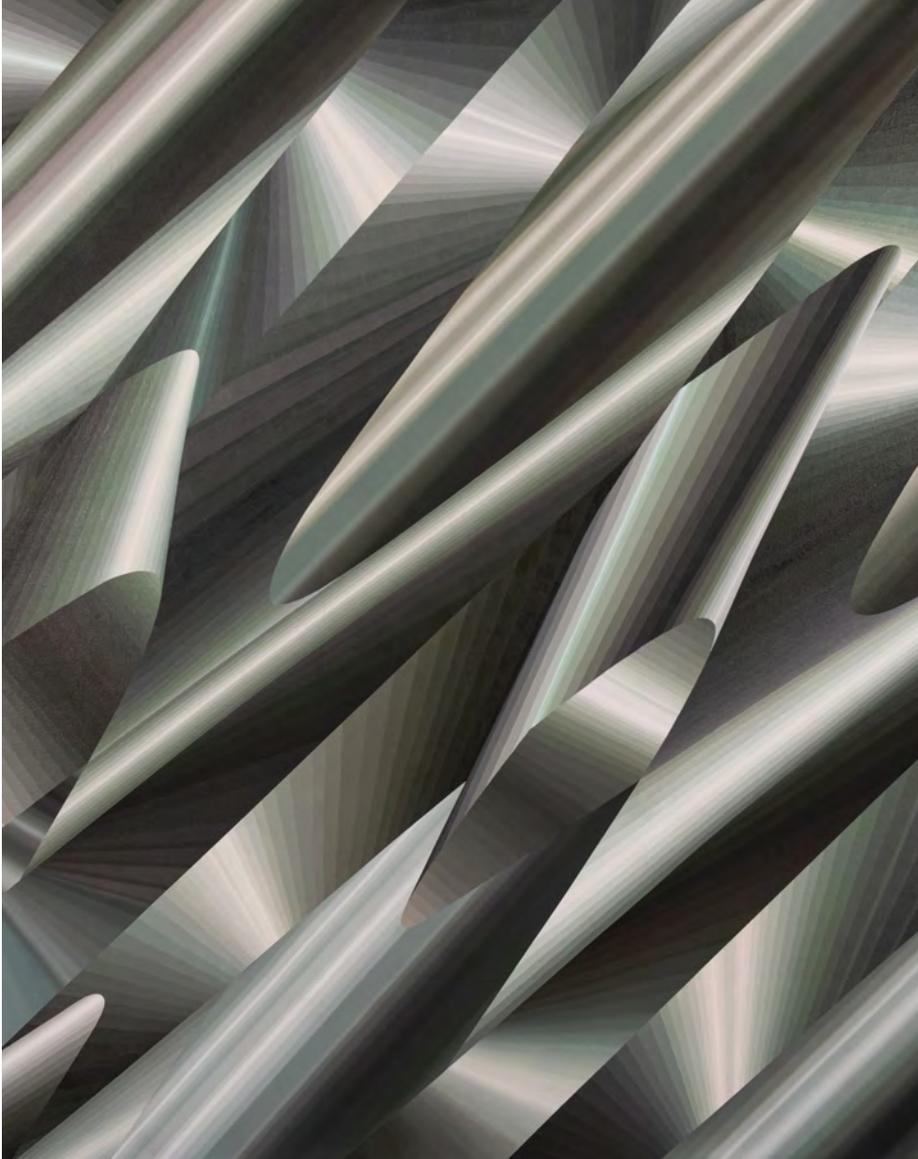


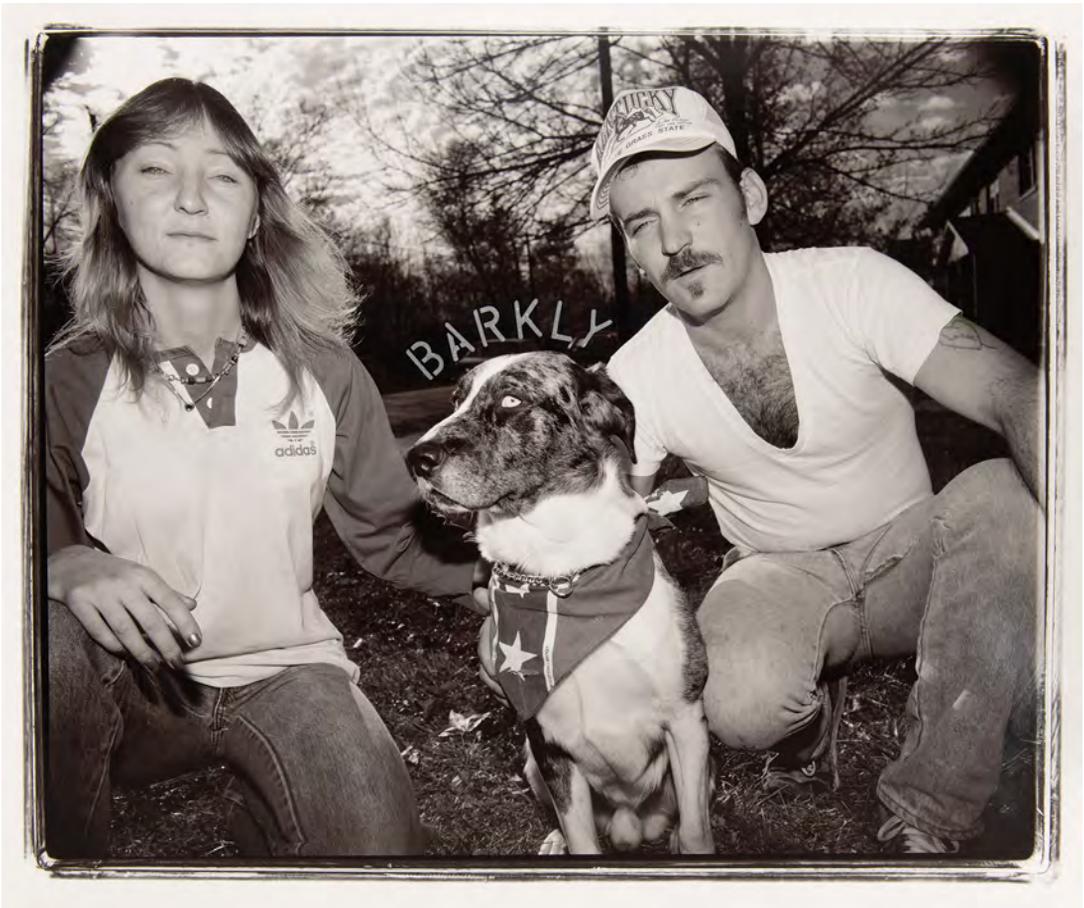
SCHEMA



ISSUE 13 | FALL 2023

MAGAZINE OF THE
ESKENAZI MUSEUM OF ART
AT INDIANA UNIVERSITY





Dear Friends,

Philanthropy is critical to the success of our mission as a preeminent teaching museum. Indiana University (IU) provides invaluable support for museum operations, allowing us to activate the learning spaces in our I. M. Pei building. And we are fortunate to receive additional support from a generous base of donors who believe in our efforts to provide direct engagement with original works of art. These individuals facilitate programming such as exhibitions, publications, research, acquisitions, and events that allow us to share our amazing collection of more than 45,000 works of art with IU students, faculty, and the public.

This year, the museum celebrates the thirtieth anniversary of the National Advisory Board. Comprised of more than thirty dedicated supporters, the Advisory Board began at a critical juncture for our institution, when then director Adelheid Gealt focused on building a sound foundation for the future. The Advisory Board has seen the museum through many milestones, including a major renovation of the building, which was completed in 2019. Their dedicated financial support has been invaluable to the museum's efforts to diversify our collection, engage with our community, and provide learning opportunities for IU students.

Advisory Board Chairs Judy and Gregg Summerville are guiding us through the next chapter, and I am grateful to their careful stewardship of this philanthropic group. David and Martha Moore, Advisory Board members, have provided stalwart support of initiatives related to our prints, drawings, and photographs collection. The upcoming exhibition of Jeffrey A. Wolin's work has benefited greatly from the Moores' generosity. And this issue of *Schema* is made possible in part by former Advisory Board Chairs Patrick and Jane Martin. Each member of the Advisory Board provides valuable contributions that allows the museum to demonstrate and activate the values inherent in our mission as a teaching museum and our demonstrated commitment to diversity, equity, access, and inclusion.

As we look forward to a new school year, I am thrilled to present a full slate of wonderful exhibitions, publications, and programming—all made possible by philanthropy!

Go Hoosiers!

David

Top: Jeffrey A. Wolin (American, b. 1951). **Jumping Over Waves**, 1997. Selenium-toned gelatin silver print with blank ink, image: 14 7/8 x 18 5/8 in.; sheet: 16 x 19 7/8 in.

