

SCHEMA



ISSUE 9 | FALL 2021

MAGAZINE OF THE
ESKENAZI MUSEUM OF ART
AT INDIANA UNIVERSITY





Dear Friends,

As we slowly move past the pandemic and a return to normal activities on campus, I am excited to share our plans for re-engaging with our students and community this fall. Our staff continues to plan an exciting array of exhibitions and programming that balances a mix of both in-person and remote opportunities.

In May we opened *The Art of the Character: Highlights from the Glenn Close Costume Collection*, which we will re-activate this fall just as students are returning to campus. A joint collaboration with the Sage Fashion Collection at the Eskenazi School of Art, Architecture + Design, the exhibition has already exceeded expectations, with more than one thousand guests visiting the museum on opening weekend alone.

Our partnerships on exhibitions continue with *Albrecht Dürer: Apocalypse and Other Masterworks from Indiana University Collections*, the first-ever show to survey the university's impressive holdings by this important and perennially popular Old Master. Featuring works from our collection and that of IU's recently renovated Lilly Library, the exhibition offers valuable insight into the work of an artist whose powerful influence and legacy have endured.

The museum's groundbreaking art therapy program launched a new initiative that facilitates stress relief and team building for the many veterans in our community. In conjunction with IU's Center for Rural Engagement, we continue to develop wellness programs that demonstrate the healing power of art.

During the pandemic, we developed a visiting artists series, which will continue this fall in a hybrid remote/in-person format. And, over the past year the development of digital projects continued. This fall will see the successful launch of two such projects: A Space of Their Own, the database dedicated to research on women artists, and a Progressive Web App, which will offer pathways for engagement with works in the gallery, both in-person and remotely.

The challenges of the past year and a half have been daunting, but I continue to be grateful for the museum's amazing staff, whose resilience and adaptability are admirable. I look forward to sharing more with you, as we activate our strategic plans around diversity, equity, access, and inclusion as well as our continued commitment to teaching, collecting, and exhibiting works of art.

Thank you and kind regards,

David

David A. Brenneman
Wilma E. Kelley Director

The Art of the Character: Highlights from the Glenn Close Costume Collection features costumes from the acclaimed actor's many films, including this Dragon dress from *101 Dalmatians*.



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Albrecht Dürer (German, 1471–1528). **Knight, Death, and the Devil**, 1513.
Engraving on paper, 9 3/8 x 7 5/16 in. Eskenazi Museum of Art, Indiana University, 76.107



Supporting Veterans

In 2019, Todd Burkhardt and other staff from the IU Center for Rural Engagement came to the Eskenazi Museum of Art for a wellness workshop focused on stress relief and team building that was hosted by the museum's art therapist, Lauren Daugherty. Subsequently, Todd, an army veteran, began reflecting on the benefits of such programs for the state of Indiana, which ranks sixteenth in the nation for the size of its veteran population. With most arts-based programming located in the Indianapolis metropolitan area, veterans in rural communities are often not exposed to the arts as a way to improve their quality of life. Recognizing the need for programming that engages that community, Lauren and Todd began working together to create a program that would bring the healing power of the arts to veterans who need it most.

