling; but Trausch quickly realized that she did not always want to give the whole story away, that for her, mystery and the South were intertwined. Working only with available light was limiting, but eventually Trausch found a way to use long exposures and limited depth of field so that light, faces, fabrics, and animals moved, shook, and danced. It was not always easy to see how these two photographic approaches fit together; through much of the project, it seemed that Trausch was making two parallel but distinct bodies of work—one sharp and real, the other loose and surreal.

What united these two strands, more so than their simmering tension and dreamlike reality, was their intention to expose the essential feeling of a place and how that place is experienced. For Trausch, the small half-noticed details were the most specific, powerful tool to communicate that feeling, such as the sweet smoke of a day-long barbecue, or the flashes of suspicion or warmth in a sideways glance. Through these and a thousand other details, wandering days, nights, and memories, Trausch found the South in these images, so that you might find it too.

At left:
Hunter, 2008
Jennifer Trausch, American, b. 1977
20×24 Polaroid
Collection of the artist

At right:
Trausch and assistant at work

Jennifer Trausch uses one of the five 20 × 24 Polaroid Cameras hand-built by Polaroid in the late 1970's. These enormous wooden cameras resemble early large format cameras, but are unique in that the camera back includes a large pair of rollers to process instant films as the photographer works. The film negative and paper sheet are processed together with a chemical reagent, activating the silvers in the negative to migrate to a white receiving paper. The layers of the film are then peeled apart to reveal a one-of-a-kind image. Trausch's favorite aspect of the camera is that it beautifully merges the incredible detail of a 20 × 24 negative with the soft & painterly quality of a Polaroid diffusion transfer print.



This exhibition was made possible by the Humana Foundation Endowment for American Art, which was established through the vision of Mr. William C. Ballard, Jr.



Miserere ("HAVE MERCY ON ME, O GOD, AFTER THY GREAT GOODNESS."), 1923
 Georges Rouault, French, 1871–1958
 etching and aquatint over heliogravure
 25.88 x 19.75 inches (sheet)
 Gift of Mr. Leonard Scheller
 1974.108.006

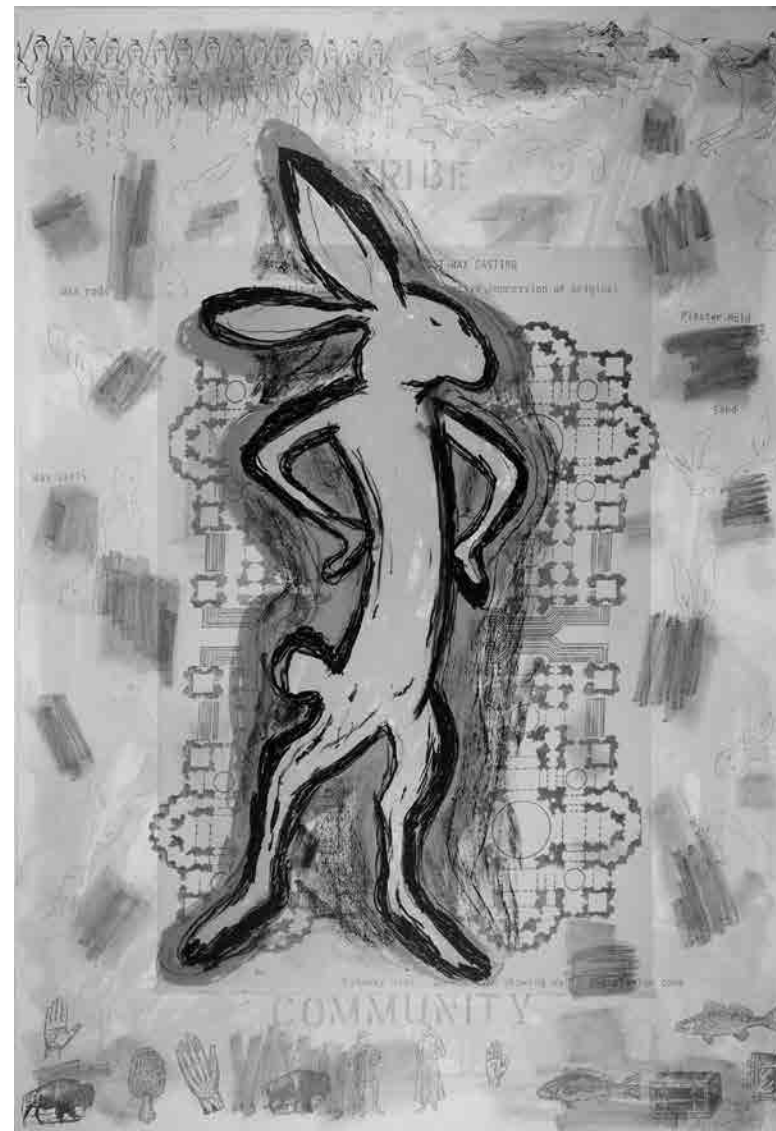
Lines Etched with the Weight of Life: Georges Rouault's *Miserere*

O'Shaughnessy West Gallery
 January 13–March 10, 2013

Considered a monument of twentieth-century print-making, Georges Rouault's *Miserere*, a series of fifty-eight large-scale prints produced using innovative graphic techniques, presents visitors with one of the greatest modernist interpretations of religious iconography. Rouault responded to the ravages of World War I by creating aggressive, sparse, and grand compositions, which attain a pitch of tragedy and salvation rarely achieved by his contemporaries.

