

FALL 2024

Raclin Murphy Museum of Art



FROM THE DIRECTOR

“Extraordinary.” It seems to be the only word among many, all positives, that comes to mind when reflecting on the opening months of the Raclin Murphy Museum of Art.



The years of planning, construction, and installation, and the energy and enthusiasm displayed during the opening days and first months of the Museum have been beyond our wildest imaginations. Maybe you were among the thousands who explored and danced with us during the opening celebrations.

Perhaps you saw hundreds of students and faculty members stream in and out of the building for classes in its opening weeks. Maybe you drove by during the local K-12 spring break and witnessed families waiting for the front doors to open. Perhaps you, like me, found a quiet spot in a gallery to reflect.

Extraordinary.

Carlo Maratti (Italian, 1625–1713)
The Birth of the Virgin, ca. 1684
Oil on canvas
100 × 62 5/8 in. (254 × 159 cm)
On Loan from the Cummins Collection
L2024.001

I have so many indelible visions of these opening moments. The only thing I seem to possess in greater quantity is the number of “thank-yous” that I have shared on paper, in conversation, and with great abundance, have held in my heart. To the dedicated donors Ernie Raclin, Carmi and Chris Murphy, the steadfast donors to spaces and collections, the heroic staff and supportive colleagues, our enthusiastic members, and, if I may, to my ever-patient wife and family—thank you, again and again.

Bricks and mortar, wood and stone, bronze and canvas, terrazzo and paper have bound many of us together in a love of art, a passion for community, and a vision of what is possible. These are the physical, knowable, and, yes, measurable elements of the Museum experience. But what about the intellectual, emotional, and spiritual rewards of engaging with authentic works of art in a meaningful way? Of course, we can look at the number of classes, school tours, and member visits, which have been remarkable. Still, ultimately, the Raclin Murphy’s impact may be unknowable and unmeasurable. In a top-tier academic environment, the quest for knowledge, answers, and truth is robust, but at a place like the University of Notre Dame, so too is living into the mystery of it all. We don’t really know how a visit to the Museum may enhance or even change lives—we just believe that it does. I am often reminded of Carmi Murphy’s wise saying that “art is a window into the soul.”

People frequently ask what my favorite thing about the new Museum is. Difficult to say. But I have settled on a favorite place to pause and reflect: the second-floor balcony. From here, one senses the vastness and diversity of the collection, with galleries for Indigenous Art of the Americas and European Art within reach. A commissioned chapel is in view. From that vantage point, one can see the mix of university students, faculty, fourth graders, members, and out-of-town visitors crossing paths in the atrium below. It is the community the staff hoped for when they insisted on only one public entrance. One can guess the reasons for the visits but never know for sure. However, one understands in a flash why the University wanted the Museum as a new entrance to campus, why the community significantly factors into the new Strategic Framework, and why we are “free and open to all.” Extraordinary.



Pietro Calvi (Italian, 1833–1884)
Othello, 1873
White marble and bronze, 35 1/4 in. (90 cm)
Gift from Gigi ND’81 and Jay Larson
2024.012

Opening the Museum has come with some unbelievable opportunities. Among recent gifts is an exquisite 1873 bronze and marble sculpture by Pietro Calvi of *Othello*. Visually stunning, the work is even more compelling when one understands that the likeness of Othello is Ira Aldridge, the first Black actor to occupy the title role. Further, we recently unveiled an exquisite long-term loan of Carlo Maratti’s monumental altarpiece, *The Birth of the Virgin* (ca. 1684). Created for the German community in Rome, it is one of the painter’s triumphs. Both the Calvi and the Maratti masterpieces are proof positive that the Museum is a dynamic place that, even in its inaugural year, continues to grow and develop.

Finally, we celebrate the dramatic increase in our Museum membership. When we began our Charter Membership campaign in the summer of 2023, we had fewer than 250 member households. At this writing, we have just passed 800! Membership at the Raclin Murphy makes it possible to provide public programs, school tours, and family days, among the many community-related activities the Museum offers. The need to support the Museum has never been greater; one gift impacts the lives of so many. It has been gratifying to realize that in our membership growth during the past year, many new household memberships are from outside the region and the state. That commitment to the Museum suggests a widespread belief in the power of art and the importance of nurturing community at the University of Notre Dame, across the greater South Bend region, and into the nation. To all our members, know you are extraordinary! I hope to welcome you again and again to the Museum. Pause on the second-floor balcony and share in my sense of wonder and awe.

With open doors,
Joseph Antenucci Becherer, PhD
Director and Curator of Sculpture



Celebrating Leadership, Honoring Friendship: President Rev. Robert A. Dowd, C.S.C.

On December 4, 2023, the University of Notre Dame Board of Trustees elected Rev. Robert A. Dowd, C.S.C., as the University's 18th president, effective June 1. He succeeds Rev. John I. Jenkins, C.S.C., who stepped down at the end of the 2023–24 academic year after serving as president for 19 years.

Beginning in 2021, Father Dowd served as vice president and associate provost for interdisciplinary initiatives at Notre Dame. Since 2021, he was also an associate professor of political science and a Fellow and Trustee of the University and religious superior of the Holy Cross community at Notre Dame. During that time, Father “Bob” also oversaw the construction of the Raclin Murphy Museum of Art and became a great friend of the Museum and its staff by supporting Museum activities and requests as the Museum moved to completion in December 2023.

Of the Museum, Rev. Dowd has said: “Working on the Raclin Murphy Museum of Art with Joe and his amazing team was a wonderful experience. To see the Museum gradually take shape, knowing that it would become such a special space for Notre Dame and the wider community, was truly exciting.” A native of Michigan City, Indiana, Father Dowd graduated from Notre Dame in 1987, earning a bachelor's degree in psychology and economics. He entered Moreau Seminary in the fall of that year to explore his vocation to religious life and the priesthood. During his time in the seminary, he asked to be assigned to East Africa and spent 18 months there. After professing final vows in the Congregation of Holy Cross in 1993 and being ordained a priest in 1994, he worked in Campus Ministry at Notre Dame as an associate rector of the Basilica of the Sacred Heart and as an assistant rector in one of the University's residence halls.