Bottom: Jeffrey A. Wolin (American, b. 1951). **Barkly**, 1990. Selenium-toned gelatin silver print with silver ink, image: 13 3/4 x 22 3/4 in.; sheet: 19 7/8 x 23 3/4 in. Eskenazi Museum of Art, Indiana University, 90.18.3



Letter from National Advisory Board Chairs

The Eskenazi Museum of Art is among the country's most outstanding university art museums. It has an excellent staff, dedicated to serving students and the community. They work hard to fulfill the mission of being an innovative resource for research and learning with original works of art, as well as to engage diverse audiences throughout Indiana, and to create a welcoming environment for learners of every background.

A variety of supporters and volunteers aid this talented staff. Thirty years ago, one group of supporters began under the leadership of Bob and Sara Le Bien and then-Museum Director Heidi Gealt. This group, known as the National Advisory Board, has more than thirty members. As the title suggests, members live nearby or across the country, including Oregon, Arizona, Colorado, Michigan, Illinois, New York, and Pennsylvania. Following a tradition that began thirty 30 years ago, all are pleased to share support and enthusiasm for the museum, providing the Eskenazi Museum with ideas, energy, and expertise.

Some members have worked to create endowments for future generations, others to provide funds for current needs and growth. 100% of the museum's annual funding for featured exhibitions, educational programming, special events, and publications comes from such support, as well as from members of the Henry Hope Society and others who have donated to the museum.

As members, we have been pleased to support an institution that adds to both Indiana University and the state of Indiana, and that strives to do so in a way that exemplifies excellence and a commitment to serve our entire community. A wonderful side benefit is the opportunity to continue our own learning. And, not least, in Gregg's words, "It's the most fun I have ever had during my tenure on a board."

We greatly appreciate both those who began this group and those who have been a part of it through the past thirty years. We look forward to seeing new members bring their talents and interests to this group. We are eager to widen the circle.

Judy and Gregg Summerville
Chairs, National Advisory Board



Contents

National Advisory Board Celebrates Thirty Years 6

Measuring Time: The Photographs of Jeffrey A. Wolin 10

IU Students Choose New Works for the Collection12

Recent Acquisitions14

Preview of Samia Halaby: Centers of Energy 20

Art and a Movie 22



National Advisory Board Celebrates

30 Years



Members of the museum's National Advisory Board (left to right: Patrick and Jane Martin, Bill and Nancy Hunt, David and Martha Moore, Curt and Judy Simic, Janice Wiggins, Mary Wiggins, Kim Simpson, David Phillips, Gregg Summerville, and Carol Evans) with Wilma E. Kelley Director David A. Brenneman (middle).

When Dr. Adelheid Gealt began working at the Indiana University Art Museum as a registrar in 1972, she did not imagine that one day she would be the director of that same institution. Subsequently serving as curator from 1978 to 1986, she saw the museum transition from its small holdings housed in the Fine Arts Building to a world-class collection of more than 45,000 works of art representing nearly every art-producing culture throughout history from around the world. A new museum building designed by renowned architect I. M. Pei had only been open for four years when she was asked to succeed the museum's second director, Tom Solley.

Solley had been personally hired by the first director, Henry Hope, who found in Solley an avid collector with a good eye and the means to expand Hope's vision of building a first-rate museum for Indiana University. These first two directors established a strong foundation that included strategic acquisitions of works of art. As Gealt puts it, "I don't take credit for the greatness of this museum. That's Henry and Tom. A museum is only as good as the objects it has, and the objects we have are largely great because of the collecting eyes and generosity of Henry and Tom." When Gealt took the reins, she began focusing on the museum's future with an eye toward sustainability: "I had no budget for

exhibitions or anything else. It was clear that if we were going to do anything, we had to raise the money. I remember walking into the atrium and feeling like a cat that's about to drag a grand piano up the stairs. I didn't know anything about fundraising, but I knew it was important. Gradually, I learned. The fundamental rule of fundraising is: it's not transactional. It's about building relationships, and letting people know what you're trying to accomplish, and if they want to help, they'll help."

Gealt built a network of donors and began assembling a philanthropic group of supporters who could contribute to the museum's immediate and long-term goals. She soon met Bob LeBien, who became the National Advisory Board's first chairman. A native Hoosier, LeBien spent thirty years in California working in the banking industry and traveling the world. He saw great potential in the university's art museum and wanted to help it move forward as a preeminent teaching museum. Gradually, Gealt; LeBien; his wife, Sara; and members of the Advisory Board, including Herman B Wells, built up a coterie of donors and established the Director's Circle for those contributing at least \$1,000 per year. By the time

Gealt retired in 2015, many curatorial, education, conservation, and other initiatives were endowed. According to LeBien, "The National Advisory Board was a catalyst to expanding the reach of the museum by emphasizing and supporting a more open, inclusive, and user-friendly experience. We acted as change agents for the museum and accomplished this with Heidi, through her mastery of fundraising, academic credentials, and ability to passionately educate donors." LeBien has provided essential support for various initiatives at the museum, including its groundbreaking art therapy program.