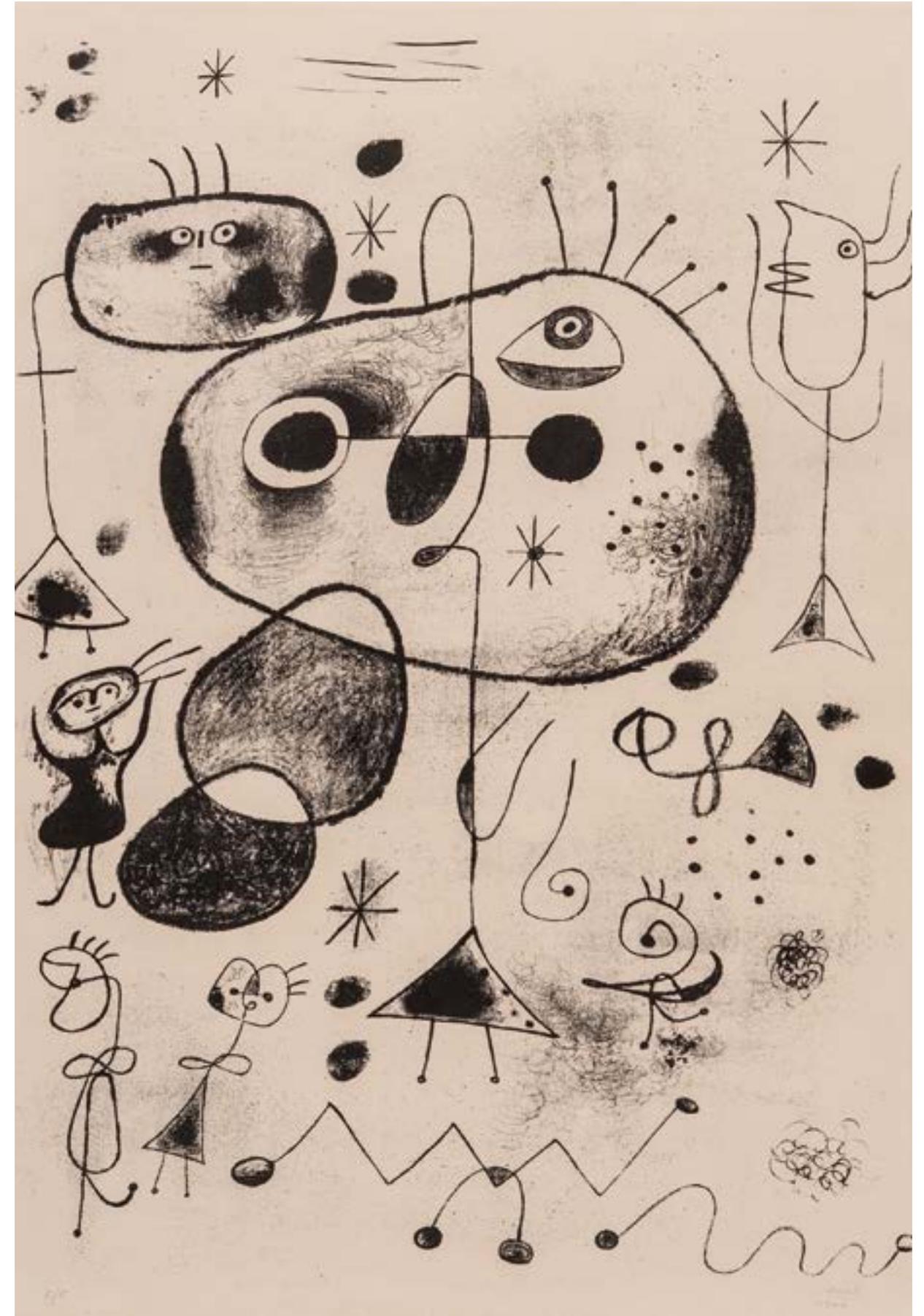
In February 2021, the pilot program Creative Arts for Vets was launched with ten veterans from Rush and Scott counties who participated in an eight-week art therapy group. Participants were mailed a supply kit, including images of artworks from the museum's collection, which they used during weekly virtually gatherings to make their own works of art and engage in discussion. Using a hybrid format, some veterans participated from their homes, while others without reliable internet access engaged from an alternate location thanks to generous support from the Elks Lodge in Rushville. Regardless of location, participants reported a decrease in isolation and an increase in their ability to identify, understand, and regulate emotions effectively.

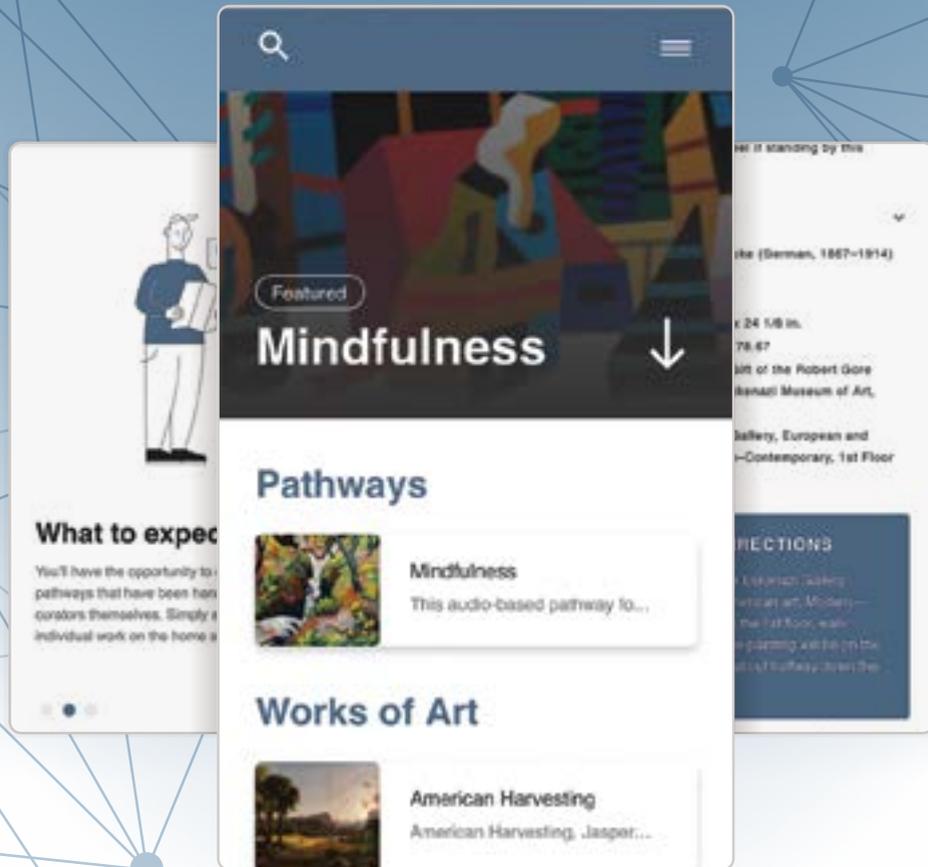
Creative Arts for Vets will continue with programming this fall, and participant feedback will guide program improvements. Changes may focus on extended time for art-making, in-person events, and exercises that promote team building and physical activity. We are thrilled to be able to continue this partnership with IU's Center for Rural Engagement, and are honored to serve those who have served their country.