Presented for the first time at the Snite Museum of Art in its entirety, *Miserere* is described as a powerful lamentation of the human condition. Comparative works by Rembrandt, Jacques Callot, Edouard Manet, Francesco Goya, and Honoré Daumier will establish Rouault's place within a technical and iconographic tradition.

The *Miserere* print series was a gift of Mr. Leonard Scheller. Research assistance for this exhibition was provided by Kirsten Appleyard, M.A. '11.



Tribe/Community from the *Survival Series*, 1996
 Jaune Quick-to-See Smith
 American (Flathead Salish), b. 1940
 lithograph on Arches paper
 36 x 25 inches
 Acquired with funds provided by the
 Humana Foundation Endowment for American Art
 2008.044.003

Dreams Wiser than Waking

Recent Acquisitions of Native American Prints

Milly and Fritz Kaeser Mestrovic Gallery Studio
 January 20–March 17, 2013

Following the conclusion of the fall exhibition *Father Lindesmith's Collection: History into Art and Anthropology* featuring nineteenth-century examples of art and craft, this presentation of contemporary Native American prints illustrates the nexus of traditional themes and modern society. Whether abstract or figural, the works on display reveal a depth of spirit and a technical prowess that command our attention.

Mystical landscapes by James Lavadour, decorative allusions to flora by Emmi Whitehorse, and Wendy Red Star's mixed-media representation of reservation life, among other works, serve to animate the words of Black Elk, a holy man of the Oglala Lakota in 1932: "Sometimes dreams are wiser than waking."



In Dialogue: Marcos Raya, Opportunistic Diagnosis

Scholz Family Works on Paper Gallery
January 20–March 17, 2013

A variety of perspectives come together in this single-work exhibition exploring Marcos Raya's enigmatic painting *Opportunistic Diagnosis* (2004).

Designed to highlight the many interpretive possibilities an object offers, this installation brings together the diverse voices of faculty, staff, and visitors to create an open and ongoing understanding of Raya's painting.

Opportunistic Diagnosis, 2004
Marcos Raya, Mexican-American, b. 1948
acrylic on canvas
43.38 x 71.68 inches
Gift of Mary Cullen
2006.054



Art History Seminar: An Exhibition of Old Master Prints and Drawings

The Scholz Family Works on Paper Gallery
March 31–June 23, 2013

This exhibition will be the culmination of student coursework completed during the 2013 spring semester and feature selections from the Museum's collection of Old Master prints and drawings. What will it be called? Which works will be featured? Which artists will be represented? What ideas will be explored? Providing answers to those questions will be the task of students in Associate Professor of Art History Robert Randolph Coleman's seminar. Exploring the intersection of art historical research and curatorial practice, students in the class will mine the Snite's collection of works on paper, design an exhibition showcasing their ideas, and publish in an exhibition catalog their research on the works on display.

Diana with Two Putti, ca. 1680–85
Giacinto Calandrucci, Italian, 1646–1707
pen and brown ink over black chalk on laid paper
7.09 x 9.8 inches
On extended loan as a promised gift from Mr. John D. Reilly '63
L1991.031.004

EXHIBITIONS



2013 Thesis Exhibition by BFA and MFA Candidates

April 7–May 19, 2013

This annual exhibition of culminating works by twelve seniors and six third-year graduate students in the Department of Art, Art History and Design demonstrates a broad awareness of the themes and processes of contemporary art, and is often provocative.

The artworks range from industrial and graphic design projects and complex multi-media installations to more traditional art forms such as paintings, drawings, photographs, prints, ceramics, and sculpture.

On Sunday, April 7 the Department of Art, Art History and Design awards will be announced in the Museum's Annenberg Auditorium during the 2–4 p.m. opening reception for the exhibition.

Trailer Tra\$h, 2011
Amanda Joseph, MA'13 candidate
oil on gessoboard
Collection of the artist

WINTER EVENTS



THIRD THURSDAYS @ the SNITE Series Continues

On the following dates we invite you to participate in creative conversations, powerful performances, exciting exhibitions, and to enjoy delicious delicacies:

WEDNESDAY, FEBRUARY 20
6:00 p.m.