Rev. Robert A. Dowd, C.S.C., 18th President of the University of Notre Dame

He began his graduate studies at UCLA in 1996, earning an M.A. in African studies in 1998 and a doctorate in political science in 2003. In 2004, Father Dowd joined Notre Dame's political science department as a faculty member. His research has focused on African politics, identity politics, and religion and politics; he has also explored the effects of religious beliefs and institutions on the integration of migrants and refugees in Europe and the effects of faith-based schools on citizenship and civic engagement in Africa. He has published articles in leading academic journals and is the author of *Christianity, Islam, and Liberal Democracy: Lessons from Sub-Saharan Africa*. (Oxford UP, 2015).

Before becoming president, Father Dowd oversaw several institutes, centers, and other academic units at Notre Dame, including the Center for Social Concerns, DeBartolo Performing Arts Center, Fitzgerald Institute for Real Estate, iNDustry Labs, Institute for Educational Initiatives, Lucy Family Institute for Data and Society, McGrath Institute for Church Life, Notre Dame Technology Ethics Center, Office of Military and Veterans Affairs, ROTC programs, and the Raclin Murphy Museum of Art. He also directed the approval and review process of institutes and centers.

Father Dowd was previously an assistant provost for internationalization with Notre Dame International. In that role, his primary responsibilities included overseeing the Dublin Global Gateway and Kylemore Abbey Global Centre in Ireland, and the São Paulo Global Center in Brazil, as well as establishing an office in Nairobi, Kenya, to promote and support Notre Dame's research and educational partnerships in Africa.

“The Raclin Murphy Museum of Art will be central to Notre Dame's research, educational, and community engagement efforts. The Catholic tradition has always appreciated the insight and sense of connection that art may inspire. My great hope is that the Raclin Murphy Museum of Art will always be a place that inspires new insights and greater understanding as it builds a sense of community that transcends generations.”

— Rev. Robert A. Dowd, C.S.C.

We congratulate Father Bob!

Through the Lens of Father Francis Browne, S.J.:

The Photographic Adventures of an Irish Priest

AUGUST 27 – DECEMBER 1, 2024



The Raclin Murphy Museum of Art presents the first major exhibition in the United States of the work of Father Francis Browne, S.J. (1873–1962). One of the best-known Irish photographers of the early twentieth century, his work documents his country’s involvement in some of the most memorable events of the era. Throughout his life, Browne was primarily devoted to his religion, and his avocation as a photographer reflected his faith and ideals. As such, he exemplifies the long tradition of artists committed to religious life.

Francis Mary Hegarty Browne was the youngest of eight children, born into an affluent family at Cork in 1880. His mother died soon after his birth, and he was educated in Catholic boarding schools. He received his first camera as a gift when he graduated from secondary school. In 1897, Browne joined the Jesuits and entered the novitiate at St. Stanislaus College. When his father died the following year, he became the ward of his uncle Robert Browne, the Bishop of Cloyne. He continued in the long preparation for the Jesuit priesthood with studies at the Royal University in Dublin, where he was

Father Francis Browne, S.J. (Irish, 1880–1960)
Father Moynihan with Pony and Trap, Inch, County Kerry, June 1943
Gelatin silver print, 10 ½ × 15 ¾ in. (26.5 × 39.8 cm)
Milly and Fritz Kaeser Endowment for Photography
© Fr Browne SJ Collection / Davison & Associates Ltd
2024.001.070

acquainted with fellow student James Joyce. Browne completed his B.A. degree in 1902 and went on to the Jesuit philosophate at Chieri, near Turin, in Italy. After three years he returned to Dublin and his “Regency,” the next stage of Jesuit preparation, to teach middle school boys at the College of St. Francis Xavier.

In April 1912, Browne received a gift of a ticket for the maiden voyage of the RMS *Titanic*. He took his camera along on the journey from Southampton, England, to Cherbourg, France, then to Cobh, County Cork. Browne debarked in Ireland before the *Titanic* sailed to disaster in the North Atlantic. Afterwards, his photographs of the liner, her passengers, and crew appeared in newspapers and magazines worldwide.



Father Francis Browne, S.J. (Irish, 1880–1960)
Going Over the Top at Ploegsteert, Hainault, Belgium, August 1917
Gelatin silver print, 10 ½ × 15 ½ in. (26.3 × 39.5 cm)
Milly and Fritz Kaeser Endowment for Photography
© Fr Browne SJ Collection / Davison & Associates Ltd
2024.001.084

After his ordination in 1915, Browne became a chaplain in the Irish Guards. He worked in France and Flanders for the entirety of World War I, and was allowed to carry his camera with him. Often on the front lines, ministering to the wounded and the dead, he was wounded five times. After the war, the Church sent Browne to Australia to recuperate from the effects of poison gas. He photographed his travels to the other side of the world and back to Ireland.

In 1925, Browne took up the post of Superior of Saint Francis Xavier Church in Dublin. Over the balance of his career, he traveled extensively in Ireland and England to preach at Jesuit gatherings, missions, and retreats. He also pursued his hobby of observing the rapidly changing life across Ireland. The photographs show



Father Francis Browne, S.J. (Irish, 1880–1960)
“Full Speed Ahead for...” RMS Titanic Leaving Queenstown (Cobh), County Cork, April 1912
Gelatin silver print, 16 ¾ × 24 ¼ in. (42.5 × 61.5 cm)
Milly and Fritz Kaeser Endowment for Photography
© Fr Browne SJ Collection / Davison & Associates Ltd
2024.001.090

Browne’s interest in history and modern innovation, as well as his love for children and the Irish people. There are also several portrait photographs of Father Browne, recalling the arc of his career as an artist and priest.

THIS EXHIBITION IS MADE POSSIBLE BY:
Lilly Endowment Inc.

WITH ADDITIONAL SUPPORT FROM:
Milly and Fritz Kaeser Endowment for Photography
James and Barbara O’Connell Family Fund for Exhibitions
The Friends of the Raclin Murphy Museum of Art,
Charter Membership

HIGHLIGHT EVENTS AT THE MUSEUM

Wednesday, September 25, 2024, 5:30–7:00 p.m.

“Rediscovering Father Browne” Lecture by Edwin Davison

Davison, a Dublin photography conservator and technician, will overview Father Browne’s life, then describe the discovery of his oeuvre in the lost trove of negatives and his work on restoring them.

Wednesday, October 9, 2024, 5:30–6:30 p.m.