Tony Moravec succeeded LeBien as chairman. A businessman from Columbus, Indiana, and member of the Advisory Board, Moravec's interest in the museum was further piqued when Gealt mounted an exhibition of drawings by Domenico Tiepolo. He began avidly collecting works by the master draftsman, eventually giving twenty-one drawings to the museum. Gealt recalls, "Tony was a wonderful person. He had a huge heart. I always call our pursuit of the Tiepolos a highlight because it combined my career as a researcher and art historian, my role as curator, and my role as director." In 2008



| Heidi Gealt with Tony Moravec, Sara LeBien, and Bob LeBien.



In 2018, members of the National Advisory Board joined museum staff at Tsinghua University in Beijing, China, for the opening of *Americans Abroad: Landscape and Artistic Exchange, 1800–1920*, which featured works from the museum's collection. Left to right: Carol Evans, Joe Moravy, Linda Watson, Patricia Winterton (former Director of Development), Anita Bracalente (former Registrar), Gregg Summerville, Judy Summerville, Richard Woosnam, Judy Simic, Diane Woosnam, David Brenneman (Director), Ruth Kenny (Brenneman), and Jenny McComas (Curator of European and American Art).

Gealt secured the first Mellon endowment for a senior educator at a university art museum, and Moravec contributed the matching funds to create the position. Moravec also provided crucial support for a major renovation of the museum in 2019, made possible through a generous donation from Sidney and Lois Eskenazi, for whom the museum is now named.

Overseen by David A. Brenneman, who assumed leadership of the museum after Gealt's retirement, the renovation transformed the museum's iconic building into a beautiful reflection of Hope's original vision of a place in which students can learn through direct connection with original works of art. Brenneman worked closely with the Advisory Board to generate enthusiasm and support for the

museum's future. Jane and Patrick Martin next took on the role of Advisory Board chairs, seeing the museum through the renovation and leading the charge to garner support for a variety of initiatives, including technology and publications. Today, under the leadership of chairs Gregg and Judy Summerville, the National Advisory is composed of more than thirty dedicated individuals who continue to offer their time and resources in support of the museum's exhibitions, programs, publications, and research.

Gealt reflects, "Art is an expression of the human condition. Henry Hope's vision was to teach with great works of art. That mission—Tom got it, I got it. David understands it. The National Advisory Board has really been behind every major accomplishment the museum has achieved."



MEASURING TIME

THE PHOTOGRAPHS OF JEFFREY A. WOLIN

JEFFREY A. WOLIN is a celebrated and influential photographer and was the longtime head of Indiana University's photography department. Featuring one hundred works, this retrospective exhibition covers Wolin's entire career with key selections from all ten of his major series, including his earliest landscapes and portraits of stonecutters, Holocaust survivors, war veterans, and people experiencing homelessness. Wolin's work is powerful and profoundly humane. Over the years, he has thought deeply about the issues of human history and memory, always attentive to the insights that come from personal storytelling. Best known for his innovative use of image/text combinations, Wolin has explored the living reality of history and the primacy of the personal experience. His work is at once formally inventive and deeply empathetic. His work expands our sense of both the art of photography and the poignance and integrity of human existence.

The exhibition is supported in part by longtime Bloomington residents and National Advisory Board members David and Martha Moore. The Moores are champions of photographic art in the city, and they have provided essential support for the museum's efforts to engage IU students with original works of art on paper. In 2008, they established Pictura Gallery, which has represented many important artists such as Rania Matar and Osamu James Nakagawa, as well as exhibited work by icons of the photography world, including Jerry Uelsmann and Steve McCurry. In 2018, they created the FAR Center for Contemporary Arts, a space in Bloomington where people from all backgrounds and artistic inclinations can come together. The Moores have been instrumental in helping the museum acquire photographs for its collections, including works by Vik Muniz and Gerhard Richter. The Martha and David Moore Prints, Drawings, and Photographs Study on the third floor of the museum allows students, scholars, and the public to examine works from the museum's outstanding collection of more than 22,000 prints, drawings, and photographs.