A lecture by Native American artist Marie Watt surveying her work with textiles and prints offered in conjunction with the exhibition *Dreams Wiser than Waking*.

THURSDAY, FEBRUARY 21
All-day sewing circle culminating in a reception
5:00–7:30 p.m. reception

Participate in a sewing circle led by Native American artist Marie Watt in conjunction with the exhibition *Dreams Wiser than Waking*. Students will be invited during the day on Thursday to help with the project culminating in a community-wide effort and reception. Check the website for more details and a schedule; no sewing experience required to participate.

Support for both events is provided in part by the Department of American Studies.

THURSDAY, MARCH 21
5:00–7:30 p.m.

Celebrate the spring equinox in the new Notre Dame Sculpture Park.

THURSDAY, APRIL 18
5:00–7:30 p.m.

In honor of National Poetry Month, join us and our friends in the Creative Writing program for a poetry slam.

OTHER WINTER EVENTS

SUNDAY, FEBRUARY 10
2:00–4:00 p.m.

Public reception for *Touching Ground: Finding the American South; 20x24 Polaroids by Jennifer Trausch*, and the other winter special exhibitions

3:00 p.m.
Gallery talk by artist Jennifer Trausch

SUNDAY, APRIL 7
2:00–4:00 p.m.

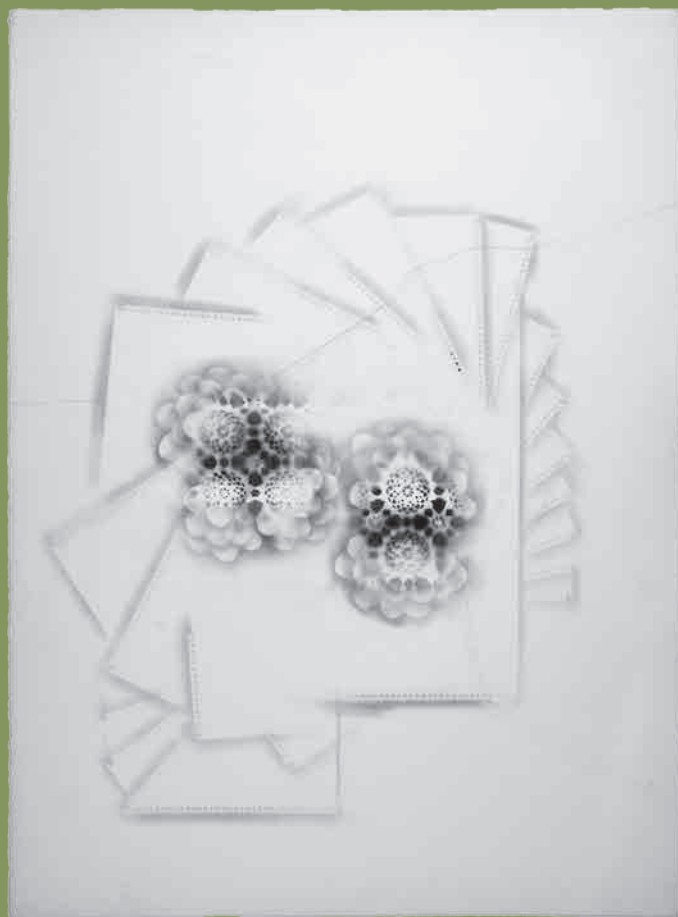
Public reception for the 2013 Thesis Exhibition by BFA and MFA Candidates

3:00 p.m.

Department of Art, Art History and Design awards announced in the Annenberg Auditorium of the Snite Museum of Art

Image above: Marie Watt, sewing circle for *Hearth*, 2010, Willamette University, Salem, Oregon

SUMMER EXHIBITIONS



Untitled (Paper and Flowers), ca. 1970–1989
 Agustín Fernández (Cuban-American, 1928–2006)
 graphite on paper
 30 x 22 inches
 Gift of the Agustín Fernández Foundation
 2010.032.001

Form's Transgressions: The Drawings of Agustín Fernández

Milly and Fritz Kaeser Mestrovic Studio Gallery
 June 9–September 1, 2013

Cuban-American artist Agustín Fernández (1928–2006) ranks as one of Surrealism's most discerning interpreters and is considered to be one of the masters of modern Cuban art. This exhibition, organized in collaboration with The Patricia & Phillip Frost Art Museum, Florida International University, Miami, Florida, presents graphite drawings from the late 1960s to the 1990s that provide a comprehensive overview of his most recognizable imagery, a visual language instilled with erotic images of desire and vulnerability. His unexpected juxtapositions are the product of years of philosophical and aesthetic exploration that took him from Cuba's *vanguardia* to the post-war Surrealist circle of Paris and, starting in 1972, the gritty counter culture of downtown New York. This exhibition is the first ever to focus solely on his drawings.