“Sainted Painters and Painting Saints: Art-Making as a Religious Vocation” Lecture by Professor Robin Jensen, Department of Theology, University of Notre Dame

Wednesday, November 13, 2024, 5:30–6:30 p.m.

Vocation to Create: A Conversation with artists Fr. Austin Collins, C.S.C., and Fr. Martin Nguyen, C.S.C., Department of Art, Art History and Design

NEW ACQUISITIONS:

Sargent's Swagger

John Singer Sargent's mastery of capturing a sitter's spirit with his deft and animated brushwork is on full display in one of the newest additions to the European and American collections. The Portrait of *George Frederick McCorquodale* (1902) is a recent gift from Joe Szymanski in honor of his friend Andy Musser, and it shows the American ex-patriot painter at the height of his career as a high-society portraitist. Szymanski was introduced to the Museum by Council Member Brenden Beck, ND '90.

Shown in three-quarter length in a dark suit against a brown wall, the subject of the painting moves with ease in a natural and unaffected manner. Sargent captured him in mid-stride, appearing to be on his way out of the room, one hand obscured by shadow, the thumb of his other hand hooked into his pocket. Although the palette is severely restricted to warm neutral tones, the stark contrasts of the deep umber with the raw sienna of his skin and bright white shirt and collar enliven an otherwise quiet composition and draw us into the man's glassy blue eyes. The gold watch chain, asymmetrically hung near his waist, echoes the shape of his mustache



and interrupts the expanse of his dark suit. Exhibited at the Royal Academy in London and at the Walker Art Gallery in Liverpool in 1903, the painting caught the attention of a critic writing in the *Saturday Review* (1903, p. 586) who praised its “accuracy and masterful execution.”

Sargent's debt to Spanish Old Masters, then in vogue following the marriage of Napoleon III to Eugénie de Montijo in 1853, is apparent in this canvas. He trained in Paris at the École des Beaux-Arts and in the studio of the progressive painter Carolus-Duran (1837–1917). His teacher encouraged him to travel to Spain in 1879, where he studied the work of seventeenth-century artists Diego Velázquez and Jusepe di Ribera, among others. Seen as an antidote to the stifling classicism then embraced by French academics, Spanish art inspired a generation of painters, such as Edouard Manet, Isidore Pils, James McNeill Whistler, and Thomas Eakins, to pursue naturalism in their paintings.

George Frederick McCorquodale joins a much earlier sketch for *Portrait of a Lady (Madame Errazuriz)*, ca. 1883, in the Raclin Murphy collection, offering Museum visitors examples of Sargent's early and late work and a comparison between a preparatory sketch and a finished painting. Brushwork in both is loose and free although in the finished portrait, the strokes are shorter and the tonal variations more gradual, giving it a slightly more refined look.

George Frederick McCorquodale was the director of a Scottish printing company founded by his father. He was renowned for his achievements as a fisherman, reportedly catching almost nine thousand salmon on the River Spey. McCorquodale's daughter commissioned the painting of her father on the occasion of her twenty-first birthday, and it remained in the family until 2016.

(left)
John Singer Sargent (1856–1925)
Portrait of a Lady (Madame Errazuriz)
study for a finished painting, ca. 1883–84
Oil on canvas, 18 1/4 × 15 in. (45.72 × 38.1 cm)
Gift of the Estate of Edward Fowles
1971.018.004

(right)
John Singer Sargent (1856–1925)
George Frederick McCorquodale, 1902
Oil on canvas, 58 1/4 × 38 in. (147.32 × 96.52 cm)
Gift of Joe Szymanski in honor of his life-long friend Andy Musser
2023.020



Richard Hunt

National Icon, University Treasure

Just weeks after opening the Raclin Murphy Museum of Art to the public in December, the Museum lost one of its most dedicated and enthusiastic long-term supporters when Richard Hunt passed away in Chicago. One of the nation’s greatest sculptors, civil rights ambassadors, and champions for the arts at the University of Notre Dame, Richard was beloved by all who knew him and experienced his work. He was 88.

His relationship with the University began in 1966 when Rev. Anthony J. Lauck, C.S.C., organized a major exhibition of the aspiring artist’s work at what was then called the University Art Gallery. This exhibition came five years before Hunt’s landmark retrospective at the Museum of Modern Art in New York; it was the first solo exhibition of an African American artist at that storied museum.

With sixteen works in the permanent collection of the Raclin Murphy, the University holds one of the largest collections of Hunt’s work, covering the arc of his vast repertoire. Especially noteworthy are several important examples from the 1960s to 1980s that helped lay the foundation for the artist’s acclaim.

Hunt was appointed to the Museum Advisory Council in 1993 and worked with four successive directors with great harmony and compassion. He was overjoyed by the development of the Charles B. Hayes Family Sculpture Park and the new Raclin Murphy Museum of Art, both of which contain his sculptures. A major, iconic work by Hunt is also installed in the center atrium of the Morris Inn at the University of Notre Dame.

Hunt remained active in his Chicago studio until recently. Though based in the Midwest, Hunt became one of the nation’s most prodigious and prolific sculptors who was renowned for his ascending, abstract compositions in metal. Despite challenges for African American artists during his lifetime, Hunt was the focus of over one-hundred-and-fifty solo exhibitions and is represented in more than one hundred public museums across the globe. Hunt made the most significant contribution to public art in the United States, with over one-hundred-and-sixty public sculpture commissions that grace prominent locations in twenty-four states and Washington, D.C.