If you are interested in learning more or would like to help support our education programming, please contact Heidi Davis-Soylu, Patricia and Joel Meier Chair of Education, at hdavis2@iu.edu.

Left, from top to bottom: Todd Burkhardt, Director of Campus Partnerships, IU Center for Rural Engagement. Lauren Daugherty, Arts-based Wellness Manager, IU Eskenazi Museum of Art. An original artwork created in the museum's pilot project Creative Arts for Vets.

Opposite: Joan Miró (Spanish, 1893–1983). **Untitled**, 1939. Lithograph on paper, Sheet: 27 ½ x 20 ¾ in. Museum purchase with funds from the Hope Fund, Eskenazi Museum of Art, Indiana University, 48.3



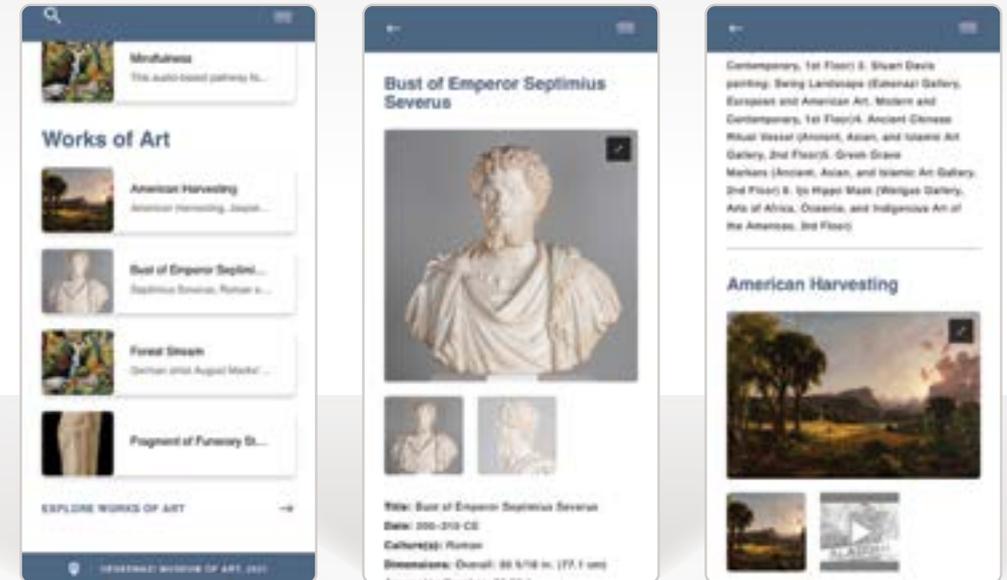


Introducing the new Eskenazi Museum of Art Web App

Thanks to funding from the **A. W. Clowes Charitable Foundation**, the Eskenazi Museum of Art has developed a digital tool that will help visitors make deeper connections between works of art across diverse cultures, time periods, and media. Launched this summer, the Eskenazi Museum of Art Web App will guide guests through the museum's wide-ranging collection using carefully conceived pathways, content, and activities.

What is it?

A mobile phone-optimized website, the app allows visitors to use their own devices either in the museum or from home. Visitors can explore artworks on view in the galleries through related themes and topics that are explored via "pathways." Each work of art in a pathway is accompanied by a variety of media, including images, videos, audio, or text, to supplement information provided in wall labels.



Screen shots showing the newly developed Eskenazi Museum of Art App, released summer 2021

The pathways offer opportunities for self-paced, deeper dives into themes and individual works of art. For example, the "Mindfulness" pathway guides guests to a series of artworks throughout the museum's galleries using audio files that provide moments for mindful observation and reflection. Another pathway, "Clothing and Adornment," asks visitors to explore clothing, jewelry, or hairstyles represented in selected works and prompts consideration of how style and dress demonstrate cultural values, beauty standards, or power and influence. Both pathways encourage guests to make connections between galleries and cultures that are not typically displayed together or in conversation with one another.

Relevant, timely content

Unlike the museum's Collections Online portal, which will eventually contain digitized records of every work in the museum's permanent collection, the progressive web app will contain artwork currently on view in the galleries. It is also designed to support loaned works of art and special exhibitions, so pathways can be added or modified to include works on temporary view.

The web app also offers increased accessibility. A "sensory-friendly guide to

the museum" will help neurodiverse guests prepare for a museum visit with a step-by-step look at what they will experience as well as the accommodations available for all guests throughout the building. This allows visitors not only to plan ahead but also to possess an in-hand resource on their own phone or tablet during their visit.