“Jeffrey Wolin’s portraits are built on a relationship of trust, handling individual pain with great care and respect for human resilience.”

— David and Martha Moore

A definitive monograph, co-published with Kehrer Verlag (Heidelberg, Germany), accompanies the exhibition and is supported in part by Martha and David Moore, David H. Jacobs, and Marsha R. Bradford and Harold A. Dumes.

IU Students Choose New Works for the Collection

Art acquisitions are at the heart of a collecting museum's mission. The Eskenazi Museum of Art relies on donations and purchases to expand, diversify, and enrich its holdings of art. As a teaching museum within a research university, we also has a unique opportunity to educate our core audience—IU students—in acquisitions and collecting practices.

Last spring students participating in the course Art History 590: The Role of Contemporary Art in an Encyclopedic Museum, taught by Curator of Contemporary Art Elliot Josephine Leila Reichert, chose three new artworks for the museum's collection. The student-led acquisition experience deepened students' analytical comprehension of the intellectual and ethical work of museums through analysis of strengths and gaps in the

required coordination between nearly all areas of the museum, from operations and finance to development, curatorial, and education. By shepherding an artwork through the process of identification, negotiation, purchase, intake, and eventual exhibition, IU students gained first-hand experience in how museum professionals work together to achieve the museum's overall mission of providing learning opportunities with original works of art.

Student Reflections

"ARTH-A590 presented an excellent course of reading, discussion, and experiences that allowed me to explore the museum from theoretical,

practical, and discursive perspectives. I learned about how museums define themselves, the challenges they face, how they acquire artwork, and how they engage with a broad landscape of artists, audiences, benefactors, media, and critics. As a student of art history, I appreciated the forum this class provided for students with various academic and professional viewpoints to discuss the museum."

"Our backgrounds in different areas of study along with a desire to reinforce the educational mission of the museum were helpful perspectives to draw upon. Having the chance to bring in multiple works that were course-correcting in some way and that could also be used as

a learning tool was a special project that directly illustrates how students can have an impact on their own education. I am incredibly grateful for that opportunity."



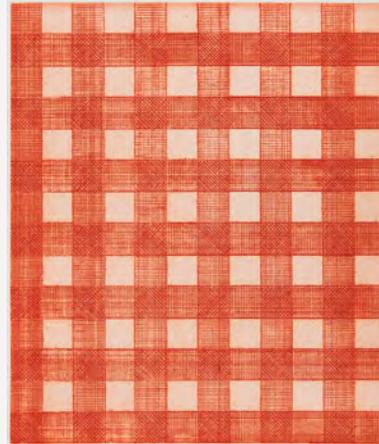
Curator of Contemporary Art Elliot Josephine Leila Reichert leads IU students through the museum's acquisition process.

museum's collection. The students chose three works by artists who identify as women, which aligns with the museum's goal of being inclusive in its collecting practices. This process also



Swoon (American, b. 1977). **George**, 2021. Lithography, screen print, gold leaf, colored silver leaf, metal leaf, hand painting, and collage on Stonehenge Kraft, mounted to wood, 27 x 23 x 1 1/2 in. Gift of Ann W. King, Nancy L. McMillan, David Phillips, and Judi & Milt Stewart in support of the students of Contemporary Art in the Academic Museum (Spring 2023), Eskenazi Museum of Art, Indiana University, 2023.34

Caledonia Dance Curry (Swoon) gained attention for her large, whimsical portrait drawings on city walls. Her practice has expanded to encompass large-scale installations, floating sculptural ferries, and community healing centers. *George* reflects the ethos of her work by transforming human adversity into beauty, depicting a common man transfigured into a beaming saint-like icon with gold leaf and a radiating aurora.



Michelle Grabner (American, b. 1962). **Warm Red Gingham**, 2015. Etching on Somerset Satin White, 20 1/2 x 18 in. Gift of Ann W. King, Nancy L. McMillan, David Phillips, and Judi & Milt Stewart in support of the students of Contemporary Art in the Academic Museum (Spring 2023), Eskenazi Museum of Art, Indiana University, 2023.35

Michelle Grabner often incorporates domestic feminine elements into her work as a commentary on patriarchal social structures in and outside of the art world. Here, the titular checked gingham appears like the simple, mass-produced pattern popular for tablecloths, shirts, and summer dresses. On closer inspection, it is carefully created with fine lines etched by hand on a copper plate.