[Richard Howard Hunt \(American, 1935–2023\)](#)
[Torso Hybrid, 1986](#)
[Welded chrome steel, 36 × 31 × 24¼ in. \(91.44 × 78.74 × 61.6 cm\)](#)
[Humana Foundation Endowment](#)
[2015.048](#)



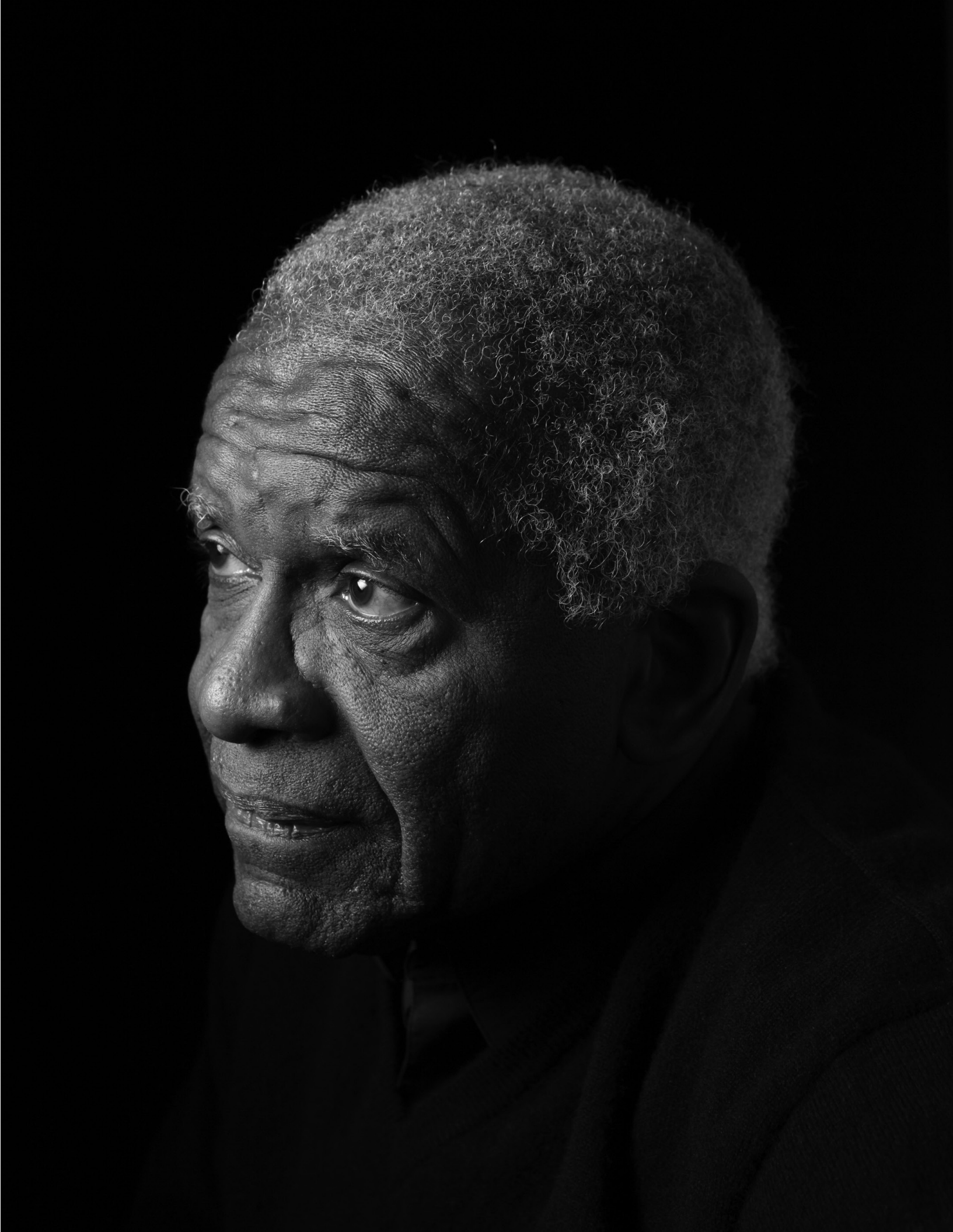
A descendant of African slaves brought to this country through the port of Savannah, Georgia, Hunt grew up on the South Side of Chicago, first in Woodlawn and then in Englewood. Regular visits to Chicago’s major public museums trained his eye and captured his interest in art. Hunt would go on to develop an extensive collection of African Art. When Hunt was nineteen years old, he witnessed the open-casket funeral of Emmett Till held in Chicago. Till, who was abducted, tortured, and lynched in Mississippi in 1955, had grown up only two blocks from the Woodlawn home where Hunt was born. He later remarked, “What happened to [Till] could have happened to me.” Hunt went on to create art shaped by this experience, which influenced both his artistic expression and his commitment to the cause of Civil Rights.

Hunt was the first African American visual artist to serve on the National Council on the Arts, appointed by Lyndon B. Johnson in 1968. In addition, in 1981, Hunt served as one of eight jurors for the Vietnam Veterans Memorial competition in Washington, D.C. He was awarded an honorary doctorate of fine art by the University of Notre Dame in 2007.

His massive 30-foot, 1,500-pound bronze *Swing Low*, a monument to the African American Spiritual, hangs from the ceiling of the National Museum of African American History and Culture. Hunt’s iconic *Hero Construction* stands as the centerpiece of the grand staircase at the Art Institute of Chicago. In 2022, Barack Obama commissioned Richard Hunt as the first artist to create a work, *Book Bird*, for the Obama Presidential Center.

On behalf of a great many, we celebrate the life and legacy of our beloved Richard Hunt.

Portrait courtesy of Richard Hunt Studio



Renowned Artists and Curators to Speak at the Raclin Murphy Museum of Art

The Raclin Murphy Museum of Art is delighted to announce an upcoming symposium on Indigenizing museum spaces to be held on October 3 and 4, 2024. The symposium will feature prominent Indigenous artists and curators who will attend classes, meet students, and offer artist demonstrations on Thursday, the day prior to the October 4 symposium as part of the Museum’s commitment to providing Notre Dame students with access to leading artists and museum professionals. On Thursday night, from 5:00 until 7:00 p.m., artists will be hosting artist demonstrations at the Raclin Murphy Museum of Art. All are welcome to join, to meet and watch the artists demonstrate their craft.

The all-day symposium on Friday will be held in the Annenberg Auditorium of the Snite Research Center in the Visual Arts from 9:30 a.m. through 5:30 p.m. and is open to everyone. The event, broadly, will discuss the ongoing process of Indigenizing gallery spaces, institutions, and regions through the ethical celebration of Indigenous artwork, voices, and stories. Speakers will discuss their artistic and curatorial practice, their approach towards asserting Indigenous identity through art, and practical advice and suggestions to artists and museum professionals who are looking to undertake this important work. The day will be divided into three panels, each with three speakers, followed by a roundtable with a question-and-answer period. Raclin Murphy curators and Notre Dame faculty will serve as moderators of the event.