The exhibition will be on view from January 12 through February 17, 2013 in the galleries of the Frost Art Museum, then travel north to ND for a summer installation in the Snite Museum of Art. It is accompanied by an exhibition catalog designed by ND faculty member Robert Sedlack, associate professor of graphic design. The primary author and curator is Ricardo Pau-Llosa, a Cuban-American poet, art critic, and collector of Latin American art.



José Guadalupe Posada and His Legacy

Scholz Family Works on Paper Gallery
 August 25–October 13, 2013

José Guadalupe Posada (Mexican, 1852–1913), was an important printmaker in prerevolutionary Mexico. His bold, simplified, and direct manner of communicating his political views had a profound influence on the work and ideology of the artists who in 1937 formed the *Taller de Gráfica Popular* (Popular Graphic Arts Workshop) in Mexico City, and subsequent generations of printmakers in Mexico, the United States, and Europe. Posada's illustrations were readily understood by the mostly illiterate Mexican population through his use of familiar images, such as the caricature of the *calavera* (skeleton), to satirize Mexican social and political abuses and injustices.

This small exhibition of graphic works selected from the Museum's collection will mark the centennial of Posada's death, and feature prints created by Posada, as well as his artistic heirs, such as Leopoldo Méndez, who continued his tradition of using mass-produced relief prints with strong, simple, graphic images to communicate social commentary and political propaganda to the general population.

Concierto Sinfónico de Calaveras, 1943
(The Symphonic Concert of Skeletons)
 Leopoldo Méndez, Mexican 1902–1969
 woodcut engraving on paper
 9 x 6.625 inches
 Gift of Charles S. Hayes '65
 2009.014.008

RECENT ACQUISITIONS

One-Ton Seed “Planted” in Sculpture Park

Seeds are fascinating structures formally. The most important thing about seeds is that they are packed with energy—hermetic and discrete in themselves, like an unexploded grenade of organic energy.

I have always been fascinated by plant geometry; the underlying principles that determine botanical forms. One of the most interesting and pervasive of these geometric phenomena is spiral phyllotaxis, plants ‘use’ it because of its ability to pack things together in the most efficient way possible; and on the whole nature loves economy. This packing system is most obvious in the arrangements of seeds on the head of a sunflower, but the same numerical principles apply to most pine and fir cones, pineapples, daisies and many other fruit, seeds and seed heads.

— Peter Randall-Page

Additional information on the park and its first exhibition is available at sniteartmuseum.nd.edu

Little Seed is a proto-type for Randall-Page’s 70-ton *Seed*, which is on permanent display at the Eden Project in Cornwall, England within the Core education center. Randall-Page’s *Seed* series continues his exploration of the ways natural forms can be described by mathematical formulas such as the Fibonacci sequence, which, when graphed, describes a spiral like those seen on sea shells, pine cones, sunflowers, seeds, etc.

Little Seed is the perfect symbol for the Notre Dame Sculpture Park, which seeks not only to reclaim the natural beauty of the park site, but also to call attention to cycles of the growing season and, metaphorically, to cycles of human life.

The Notre Dame Sculpture Park is a project of the Snite Museum of Art Advisory Council, University of Notre Dame—its construction was funded by their generous gifts. The five sculptures exhibited within the inaugural exhibition were acquired through the generosity of the following individuals and foundations:

Humana Foundation Endowment for American Art
Judith H. Kinney
George Rickey



Little Seed, 2007
Peter Randall-Page (British, b. 1954)
granite, 25 x 51 x 33 inches
Acquired with funds provided by the May E. Walter Estate
2012.028

RECENT ACQUISITIONS

Old Master and Nineteenth-Century Works on Paper



Integral to teaching the history of printmaking is the ability to demonstrate the relationship between the drawing model and the reproductive print. To that end, the Museum has added to its collection a watercolor by Pierre Alexandre Wille called *The Country Wedding* and dated ca. 1775 and the corresponding color aquatint by Jean-François Janinet. Janinet is especially important in the development of multi-plate color prints in the eighteenth century. While Janinet did not invent the technique of producing separate plates for each color to be printed, he did perfect it. The results are finely textured prints with subtle tonal shifts, much in evidence in this example.