Caroline Kent (American, b. 1975). **A Poem about the Cosmos**, 2022. Color aquatint, sugarlift and spitbite aquatints with softground etching on Rives BFK paper, image: 44 x 30 in.; sheet, 50.5 x 36 in. Gift of Ann W. King, Nancy L. McMillan, David Phillips, and Judi & Milt Stewart in support of the students of Contemporary Art in the Academic Museum (Spring 2023), Eskenazi Museum of Art, Indiana University, 2023.33

Caroline Kent's recent experiments in printmaking give new depth to the compositions she is known for in her paintings. Working initially with cutouts and tape, her arrangements achieve surprising depth when translated into intaglio, especially with the relative transparencies of color inks layered above a rich, black ground. Kent's work has antecedents in Symbolism, Surrealism, and Cubism, but her glowing neon palette is unmistakably of our time.

Recent Acquisitions



Virginia Beahan

American, b. 1946

Laura McPhee

American, b. 1958

Kaihalulu Beach, Kauiki, Maui (Red Sand Beach), 1996

Edition 4/30

Color coupler print, image: 18 ³/₄ × 23 ¹/₂ in.; sheet: 20 × 24 in.

Gift of Meredith and Elsa L. McKinney, Eskenazi Museum of Art, Indiana University, 2023.13

For ten years, Virginia Beahan and Laura McPhee worked collaboratively to document human intervention in the natural world and the complicated relationship between culture and nature. In this work, a woman and child are poised on a cliff, their familiar, diminutive figures dwarfed by the grandeur of the sand and water that surrounds them.



Arnold Zimmerman

American, 1954–2001

Untitled, ca. 1992

Stoneware, 17 ³/₄ × 12 × 13 ¹/₂ in.

Gift of Ann Rosenthal, Eskenazi Museum of Art, Indiana University, 2023.45

During a career of more than four decades, the work of American ceramic artist Arnold Zimmerman ranged from monumental to diminutive and abstract to figurative. This piece from the early 1990s employs rounded, exaggerated forms and a highly textured, irregular surface to suggest the inherent growth and decay of the natural world.



Anna Walinska

American, b. England, 1906–1997

Survivors—Exodus, 1958

Oil on canvas, 60 $\frac{1}{8}$ × 84 $\frac{1}{8}$ in.

Gift of Rosina Rubín, Eskenazi Museum of Art, Indiana University, 2023.29

Beginning in the mid-1950s, Anna Walinska directly confronted the Holocaust in a series of powerful compositions dominated by black, white, and earth-toned palettes and heavily impastoed surfaces. This painting, which focuses on the plight—but also resilience—of survivors, utilizes an iconography developed previously by Jewish artists in Eastern Europe to portray the horrific aftermath of pogroms. But her reference in the title to the biblical Exodus also conveys a message of hope, or even redemption, as the survivors journey toward life in a new land.



Hannelore Baron

American, b. Germany, 1926–1987

Untitled (B81063), 1981

Box assemblage constructed of wood, glass, fabric, string, wire, ink, copper, and paper, 8 1/2 × 6 5/8 × 1 3/4 in.

Museum purchase with funds from James and Stephania McClennen, Paula W. Sunderman, Ph.D., and Brenda J. Wampler, Eskenazi Museum of Art, Indiana University, 2023.41

Hannelore Baron's signature box assemblages reflect the trauma that scarred her life. She experienced the horrors of Kristallnacht (the Night of Broken Glass, November 9–10, 1938), when Jewish businesses, homes, and synagogues throughout Germany were vandalized or destroyed, and later struggled with depression and illness. Using found materials and techniques ranging from collage to stitching, Baron created private worlds through small boxes that evoke a sense of constriction, concealment, and fragility.



Pierre Auguste Renoir

French, 1841–1919

Seated Bather (*Baigneuse assise*), ca. 1885–87, printed ca. 1895–1905

Red and white chalk counterproof on Japan paper backed with laid paper, image/sheet: 20 ¹/₈ x 15 ⁵/₈ in.

Gift of Daniel E. Klausner, Class of 1986, in honor of his parents, Jack Klausner, Class of 1958, and Linda Klausner, Class of 1959, and daughters, Taylor Alyssa Schub, Class of 2012, and Marissa Baker McMahon, Class of 2017, Eskenazi Museum of Art, Indiana University, 2023.28

When Impressionist artist Pierre Auguste Renoir met art dealer and publisher Ambroise Vollard in 1894, he began supplying Vollard with drawings and pastels to sell. The dealer also suggested a technique used by eighteenth-century French artists to make duplicates of their drawings. Using thin, moistened paper run through a printing press, drawings with loose pigment were transferred in reverse (in this case by printer Auguste Clot) onto a second sheet. While these reproductive drawings, called counterproofs, did not have as much detail as the originals, their softness often added to their appeal. This work, based on a chalk drawing from ca. 1885–87, depicts one of Renoir's favorite subjects, nude women bathing.