All of the artists speaking are represented in the Raclin Murphy Museum of Art’s permanent collection, and the majority of the artists speaking have work currently on view in the Indigenous Art of the Americas suite of galleries. Additional information, including the exact schedule, will be available on the Museum’s website at raclinmurphymuseum.nd.edu closer to the time of the event. This event is generously being sponsored by the Terra Foundation for American Art.



Jamie Okuma (La Jolla Band of Luiseño Indians)
All the Things I Hold Dear, 2023
Antique and contemporary glass beads, thread, and Prada boots (leather, nylon, and rubber), 17 ½ × 13 ½ in. (44.45 × 34.29 cm)
Lilly Endowment Inc.
2023.013



Dana Warrington (Menominee/Prairie Band, Potawatomi, b. 1979)
Wapananah (Eastern Star), 2017
Porcupine quillwork and other media
34 × 13 × 13 ½ in. (86.36 × 33.02 × 34.29 cm)
Lake Family Endowment for the Arts of the Americas, Africa and Oceania
2022.020



Jason Wesaw (Pokagon Band of Potawatomi, b. 1974)
The Path, 2023
Hand sewn and hand dyed linen, wool felt, polyester/metallic crepe, clay and temper harvested from land at the University of Notre Dame, glaze, gold lustre, polyester ribbon, and artificial sinew
60 × 40 in. (152.4 × 101.6 cm)
Lake Family Endowment for the Arts of the Americas, Africa, and Oceania
2023.014

LIST OF SPEAKERS:

- Dakota Hoska** (Associate Curator of Native Arts, Denver Art Museum)
- David Martin** (Artist in Residence, 2023–2024, Initiative on Race and Resilience, University of Notre Dame)
- David Ocelotl Garcia** (Artist)
- Jamie Okuma** (Artist and Fashion Designer)

- Christine Rapp-Morseau** (Artist)
- Dorene Red Cloud** (Curator of Native American Art, Eiteljorg Museum)
- Dana Warrington** (Artist)
- Jason Wesaw** (Artist)
- Debra Yepa-Pappan** (Co-Founder and Director of Exhibitions and Programs, Center for Native Futures)

Only Connect Chemistry and Art



above: **Professor Michael Schreffler** and student discuss Mario Martinez's 1993 painting.

Professors Bahram Moasser from the Department of Chemistry and Biochemistry, and Michael Schreffler from the Department of Art, Art History, and Design, developed a new course in the spring 2024 semester entitled Only Connect Chemistry and Art. Taking as its point of departure E. M. Forster's call in his novel *Howard's End* to "only connect the prose and the passion" and "live in fragments no longer," the course explored the integration of human experience by considering points of intersection between art and chemistry. The course included traditional classroom lectures and discussions on the structures of chemical compounds, poems, music, and works of visual art as well as deliberative time in the chemistry laboratory and the galleries of the Raclin Murphy Museum of Art.

During the semester, students followed a sequence of learning modules on concepts and techniques central to the arts and chemistry. They studied formal elements such as symmetry, perspective, light, and shadow; the synthesis and analysis of pigments used by visual artists; and the relationship between creativity and chance. The Museum was the ideal setting for revealing shared epistemic values and objectives between the humanities and the sciences by reframing the interaction of science and art as collaborative ways of knowing. Both disciplines dive into uncertainty and imagination, provide narratives for our understanding of the world, and offer new modes of exploration.

Mario Martinez (American, b. 1953)
Ceremonial Landscape, 1993
Acrylic and mixed media on canvas, 67 × 70 in. (170.18 × 177.8 cm)
Walter R. Beardsley Endowment for Contemporary Art
1999.001

below: Only Connect Chemistry and Art students consider Kenneth Snelson's sculpture as a visual description of atomic structural forces with **Professor Bahram Moasser** (second from right).



At the Museum, students worked in teams to identify forms and patterns in works of art and compared them to similar ones in visual representations of molecules and chemical compounds. They explored overlapping histories of the arts and chemistry and the shared intellectual climates that shaped ideas and innovations in both fields. Students also created original works of art in dialogue with those in the Museum. The geographically broad and chronologically deep collections of the Raclin Murphy Museum of Art provided students the opportunity to engage directly with the objects of their study and to examine them closely, over

extended periods. Throughout the semester, students discovered unexpected connections between art and chemistry: They probed thought-provoking parallels between the close-looking and comparative study performed in a museum, and the observation and experimentation required in the chemistry lab, and the interpretive skills essential to both.

Kenneth Snelson (American, 1927–2016)
Forest Devil, 1975
Aluminum and stainless steel cable
Gift of the Estate of Kenneth Snelson on behalf of
Katherine and Andrea Snelson
2021.013.009

The Teaching Gallery

ART AND STUDENTS

The **Teaching Gallery** is a dedicated space where faculty from any discipline can choose works from the Museum's collection to have on view for the courses they are teaching. To the general visitor, the Teaching Gallery shows how the Raclin Murphy supports learning across campus, challenging preconceptions that only art history students benefit from its vast collection. The works of art displayed in the inaugural spring semester were as varied as the courses being taught, ranging from disciplines as disparate as chemistry, classics, theology, and Africana studies. Students and professors in the featured courses explored ideas in a densely-installed gallery where they were encouraged to forge new connections between works of art and their class content. Gone were familiar taxonomies—such as time periods and geographic location—organizing other gallery spaces in order to create an environment that encourages students to ask their own research questions and develop new understandings.

This style of installation can lead to unexpected connections and narratives between works of art and across course selections, as objects not typically displayed together now share gallery space. For example, of the thirty works of art that were installed for the Teaching Gallery's inaugural spring semester, two works were photographs that entered the Museum through **PhotoFutures: Collecting Art for Notre Dame**. The PhotoFutures class is a collaborative student-collecting group that selects contemporary photography for the Museum's permanent collection. The Museum chooses a theme every year and challenges students to acquire a photograph that will open up academic conversations around that theme, add value to the Museum's collection, and support the mission of the University. Christopher Capozziello's *Untitled* from the series *The Distance Between Us* was on view to celebrate the eleventh PhotoFutures acquisition from fall 2023. Acquired to address the theme of disability, the image shows the photographer's twin brother, Nick, who was born with cerebral palsy, facing the camera from atop a monumental bronze public sculpture of a cowboy. The first impression of the photograph is lighthearted and humorous; the viewer gets a sense of Nick's personality through his actions, style, and gaze. That there are no obvious signs of Nick's disability was precisely the point of the photograph, but various classes considering it found symbolic meaning in the details. Students from American Studies, Civil and Human Rights, Gender Studies, Writing and Rhetoric, and Health, Humanities, and Society contrasted assumptions and stereotypes of disability with the tropes of

masculinity, power, and freedom of movement embodied by the cowboy. They also considered Nick's actions as a visual reminder of whose stories are celebrated in public spaces and whose are less visible. It is these transdisciplinary class conversations that students in the PhotoFutures class hope their selection will serve, prompting students to use works of art to deepen their questions and understandings of complex topics.