Félix Buhot is a fascinating nineteenth-century etcher who developed a style without parallel. He frequently combined a central image with extensive marginal illustrations that are reminiscent of glosses in medieval manuscripts. He took as his personal symbol, or alter ego, the owl featured

The Country Wedding, ca. 1775
 Pierre Alexandre Wille (French, 1748–1837)
 watercolor on wove paper
 12.875 x 17.875 inches
 Acquired with funds provided by the Estate of Edith and Dr. Paul J. Vignos Jr. '41
 2012.042



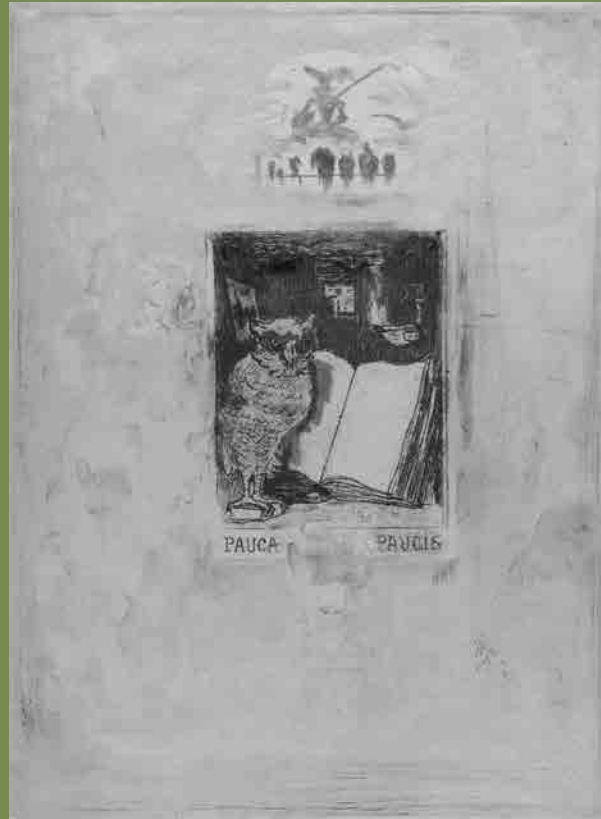
in this print (see page 18). The owl's shadow is a silhouetted profile portrait of the artist. We were fortunate to find a rare *maculature à la poupée* of the same print. A *maculature* is an impression taken to clean the excess ink from a printed plate. It's not meant to go on the market and is a studio byproduct. In this particular *maculature*, the print had been pulled with color added in small sections using a pounce (*à la poupée*).

In order to illustrate the process of printmaking, it is useful to have a set of progress prints, such as the six etched states of Jean Baptiste Bernard Coclers' *The Self-Portrait of Adriaen van Ostade*, ca. 1780, recently acquired in New York (see page 19). Here, it is easy to see each stage the printmaker went through to arrive at the definitive impression. Equally noteworthy are the various effects that can be achieved simply by using different paper.

The Country Wedding, (after Pierre Alexandre Wille)
 1775
 Jean-François Janinet (French, 1752–1814)
 etching and aquatint on laid paper
 16.123 x 19.5 inches
 Acquired with funds provided by the Estate of Edith and Dr. Paul J. Vignos Jr. '41
 2012.043

RECENT ACQUISITIONS

Old Master and Nineteenth-Century Works on Paper, *continued*



The Owl (A Few for the Few), 1883
Félix Buhot (French, 1847–1898)
softground etching, salt-lift, sandpaper ground, roulette, aquatint, and drypoint on thin wove paper
fifth state of five?
Bourcard & Goodfriend 161
17.625 x 12.875 inches
Acquired with funds provided by the Estate of Edith and Dr. Paul J. Vignos Jr. '41
2012.048



The Owl, 1883
Félix Buhot (French, 1847–1898)
etching, aquatint, drypoint, and roulette on thick wove paper
fifth state of five
Bourcard & Goodfriend 161
17.5 x 12.875 inches
Acquired with funds provided by the Estate of Edith and Dr. Paul J. Vignos Jr. '41
2012.022

Lastly, the Snite added a fine impression of Giorgio Ghisi's engraving, *Allegory of the Hunt* after Luca Penni (1556). This purchase strengthens our holdings of Italian prints especially from the sixteenth century. Ghisi was an important engraver who was instrumental in disseminating the painted works of Raphael and Michelangelo, among others, throughout Europe. Penni was an Italian mannerist who worked at the French court. While it is believed that Penni's design was intended to be made into a print, there is some evidence that it may have possibly been the subject of a fresco in a Burgundian château. The painting, however,

is in such disrepair that it is difficult to determine the relationship between the painting and Ghisi's print after Penni's enigmatic iconography, which includes a partially erased cross in the background.

All of these acquisitions of old master and nineteenth-century prints were made with funds provided by the estate of Edith and Dr. Paul J. Vignos Jr. '41.