Pierre-Auguste Renoir

French, 1841–1919

Paysage du Midi, ca. 1895–1900

Oil on canvas, 12 ⁵/₈ × 12 ³/₁₆ in.

Gift of Daniel E. Klausner, Class of 1986, in honor of his parents, Jack Klausner, Class of 1958, and Linda Klausner, Class of 1959, and daughters, Taylor Alyssa Schub, Class of 2012, and Marissa Baker McMahon, Class of 2017, Eskenazi Museum of Art, Indiana University 2023.27

Pierre-Auguste Renoir first traveled to the south of France in 1882, stopping to visit fellow painter Paul Cézanne at the port of L'Estaque on a return trip from Algeria and Italy. He returned to the region repeatedly in the subsequent decades, painting landscapes on the Mediterranean coast and around the city of Aix-en-Provence, before moving permanently to Cagnes-sur-Mer in 1908. Loosely painted and infused with the golden sunlight of southern France, this landscape was painted *en plein air*, or outdoors, with Renoir working quickly to capture the scene in lively, varied tones.

An abstract, colorful geometric pattern composed of various shades of blue, purple, pink, orange, and green, arranged in a dense, overlapping grid of squares and rectangles. The colors are vibrant and the overall effect is a rich, textured mosaic.

FUTURE EXHIBITION PREVIEW

Samia Halaby

Centers of Energy

An abstract, colorful geometric pattern similar to the one at the top, featuring a mix of blue, purple, pink, orange, and yellow tones in a dense, overlapping arrangement of squares and rectangles.

FEBRUARY 16–JULY 9, 2023

Samia Halaby (b. 1936) is widely recognized as a pioneer in twentieth-century abstraction and computer-generated art. She is a leading scholar on Palestinian art. Born in Jerusalem in 1936 during the British Mandate of Palestine, Halaby's family fled their home city of Jaffa during the 1947–48 Palestine War and lived in Beirut, Lebanon, before settling in Cincinnati, Ohio. Halaby trained as a painter, earning her MFA at IU, then teaching painting at the university level for more than twenty years. For more than a decade, she served as an associate professor at the Yale School of Art (1972–82), and was the first woman to hold that position.

Halaby is based in New York and her work is collected worldwide; however, exhibitions of her work in Beirut, Damascus, Amman, and Dubai comprise much of her exposure in the last twenty years, a period in which she has expanded her practice to larger, more ambitious paintings and canvas-based assemblages. She was also an early practitioner of digital art, teaching herself programming languages and generating "kinetic paintings" of colorful shapes, sounds, and textures on a late 1980s Amiga computer.

Throughout the 1990s, she developed a custom PC program that can generate moving shapes with live keyboard commands. With musicians Kevin Nathaniel Hylton and Hasan Bakr, she formed the Kinetic Painting Group and performed around the United States and in the Middle East. These kinetic paintings and performances, which Halaby has archived as digital video files, have been little studied and not yet exhibited.

Samia Halaby: Centers of Energy will bring together approximately thirty-five of Halaby's paintings, prints, and drawings in the first-ever American survey of her work.

Rather than presenting a chronological development of her artistic approach to abstraction, the exhibition will examine formal and thematic relationships across bodies of work, considering simultaneously the influence of her



time spent in the Midwest, her years of teaching, and her analytic approach to generating forms, both on canvas and in computer code.

Halaby's current explorations in large-scale painting will be exhibited alongside her earliest forays into abstraction, with examples of her prolific drawing practice permeating throughout. Significantly, her kinetic paintings will be reanimated in real time to demonstrate the development of abstract forms into moving compositions of color and texture. The newly created work *Cities Peoples* will be exhibited in the museum's Time-based Media Gallery.

A version of the exhibition will also travel to the Eli and Edythe Broad Art Museum at Michigan State University. An accompanying catalogue is co-published by Hirmer Verlag.



Art and a MOVIE

This series is presented in partnership with the Eskenazi Museum of Art and the IU Cinema and is made possible in part by gifts from Marsha R. Bradford and Harold A. Dumes. The films are curated by Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper. This fall's selections focus on films about the power of change in the arts.

An Exploration of Artistic Manifestos



Cate Blanchett in *Manifesto*.