On an adjacent wall hung Ishiuchi Miyako's 2007 photograph *Hiroshima #69*, which was acquired by students in the PhotoFutures class in the fall of 2018 to address the theme of nuclear power. Students in that semester's course helped justify their choice by stating, "It can serve to push Notre Dame students to think about the harrowing events of the atomic bombings from the perspective of Japanese civilians. . . . It presents a multifaceted look at the gravity of nuclear weapons and challenges students to consider the consequences of their continuing development and deployment across the globe." Ishiuchi's photograph was one of six chosen by political science professor Emilia Powell for her Peaceful Resolution of International Disputes seminar. She structured a major assessment around the photographs that challenged students to look closely, think critically, and develop a new understanding of the photograph through the lens of political science scholarship while heightening students' empathic concern for those whom international policy intends to care for and protect. In short, students in spring 2024 fulfilled the hopes of the fall 2018 PhotoFutures students in their use of Ishiuchi's photograph.



Students discuss photographs on view for Professor Emilia Powell's political science seminar. Ishiuchi Miyako's *Hiroshima #69* is visible at center.

These are two brief insights into the type of learning that the Teaching Gallery fostered during its first semester. They suggest the many possibilities for the Museum's collection to intersect with the academic mission of Notre Dame. For images of the works of art discussed and to see all PhotoFutures acquisitions, visit marble.nd.edu and search "PhotoFutures."



Christopher Capozziello (American, b. 1980)
Untitled, from the series *The Distance Between Us*, 2012
Digital pigment print, 24 × 24 in. (60.69 × 60.69 cm)
Susan and Justin Driscoll Endowment for Photography
2023.017

150 for 150:

Art for Notre Dame

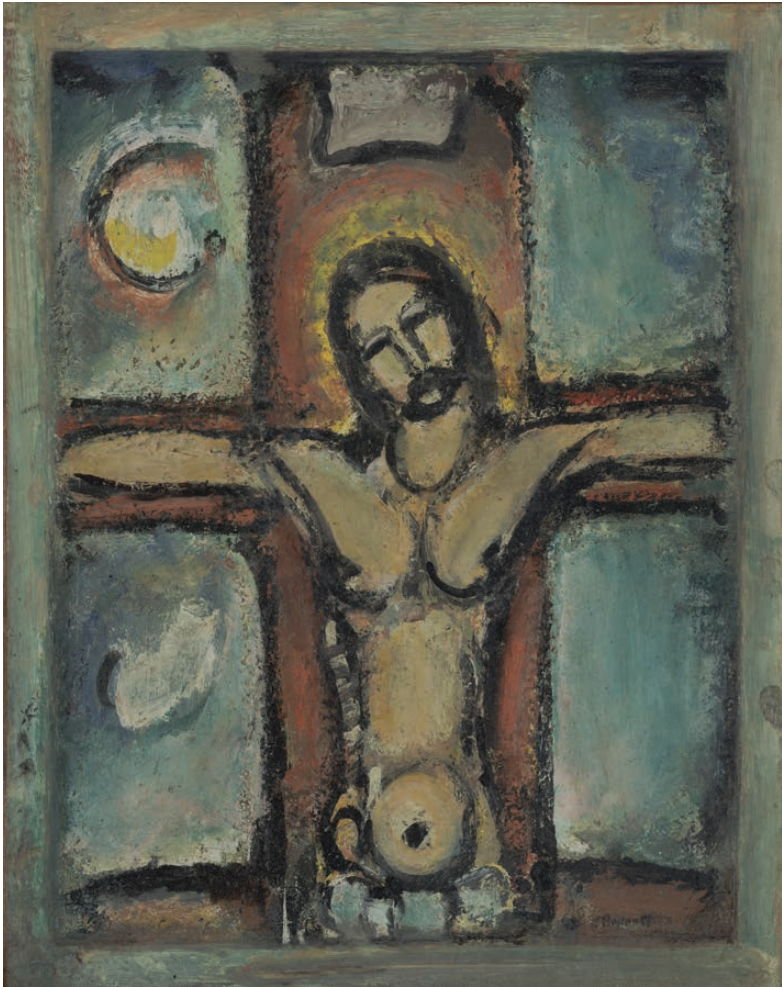
The opening of the Raclin Murphy Museum of Art has brought renewed attention to the vibrancy of art on campus. Although the collections are now in a state-of-the-art new home, it is important to recall that the University of Notre Dame has one of the oldest and most distinguished academic art collections in the United States. Since 1875, an art museum has been a part of the academy, meaning 2025 will be its Sesquicentennial or 150th anniversary.

150 for 150: Art for Notre Dame is the Sesquicentennial Campaign, a highly focused endeavor to strategically build the collection for students, faculty, researchers, and the community. The goal is to achieve 150 gifts for 150 years. A gift could be a single object or an entire collection. All gifts will be permanently recorded as part of this historic initiative, and a major exhibition is being planned to follow the campaign’s close. Gifts may come in the form of outright gifts, promised gifts, conversion of loans, or funding support towards specific acquisition considerations.

To honor the intentions and generosity of potential donors, all gift opportunities will be carefully vetted through respective curatorial teams, the office of the director, and the Museum’s acquisition committee. According to standard museum practices and university procedures, tax credits are available through the University of Notre Dame.