Above
The Self-Portrait of Adriaen van Ostade, ca. 1780
Jean Baptiste Bernard Coclers (Flemish, 1741–1817)
set of six progress proofs
etching on laid paper (fifth state on thin Japan paper)
LeBlanc 5
plates are about 7.625 x 6.75 inches
Acquired with funds provided by the Estate of Edith and Dr. Paul J. Vignos Jr. '41
2012.049.001–006



Allegory of the Hunt, after Luca Penni, 1556
Giorgio Ghisi (Italian, 1520–1582)
engraving on laid paper
second state of four
Bartsch 43, LeBlanc 34, Lewis/Lewis/Boorsch 21
14 x 9.813 inches
Acquired with funds provided by the Estate of Edith and Dr. Paul J. Vignos Jr. '41
2012.046

EDUCATION, PUBLIC PROGRAMS



Sons of Daughters, performing in the courtyard



THIRD THURSDAYS @ the SNITE... A Success!

The third Thursdays of September, October, and November were lively at the Snite! Each evening was programmed to encourage dialogue and connect people (with each other and with works of art in the Snite). Between 75-95 people—Notre Dame students, staff, and faculty, in addition to members of the general public—attended each of the first two programs:

- September 20— Mishoe Brennecke’s talk on “Mary Cassatt: A Woman of Real Genius” was followed by refreshments and a performance by the experimental jazz trio, Sons of Daughters, in the courtyard
- October 18— “Breaking the Mold: Musical Reflections on the 19th-Century,” was performed in the Butkin Collection exhibition by the woodwind quintet of the South Bend Symphony
- November 15— “Princess Marie Gets a Face Lift,” gallery talk and demonstrations were presented by local art conservator Monica Radecki

The THIRD THURSDAYS @ the SNITE program will continue in the spring. If you’re feeling intellectually curious and socially adventurous, be sure to mark your calendars for the third Thursdays of February, March, and April!



South Bend Symphony woodwind quintet performing in the O’Shaughnessy Galleries



Curator Cheryl Snay



Art Conservator Monica Radecki speaks to an audience



Art Conservator Monica Radecki

To receive an e-invite to these and other Museum events, go to our new website (sniteartmuseum.nd.edu), select the “Join our mailing list” button, and then provide your e-mail address.



Native American Art and Culture Teacher Workshop

On Saturday, October 5 sixteen area teachers spent the morning at the Snite Museum of Art exploring Native American art and culture by touring the exhibition *Father Lindesmith’s Collection: History into Art and Anthropology* and the Museum’s permanent collection galleries. Through gallery talks and activities, reflection and discussion, and hands-on activities, teachers delved deeper into the art and culture of Plains Indians both in the past and today. Many followed up by scheduling tours of the exhibition for their students.



Fight Family Cabin Fever at the Snite!

As the weather turns colder and grayer, the walls can seem to close in on you and your family. When you sense this starting to happen, bundle everyone up and head to the Snite where you can bask in the warmth of amazing works of art from around the world and throughout time. We've created several fun activity packs for use in the galleries that will stir the imaginations of everyone in the family.

Check one out on your next visit!



A Look & A Book (for ages 4 & up)

Each tote bag focuses on a different work of art in the collection and includes questions to get everyone looking closely, a fun picture book to read together, and an in-gallery activity. Available bags include:

- Pottery* (Native Arts of North America gallery)
- Weaving* (Native Arts of North America gallery)
- Animals in Art* (Arts of the Americas gallery)



Sculpture to Go (for ages 8 & up)

Designed to engage and energize, the *Sculpture to Go* pack takes families on a search for sculpture. The pack includes objects to touch, questions to answer, a map to follow, and opportunities to create (it also includes a guide just for adults).

Family Day Update

Family Day @ the Snite will be on hiatus for the 2013 summer while Curator of Education, Public Programs, Sarah Martin is on maternity leave. Family day will resume in summer 2014—we hope to see you there!



New Snite Museum Council Members Margreta (Gigi) Larson and Sophia Meyers

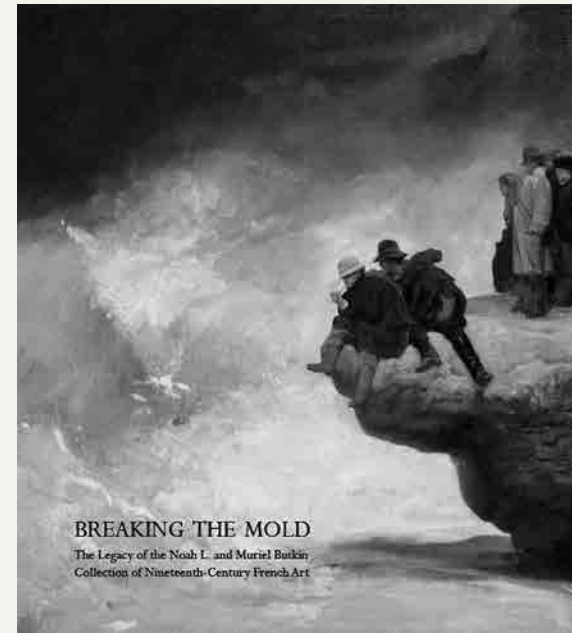
New Advisory Council Members

Two members attended their first Snite Museum Advisory Council meeting, which was held during the first weekend in November.