More to come

This digital tool will continue to grow as new content is added periodically. Future planned content includes a behind-the-scenes look at the museum's conservation work as well as engagement with works of art that explore current events and topics in a way that is not always possible in a long-term gallery installation.

We are grateful to the A. W. Clowes Charitable Foundation for their generous support of this project.



Try the app!

Scan this QR code with your phone's camera and click the link to start exploring!

A SPACE OF THEIR OWN

MAKING SPACE FOR WOMEN ARTISTS



In 2006, Jane Fortune saw a painting in desperate need of restoration at the Museo di San Marco in Florence.

Hanging alongside works by Fra Angelico and Domenico Ghirlandaio, *Lamentation with Saints* was then one of just three works known to have been painted by Plautilla Nelli, a sixteenth-century nun at the Dominican convent of Saint Catherine of Siena. Fortune, an Indiana-born philanthropist living in Florence, funded its conservation, and Nelli's revitalized masterwork is now on view in the large refectory at San Marco.

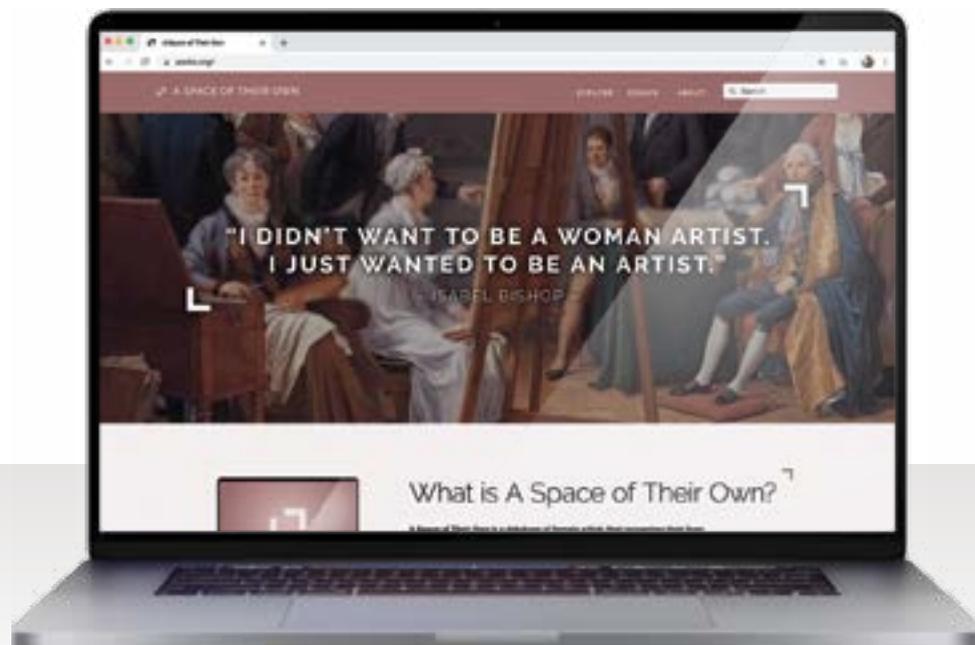
The conservation of this painting by a little-known Florentine woman artist inspired

Fortune to establish Advancing Women Artists, a nonprofit that identified, restored, and exhibited works by Renaissance women artists. Fortune's mission was to conserve and elevate these works, with the hope that they would find a dedicated exhibition space where they could be better appreciated and understood.

Project inception

In 2019, the Eskenazi Museum of Art received a transformative estate gift from Fortune that included sixty-one works of art and the establishment of the Jane Fortune

Above: Attributed to Lavinia Fontana (Italian, 1552–1614). **Holy Family with Infant St. John**, ca. 1600. Oil on copper, 7¹/₈ × 5³/₄ in. Gift of Dr. Jane Fortune, Eskenazi Museum of Art, Indiana University, 2019.3



Fund for Virtual Advancement of Women Artists. Through Fortune's vision and generosity, this funding supports A Space of Their Own, a groundbreaking digital research initiative that launches this fall.

A Space of Their Own is the fulfillment and continuation of Fortune's ambitions on a digital platform. A comprehensive online resource that documents the lives and careers of historical and contemporary women artists, the database will be fully integrated into the museum's website and Collections Online. It will feature thoroughly researched records about these important and often overlooked women artists, with details about their training, careers, important works, and circles of influence.

Fall 2021 site launch

The original launch will focus on women painters, printmakers, and sculptors who were active in Europe and the United States between the sixteenth and nineteenth centuries. Its chronological and geographic focus on early modern Europe and the United States reflects Fortune's own research interests, as well as those of Dr. Adelheid Gealt, Director Emerita of the Eskenazi Museum, who oversaw the

project in its early stages. In the years ahead, A Space of Their Own will be led by Dr. Galina Olmsted, Assistant Curator of European and American Art at the museum, and it will grow to include records about women artists working across centuries and continents.