THE MUSEUM’S COLLECTING PRIORITIES INCLUDE:

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



Georges Rouault (French, 1871–1958)
Christ en Croix, 1942
 Oil on canvas, 25 × 19 ¾ in. (12.7 × 48.26 cm)
 Purchased in memory of Joan Smurlo by her husband, Frank Smurlo Jr., ND’58, with funds from the Frank and Joan Smurlo American Southwest Art Endowment for Excellence 2022.013

It is critical to note that art is central to learning and research across the academy, and the Museum collections are available to the region, the nation, and beyond. At Notre Dame, the collections are annually utilized by more than forty departments, representing nearly every college and school on campus. Recent research shows that 91% of graduating seniors had visited the Museum—an astonishing number by any standard. Additionally, the Museum actively welcomes more than 11,000 K-12 students every year from a three-state area. Beyond those outreach efforts, the Museum actively lends works to the highest caliber exhibitions across the nation and worldwide; recently, works were lent to venues in Los Angeles, New York, Paris, Rome, and Washington, D.C., among others.



The idea for the Sesquicentennial Campaign emerged in the spring of 2022 during a Museum Advisory Council meeting, when long-time member and alum Frank Smurlo was made aware that the university did not own a major painting by Georges Rouault (French, 1871–1958), arguably the most-renowned painter of religious themes of the early twentieth century. Smurlo, in honor of his wife Joan, and with the enthusiastic support of his son, Fes, made the dream of a Rouault entering the collection a reality.

Juwon Aderemi (Nigerian, b. 2000)
Bode Thomas, 2022
 Oil on canvas, 54 × 72 in. (137.16 × 182.88 cm)
 Kulick Collection, 2024.003.001

Such extraordinary generosity is not limited to the Notre Dame family. Friends, old and new, have stepped forward with great care. Specific to this campaign, the Museum received an astonishing recent gift of nineteen paintings by contemporary African and African American artists from collector Lance Kulick through a connection with alumna, Carly Murphy, ND’01. A transformational gift, the paintings have made an immediate impact on the Museum and its future.

For further information, inquiries may be sent to Hilary Ott, Development Liason, hott@nd.edu

Ivan's CAFE

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

Ivan's Cafe features a rotating selection of seasonal sandwiches, salads, croissants, pastries, and desserts from the Three Leaf team, Executive Chef Ryli Vissers, and Executive Pastry Chef and Food Network Baking Championship winner Chef Sinai Vespie. Does that sound good? Ivan's takes Domer Dollars and Flex points too!

The adjoining Bookshop: The cabinets outside the cafe feature books available for purchase. Guests can select their book(s) and bring them into Ivan's for purchase.

Check out the Cafe's rotating specials and new fall 2024 hours!

[raclinmurphymuseum.nd.edu/
visit/ivans-cafe-and-bookshop/](https://raclinmurphymuseum.nd.edu/visit/ivans-cafe-and-bookshop/)

Notre Dame students select greeting cards
from Ivan's bookshop



EDUCATIONAL EVENTS

Sundays, September 15 and 29
1:00–3:00 p.m.

Kid's Eye View

2-part photography workshop for kids
aged 8-11

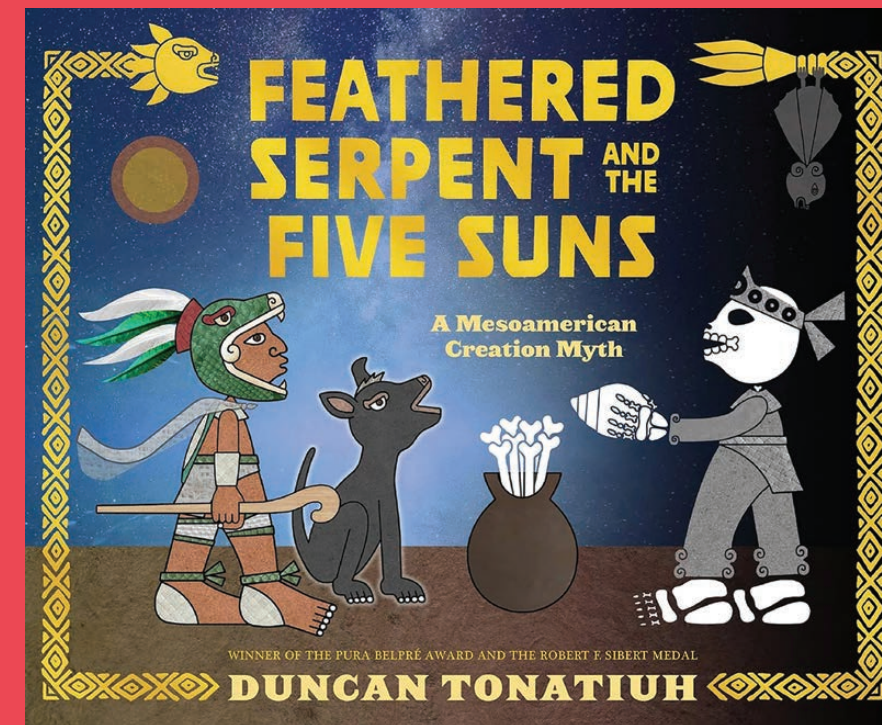
Thursday, October 10
5:30-6:30 p.m.

ArtWords

ArtWords brings together poets from
campus and the community to celebrate
the beauty and creativity of visual art
and the spoken word.

Saturday, November 23
1:00–2:00 p.m.

Artful Storytime



MARK YOUR CALENDARS!

Join us for a special Community Day on Saturday, October 19th,
featuring author and illustrator Duncan Tonatiuh.

He will read from his award-winning books, which are based on traditions represented in works
of art in the Museum's collection. Demonstrations, performances, and art-making activities will
round out a vibrant afternoon for all. Visit our website for further details.

Charles B. Hayes Family Sculpture Park



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

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

Clement Meadmore (Australian, 1929–2005)
UPBEAT, 1984
Painted aluminum, 118 × 75 × 72 in. (299.72 × 190.5 × 196.12 cm)
Gift of the Clement Meadmore Foundation
2019.019

Hanneke Beaumont (Dutch, b. 1947)
No. 130 (Observing), 2016
Bronze on steel base, 65 in. (165.1 cm)
Gift of Thomas and Lucy Danis in honor of their life-long friends William N. Anderson, ND ‘65 and Charles S. Hayes, ND ‘65
2021.017



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

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

Beverly Pepper (American, 1922–2020)
Double Palimpsest, 2012
Corten steel
127 × 90 × 32 in. (322.58 × 228.6 × 81.28 cm)
Gift of Charles S. Hayes, ND ‘65
2021.007

David Vincent Hayes (American, 1931–2013)
Griffon, 1989
Welded and painted steel, 324 in. (822.96 cm)
Humana Foundation Endowment
1989.026



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The 2023 Friends Benefit Fundraiser, with the theme “Rejoice In Gratitude, For Always,” took place on December 7, 2023, at the newly opened Raclin Murphy Museum of Art. This marked the 42nd Annual Friends Christmas Gala. Attendees enjoyed the stunning new space and performance by the Notre Dame Glee Club.