Pre-screening Gallery Talk: Manifestos in Focus

Sunday, October 8 | Noon | Martha and David Moore Prints, Drawings, and Photographs Study, Eskenazi Museum of Art, third floor

Free, but registration required as space is limited, please visit events.iu.edu/artmuseum.

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, and Sarah Carter, Art, Architecture, and Design Librarian at the Herman B Wells Library, will discuss the role of the manifesto in art movements and show texts from the fine arts collection paired with artworks by Wassily Kandinsky, Kurt Schwitters, Olga Rozanova, Wyndham Lewis, John Cage, Claes Oldenburg, and others from the museum's holdings.



Film Screening: *Manifesto*

Directed by Julian Rosefeldt | 2015 | Not rated | English | 95 min

Sunday, October 8 | 1 p.m. | IU Cinema | Free, but ticketed

For more information, please visit cinema.indiana.edu/upcoming-films/series/art-and-a-movie closer to the event date.

Based on a thirteen-channel art gallery installation, this experimental film was shot over twelve days in and around Berlin. It features the award-winning actor Cate Blanchett in thirteen different roles—from homeless man and tattooed punk to puppeteer and news anchor—each reading excerpts from twelve manifestos of various political and artistic movements, including Communism, Futurism, Dadaism, Surrealism, Suprematism, Fluxus, and Pop art. By placing the words in a contemporary context, the film breathes new life into old doctrines. Rather than being a didactic lecture, Blanchett's remarkable, chameleon-like performance combined with the film's stunning cinematography and clever settings create an elaborate intellectual and artistic exercise that is witty, thought-provoking, and poignant.

Museums Addressing Change



Scene from *White Balls on Walls*



Pre-screening Gallery Talk: DEAI in Focus

Sunday, November 12 | Noon | Martha and David Moore Prints, Drawings, and Photographs Study, Eskenazi Museum of Art, third floor

Free, but registration required as space is limited, please visit events.iu.edu/artmuseum.

Danielle Johnson, the Eskenazi Museum of Art's Director of Curatorial Affairs, will discuss the museum's own commitment to addressing issues of diversity, equity, accessibility, and inclusion (DEAI) in its staffing, programming, and collections. She will also highlight some recent acquisitions by women, LGBTQ+ artists, and artists of color.



Film Screening: *White Balls on Walls*

Directed by Sarah Vos | 2020 | Not rated | Dutch, English, German, and Sranan Tongo (with English subtitles) | 90 min.

**Sunday, November 12 | 1 p.m.
IU Cinema | Free, but ticketed**

For more information, please visit cinema.indiana.edu/upcoming-films/series/art-and-a-movie closer to the event date.

Drawing its title from a 1995 Gorilla Girls' protest over the limited number of works by women artists in the world's great art museums, this new documentary takes a cinéma vérité approach to observing a modern art museum staff's struggle to find a more socially responsive direction. Addressing in part the city of Amsterdam's mandate to have greater diversity and inclusion in the arts, the Stedelijk Museum's new director must rethink everything from the "Meet the Icons of Modern Art" signage on its entrance window to which artists it exhibits and collects. Looking from the inside out, the film not only raises serious questions about gender bias, systemic racism, and the legacy of colonialism but also reveals the museum's daily operations, including exhibition planning, storage, installation, multifaith prayer room, and meetings.





SCHEMA is made possible by philanthropy.

This issue of *Schema* was made possible in part through the generous support of Patrick and Jane Martin. 100% of the museum's annual funding for special exhibitions, educational programs, special events, and publications is provided by individuals like you, and we are grateful for your support. Thank you! To give, visit artmuseum.indiana.edu/giving, or by mailing in your donation using the envelope included in this publication's centerfold.

Contact Us

EskenaziMuseumofArt@iu.edu
(812) 855-5445
artmuseum.indiana.edu

Sign up for our email newsletter.

artmuseum.indiana.edu/news-events/newsletter

SCHEMA

Front cover: Samia Halaby (American, b. Palestine, 1936). **Red and Green Steel**, 1973. Oil on canvas, 65 7/8 x 66 1/8 x 2 3/8 in. Gift of Joseph Cantor Foundation, Eskenazi Museum of Art, Indiana University, 82.38.1

Back cover: Harold Cousins (American, 1916–1992). **La Reine**, 1952. Welded steel and brass on wood base, 15 1/2 x 18 1/4 x 9 1/2 in. Museum purchase with funds from Dr. William and Karen Armstrong, Gregg and Judy Summerville, and Richard and Diane Woosnam, Eskenazi Museum of Art, Indiana University, 2016.70



@EskenaziMuseum