Future growth

In time, A Space of Their Own will become the single largest online repository of scholarly research about women artists. Each record will be thoroughly researched, illustrated with images from public collections around the world, and supplemented by up-to-date bibliographies, offering a starting point for further investigation. However, A Space of Their Own will not simply be another online resource for art historians. Its structure is user-friendly and layered to encourage browsing by non-academic audiences. Like a museum, it will be a destination for researchers with a question in mind, but also a space for exploration and discovery. It will be an online refuge for those who want to see beautiful art and to learn more about the women who made it.

Our strategy for the expansion of this resource is ambitious: Ultimately, A Space of Their Own will include a record for every known woman artist in our collection. And each work by a woman artist that enters the Eskenazi Museum of Art, either as an acquisition or as a loan, will have a corresponding record in A Space of Their Own. In this way, the database will function as a record of our collection, exhibition practices, and values.

Expanding content through collaborative contributions

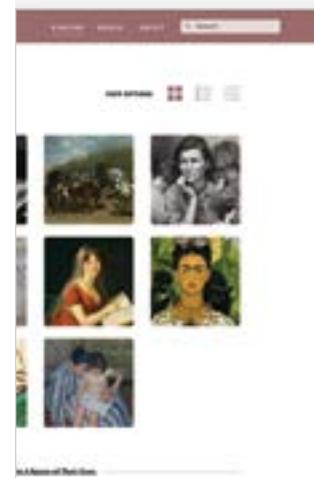
Visitors to A Space of Their Own will learn about artists via biographies, circles of influence and training, and timelines, which lend context to their artistic output. In addition to these individual records, featured essays will create opportunities to take a deep dive into particular artists, a genre, a theme, or a moment in art history. Dr. Gealt has authored a series of essays that tap into the breadth of women artists who will be featured in the database at its launch. In the years ahead, we will invite essay submissions from outside scholars conducting new and exciting research on women artists. By inviting collaboration, A Space of Their Own will grow not just in its content but in its reach, as art historians and institutions share their research and collections with us.

It should come as no surprise that the biases and obstacles faced by artists like

Plautilla Nelli in the sixteenth century continue in the art world today. In the United States, museum collections remain overwhelming male and overwhelmingly white. Just 11 percent of acquisitions at the top twenty-five art museums in the United States over the past decade were of work made by women. Contemporary women artists remain drastically underrepresented and undervalued on the market. Only 14 percent of living artists represented by galleries in the United States, Canada, and Europe are women, and there are no women in the top 0.03 percent of the auction market, which accounts for 41 percent of total profits.

Institutional change is slow because the wheels go where the grooves are. At the museum, we are actively looking for new wheels, we are acquiring works of art by artists from underrepresented groups, and expanding our exhibition and programming efforts to be more inclusive of diverse perspectives. A Space of Their Own creates new grooves, a reimagining of the way that we incorporate those new perspectives into the structure of the work we do at the Eskenazi Museum of Art.

We are grateful to the late Jane Fortune for her generosity in making this important project possible. 



DONOR SPOTLIGHT

Linda Watson



Through her words and deeds, Linda exemplifies the qualities of compassion, generosity, and forward-thinking that have made her an extraordinary advocate and friend of the IU Eskenazi Museum of Art. As a member of the museum's National Advisory Board, she has advocated and advanced our contemporary art and technology efforts—initiatives that proved to be essential in remaining accessible to our Indiana University students and community members during the COVID-19 pandemic.

Linda's journey to be a champion of IU began when she first stepped onto Bloomington's campus. In between long hours of studying to finish her undergraduate degree at IU's Kelley School of Business (in just three and a half years), Linda found time to be an active member of a sorority and to cheer on Hoosier athletics. With an accounting degree in hand, she set off on an impressive career with Ernst & Young where she eventually became partner. While working at Ernst & Young, Linda earned the opportunity to work at multiple offices, including those in Chicago, New York, and London. During that time, she visited the world-class museums in those cities, laying the foundation of her incredible journey and support of the IU Eskenazi Museum of Art in the years to come.

Although Linda has always been a proud Hoosier, her connection to the university was reignited when her son, Greg, attended IU. Rediscovering the university's beauty and breadth, she decided to find ways to help. Over the years, Linda has been influential across a variety of areas on campus, including service on the Indiana University Foundation's Board of Directors, Women's Philanthropy Leadership Council,

Women's Colloquium Steering Committee, and the museum's National Advisory Board.

Linda's involvement on the National Advisory Board was inspired by the museum's impressive collection as well as its ability to introduce art to university students. Her appreciation for the arts and extensive business experience make her an outstanding champion for our contemporary art and technology efforts.

Her interest in contemporary art stems from her belief that art, exhibitions, and programming are crucial to students' university experience, and their exposure to the IU Eskenazi Museum of Art can serve as a catalyst for a lifelong appreciation of the arts. Linda also sees the museum's programming and exhibitions as vehicles for becoming a more diverse, equitable, accessible, and inclusive institution. Uplifting contemporary art allows the museum to showcase more women artists, artists of color, and other artists who have been historically underrepresented.