2023 FRIENDS CHRISTMAS BENEFIT COMMITTEE AND FRIENDS BOARDS

(LEFT TO RIGHT) Melanie Micozzi, Friends Administrative Assistant, Christmas Committee Member; Ann Rathburn-Lacopo, Friends Board of Directors; Kathy White, Past President Friends Board of Directors; Suzanne Cole, Vice President Administration Friends Board of Directors; Angie Faccenda, Vice President Development Friends Board of Directors, Christmas Committee Member; Amy Tyler, President Friends Board of Directors, Christmas Committee Member 2023; Mary Rattenbury, retired Friends Coordinator, Christmas Committee Member; Pam Austin, Friends Board of Directors, Chair Christmas Committee; Anne Hayes, Friends Board of Directors, Christmas Committee Member; Tom O’Grady, Friends Board of Directors, Christmas Committee Member; Todd Bruce, Friends Board of Directors 2023



(left to right)
Mary Wiegand, Rev. Robert A. Dowd, C.S.C.,
Julie Boynton



Tim Baker, Carmi and Chris Murphy, Manette Tepe



Drs. Pinky and Deepak Gaba

Friends Board News

The 2024-25 Annual Meeting was held on May 13, 2024 at the Raclin Murphy Museum of Art.

OFFICERS FOR 2024–2025:

- Grant Osborn**
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- Amy Tyler**
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- Todd Bruce**
Vice-President Administrative Division
- Erin Murphy**
Vice-President Community Relations Division
- Angie Faccenda**
Vice-President Development
- Jodie Julian**
Vice-President Program Division
- Andy Wendelborn**
Secretary
- Velshonna Luckey**
Treasurer

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

Roslyn Anderson, Christine Burke, Dru Cash, Steven Reeves, and Michael Ryan.



THE EXECUTIVE COMMITTEE MEMBERS FOR THE 2024–25 TERM ARE:

Pictured (L-R) Amy Tyler, Jodie Julian, Erin Murphy
Not Pictured: Todd Bruce, Angie Faccenda, Velshonna Luckey, Grant Osborn, Andy Wendelborn
Outgoing Board Not Pictured: Pam Austin (6 years) and Suzanne Cole (7 years).
Retiring members were honored with a Notre Dame Dome ceramic tile created by Kathy White, CircaArts Gallery.



Thanks to the support of The Friends Charter Memberships — more than 11,000 annually visit the Museum for a class tour or program.



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

All Friends of the Raclin Murphy Museum members are eligible to nominate board members using a form available from the Friends office. All nominations are due by March 1, 2025.

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



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Virginia A. Marten Galleries in the new Raclin Murphy Museum of Art



Contributions to the Friends Endowment Funds

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

Tributes and memorials received from July 31, 2023—April 30, 2024

IN MEMORY OF

John Michael Downey
by Mr. and Mrs. William Sheehan

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IN HONOR OF

Brenden Beck and Marcia Denesczuk’s marriage
by
Joseph and Lisa Becherer
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Denise B. Roemer – Lifetime Honorary Member since 1979

Joan Jaworski – Lifetime Honorary Member since 1984

Celeste Ringuette – Member since 1997, Served on the
Friends Board of Directors and as President.



Tommaso del Mazza (Italian, active late 14th century -)
Madonna of Humility, late 14th century
Tempera and gold on panel
41 3/8 x 34 in. (105.09 x 86.36 cm)
Gift of Lady Marcia Cunliffe-Owen
1954.018

New Staff at the Raclin Murphy Museum of Art



FROM LEFT TO RIGHT:
Kristen Patzer, Friends of the Museum Program Coordinator
Laurene Grunwald, Associate Director
Emily High, Visitor Services Associate
Jennifer Boggess, Visitor Services Lead

Kristen Patzer was most recently at the **Women’s Business Center at Cornerstone Alliance**, where she served as Director and supported and empowered female entrepreneurs. She joins us with an extensive background in arts administration and community engagement.

Laurene Grunwald comes to the Museum from the **Frederik Meijer Gardens & Sculpture Park** (in **Grand Rapids, Michigan**,) where she was the Director of Sculpture, Art Collections, Exhibitions, and Installations. She has deep experience with art installations both within a gallery setting and outside in garden spaces. She looks forward to working closely with the team at the Raclin Murphy Museum of Art and in the Charles B. Hayes Family Sculpture Park.

Before joining Visitor Services, **Emily High** was a **labor, delivery, and postpartum nurse** for the last fifteen years. “The transition from assisting new life into the world to welcoming visitors into our beautiful Museum has been wonderful,” Emily shares.

Jennifer Boggess was previously the **Discovery Program Manager for Employment Services at Corvill**a. Her community business development experience allows her to connect with diverse Museum visitors of all backgrounds. “My hearing loss allows me a unique opportunity to relate to our visitors who self-identify as living with a physical or cognitive disability and to be a voice of accessibility at the Museum.”

MUSEUM STAFF

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Art Handler

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Director and Curator of Sculpture

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Ramiro Rodriguez
Chief Art Preparator

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Kyle Thorne
Art Preparator

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St. André Way
University of Notre Dame

(574) 631-5466
raclinmurphymuseum.nd.edu



GALLERIES OPEN

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

Thursdays
open until 7:30 p.m.

Saturday and Sunday
Noon – 5:00 p.m.

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

Raclin
Murphy
Museum
of Art



at left and on cover:
Jaume Plensa (Spanish, b. 1955)
Endless, 2023
Stainless steel, 432 in. (1097.28 cm)
Gift of Charles S. Hayes, ND ’65, in honor of
Museum council and staff, past and present
2023.015

back cover:
Father Michael Garahy, S.J. (Irish, 1873–1962)
Father Francis Browne, S.J., June 1, 1939
Gelatin silver print, 15 ½ × 11 ¾ in. (39.7 × 29.8 cm)
Milly and Fritz Kaeser Endowment for Photography
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2024.001.001

Raclin Murphy Museum of Art

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