Margreta (Gigi) Larson, BS '81 and her husband, James (Jay) B. Larson, live in Atherton, California with their three sons: Jack, Robert, and Peter. The eldest is enrolled at Notre Dame, so Larson can share with the council and museum staff both her experience as a ND alumnae, and that of a parent of a current student. She and her husband have generously established for the Snite Museum the new Margreta Gibbs and James Larson Family Endowment for Excellence.

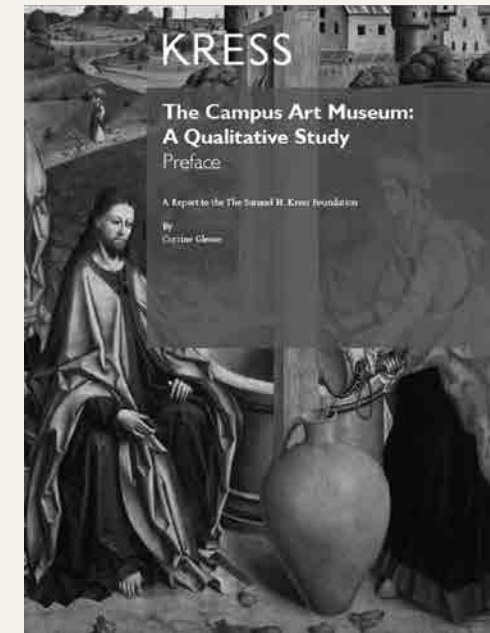
Sophia Meyers MA'10 was selected to fill one of two three-year positions on the council for recent ND graduates. Meyers was the guest curator of the January 2012 exhibition, *Artist in Residence: Working Drawings by Luigi Gregori* (Italian, 1819–1896). Meyers and her spouse, Timothy L. Casper, M. Architecture '11 have settled in Philadelphia, Pennsylvania. He is employed by the architecture firm of Voith and Mactavish; she works for the Philadelphia Museum of Art.

A third new Snite Museum Advisory Council member, **Jeannie O'Neill**, was unable to attend the November weekend meeting.



Snite Exhibition Catalog Receives National Publication Design Award

Associate Professor Robert Sedlack's design of the *Breaking the Mold: The Legacy of the Noah L. and Muriel S. Butkin Collection of Nineteenth-Century French Art* exhibition catalog received an American Graphic Design Award from Graphic Design USA magazine.



Snite Museum Included in Kress Study of Academic Museums

An important study undertaken by the Samuel H. Kress Foundation on academic museums is now available on-line to download and read. The Snite Museum of Art was one of the "exemplary" university museums selected to participate in the study.

Many thanks to the Kress Foundation, President Max Marmor, the study's author Corrine Glesne, and the Snite Museum staff members, Notre Dame faculty, and students who participated in the study, for undertaking this important work.

To quote the Kress website, "The sponsored study is intended to enhance our understanding of the manifold contributions campus art museums can make to their host institutions and host cities. This study is forthcoming in book form from MuseumEtc under the title *The Exemplary Museum: Art and Academia*."

Currently the report is available to read in PDF format on their website: <http://www.kressfoundation.org/research/Default.aspx?id=35388>



New Members of the Friends Board of Directors

The following new members were elected last May and attended their first board of directors meeting in September (from left to right): Edward Everett, Becky Asleson, Gregory Turner and Rose Lyphout.

May 2013 Annual Meeting and Board Election

The annual election of members to the Friends board of directors will take place at 1:00 pm on May 20 in the Hilton Garden Inn. All members of the Friends of the Snite Museum of Art are eligible to make nominations, using the form available from the Friends office, and results will be announced following the meeting. Reservations are required and can be made by calling the Friends Office (574) 631-5516.

Tours of Art Galleries and Studios in South Bend, Indiana and a Private Collection and Outdoor Sculpture in Dowagiac, Michigan



While touring Fire Arts, a collaborative art studio in downtown South Bend, sculptor Tuck Langland demonstrated the complex process of "lost-wax" casting of silicon bronze.



Larry Piser, owner of Piser Designs, shared his stunning, creative and resourceful furniture designs.



In Dowagiac, Mayor Dale and Joan Lyons' fully restored Victorian home charmed everyone. Their personal car collection (below) and family-owned and operated Heddon Museum were also enjoyed during our visit.



Artist Tuck Langland lead a tour of the fourteen outdoor sculptures installed in the quaint city of Dowagiac.



Kathy White, owner of CircaArts Gallery, combines Arts and Crafts and Wabi Sabi to create the distinctive look of her line called "Ziggurat Tiles".