Because of this interest and belief, Linda stepped forward to help fund the inaugural Curator of Contemporary Art position, occupied by Elliot Reichert. As David Brenneman, the museum's Wilma E. Kelley Director, remarked, "Contemporary art plays an important role in connecting people with art, and this curatorial area illustrates our commitment to leadership among university teaching museums."

An advocate for technology initiatives at the museum, Linda also has generously supported the Manager of Museum Technology position, which is held by Cassi Tucker. Technology underpins our efforts to reach audiences that otherwise may not have access to the museum. This especially rang true when the museum pivoted entirely to virtual engagement during the COVID-19 pandemic. Whether it was Collections Online, an online portal of object records, or virtual Artist Talks and events, visitors were welcomed to our online museum. These opportunities enabled people across the state of Indiana and the nation to experience and learn something new during a time when so many people needed something to look forward to!

Regarding Cassi's impact on the museum, Mariah Keller, Director of Creative



The museum's technology-equipped spaces and contemporary art collection offer IU students unparalleled opportunities for learning and engagement.

Services, expressed gratitude for Linda's support saying, "Our Manager of Museum Technology's work has secured our place as a leading and innovative teaching museum, allowing us to increase our reach and engage new audiences."

Linda Watson embodies what it means to avidly contribute time, talent, and treasure to Indiana University and the Eskenazi Museum of Art. Through her volunteerism and philanthropic efforts, she has been instrumental in shaping the short- and long-term goals and success of the university's prominent teaching museum. The museum is appreciative to have the support of Linda and her husband, Joe Moravy. When asked what has motivated her generosity over the years, Linda shared, "I think I have always understood the power and impact of philanthropy, and when I was young I benefited from others' philanthropic efforts. So, when I came to a point in my life where I could step up and help a university and its causes I care so much about, I was excited and ready."

Recent Acquisitions

Central Eurasia

Baluch Salt Bag (*Wadden*), 20th century

Wool with cowry shells

Gift of Verne and Paula Trinoskey,
Eskenazi Museum of Art, Indiana University, 2021.33

A gift of fifty-one Baluch textiles, including this Baluch salt bag, both strengthens our collection and diversifies our holdings by adding significant works by a nomadic people of the Eurasian steppe lands. The Baluchi, who lived on both sides of the Iran-Afghanistan border, created textiles that were both functional and beautiful. The donors of these amazing works, Verne and Paula Trinoskey, began acquiring objects in 1978 when Verne bought his first Baluch saddle bags, and Paula's interest quickly followed. Since then, on trips to Central Asia, Turkey, and Western China, their passion has expanded to other cultures, including Turkmen, Qaraqalpaq, and other Central Asian tribal arts. Both educators and scientists, the Trinoskeys have held seminars and talks to introduce others to the intricacies of design and construction evident in these items, which are an essential part of a disappearing nomadic culture.

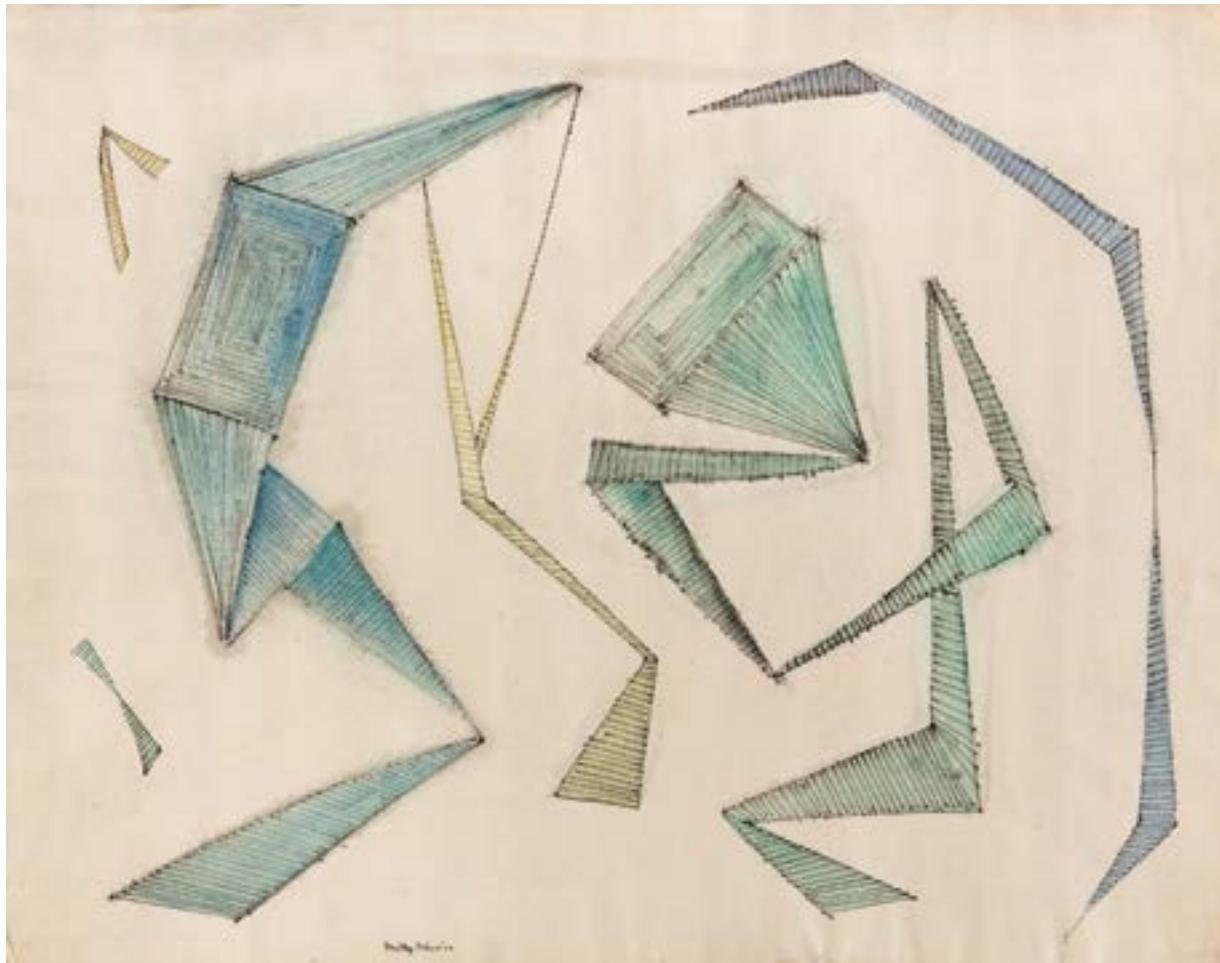


Dorothy Dehner (American, 1901–1994)

Danse Chinoise (Chinese Dance), 1950

Black ink and watercolor on paper, sheet: 17 ⁷/₈ x 22 ¹¹/₁₆ in.

Gift of the Dehner Foundation,
Eskenazi Museum of Art, Indiana University, 2021.93



Like many talented women artists of her generation, the Abstract Expressionist Dorothy Dehner was largely overshadowed by her more well-known artist-spouse. It was not until she left her first husband, David Smith, in 1950 that Dehner began to realize her full potential as a modernist sculptor and painter. While some of the works from this period reflect the anguish of an abusive relationship, others like this drawing suggest a flight- or dance-like abandon. This recent gift from the artist's estate also includes a print from the 1950s and a drawing from 1975.



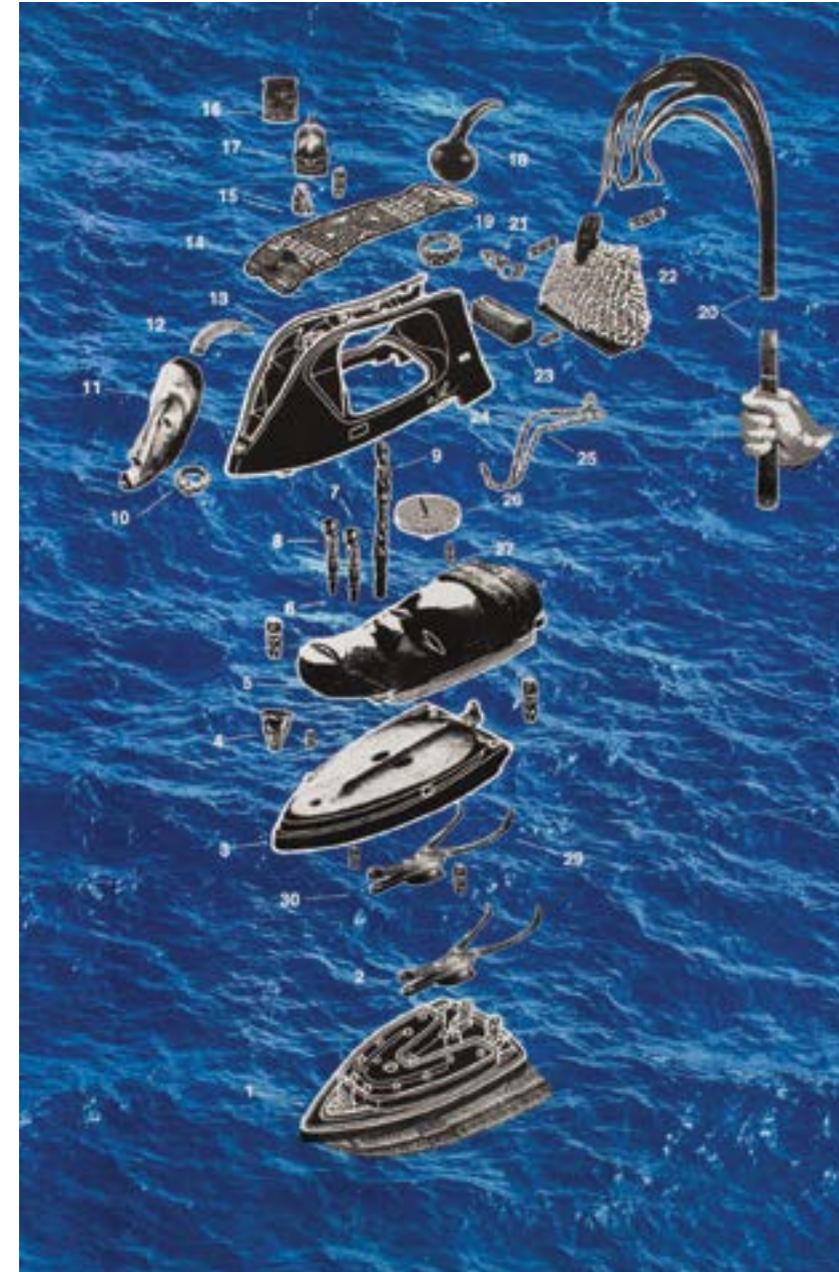
Willie Cole (American, b. 1955)