31st Annual CHRISTMAS BENEFIT DINNER

at the
DeBartolo Performing
Arts Center



Pat and Bob Kill



2012 Christmas Benefit Committee Co-Chairs: (from left to right)
Phil and Angie Faccenda, Gary and Kathy White

2012 Friends Benefit Honorees

This year's Benefit honorees are Pat and Bob Kill. The Kills funded a painting by artist Maria Tomasula, of the Virgin of Guadalupe, which is installed within the Basilica of the Sacred Heart on campus. They are also funding an endowment to support Latin American art at the Snite Museum of Art. Pat has been president of the Friends board, and Bob is a member of the College of Arts & Letters Advisory Council at Notre Dame.



The Snite Museum of Art thanks the generous underwriters of the 2012 Christmas Benefit Dinner

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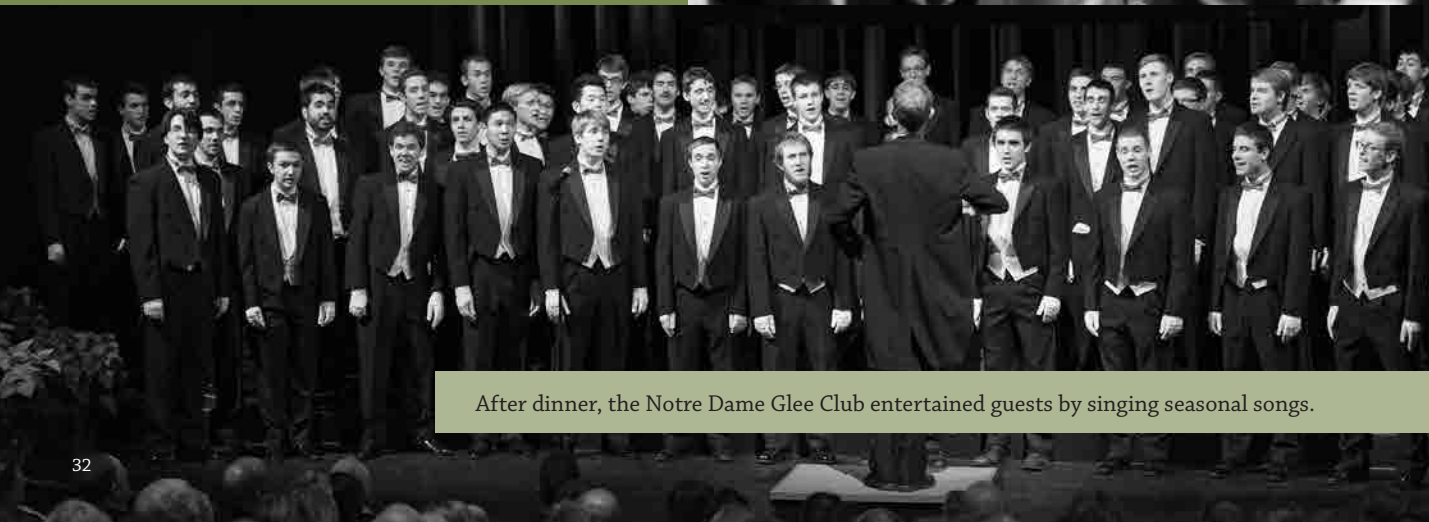


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Guest enjoyed meeting and mingling before dinner



After dinner, the Notre Dame Glee Club entertained guests by singing seasonal songs.

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Friends Board members Suzanne Cole and Paul Stevenson, along with other volunteers, staffed the August 2012 Art Beat information tent.

FRIENDS FORUM

Meet Friends Board Member, Paul Stevenson, Vice President Community Relations

Since joining the Friends board in 2006 Paul Stevenson has been a great advocate for the Museum's programs and exhibitions while also serving on the board of the Notre Dame Club of St. Joseph Valley and as a volunteer for other community organizations. In 1978 he received a bachelor of arts in business from Notre Dame and later returned to complete a master's in 1993. Stevenson was born in New York, grew up in the Midwest, and lived in various large US cities during his early professional career while working for General Electric before deciding to settle in South Bend. Currently he works as a sales and marketing consultant and is an adjunct faculty member of Trine University. You can read more about Stevenson on the Museum's website.

IN MEMORIAM

Advisory Council Member Katherine Donnelly

Katherine (Shields) Donnelly of Lake Macatawa, Michigan, served on the Snite Museum of Art Advisory Council from 1987 until her death in July. Though an alumnae of the University of Michigan, Donnelly was a fan of Notre Dame and its football team. She served on a the boards of a number of community organizations active in the Holland, Michigan, area, such as the Community Foundation of Holland/Zeeland, Holland Area Arts Council, League of Women Voters, Hospice of Holland, and Aquinas College. Her three children—Susan, Joan and John—and seven grandchildren, survive her. Her husband, John F. Donnelly, died in 1986.



Katherine Donnelly

Contributions to the Friends Endowment Funds

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

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