Jane from *Five Beauties Rising Suite*, 2012

Intaglio and relief print, 63 ¹/₂ x 22 ¹/₂ in.

Museum purchase with funds from the Elisabeth P. Myers Art Acquisition Endowment and the Wiggins Family African American Art Acquisition Endowment, Eskenazi Museum of Art, Indiana University, 2021.98

Willie Cole is best known for gathering ordinary domestic objects such as clothes irons, hairdryers, bicycle parts, lawn jockeys, and other discarded materials and transforming them into imaginative and powerful works of art. In *Jane*, Cole creates the image of a full-sized ironing board with deep, inky impressions on the surface of the paper. From the *Five Beauties Rising* suite, this work evokes the architecture of a slave ship, with its internal timbers and pointed top resembling its prow. At the same time, the life-size scale of the work and the simple, typeset label "JANE" at its foot implies a human woman. This ambiguity reflects the questions of personhood and identity that arise from the legacies of slavery and forced migration.



Between Body & Soul

1. Sole plate
2. Antelope mask, Ijo people, Niger River Delta
3. Lego mask, Lega people, Democratic Republic of Congo
4. Bando mask, Sande society, Mende people, Sierra Leone
5. Idulele akpo mask, Ibibio people, Akwa Ibom State Nigeria
6. Female ancestral figure, Luba people, Congo
7. Female ancestral figure, Luba people, Congo
8. Female ancestral figure, Luba people, Congo
9. Colonial staff, Banié people, Ivory Coast
10. Bracelet, Swahili people, Kenya
11. Ngi mask, Fang people, North Gabon
12. Carved Ivory tank, Democratic Republic of Congo
13. Plastic Steam Iron Body
14. Plank mask, Bwa people, Burkina Faso
15. Seated Mother and child, Yoruba People, Nigeria
16. Divination bowl, Yoruba People, Nigeria
17. Soveri mask, Bondo Society, Liberia
18. Calabash guard, Cameroon, West Africa
19. Beaded bracelet, Zulu people, South Africa
20. Car of Nine Tails Whip, American
21. Shackles, American
22. Ibeje, Yoruba people, Nigeria
23. Wooden box, Dogon people, Mali
24. Leg chain, American
25. Leg chain, American
26. Bobo mask, Bwa people, Burkina Faso
27. Reliquary guardian figure, Fang people, North Gabon
28. Antelope mask, Ijo people, Niger River Delta
29. Antelope mask, Ijo people, Niger River Delta

Willie Cole (American, b. 1955)

Between Body and Sole, 2019

Color lithograph on paper, 39 9/16 × 13 in.

Museum purchase with funds from the Estate of Herman B Wells via the Joseph Granville and Anna Bernice Wells Memorial Fund, Eskenazi Museum of Art, Indiana University, 2020.50 A-C

Cole frequently deploys the motif of a clothes iron to symbolize the branding and transportation of enslaved people across the Atlantic, sometimes using the iron itself to burn the icon into a surface. In *Between Body and Sole*, a technical image of a disassembled iron contrasts with an arrangement of masks, carved ivories, reliquaries, and other

traditional African objects. Both arrays float above the crisp, blue waves of an ocean, while a third panel offers a written key to the diagrams. The work implies the immensity of the spiritual and cultural cargo carried by enslaved people as they were abducted and brought to the Americas, countering the notion of slaves as merely laborers and property.

THROUGH NOVEMBER 15, 2021

FEATURED EXHIBITION GALLERY,
HENRY RADFORD HOPE WING, FIRST FLOOR, NORTH



THE ART OF THE CHARACTER

HIGHLIGHTS FROM THE GLENN CLOSE COSTUME COLLECTION

Generous support for the exhibition and catalogue was provided in part by the Indiana University Foundation's Well House Society and Women's Philanthropy Leadership Council, the Office of the Bicentennial at Indiana University, the Pressman Family, Dale Ellen Leff, and Kimberly and John Simpson.

In 2017, eight-time Academy Award-nominated and three-time Emmy- and Tony-winning actress Glenn Close donated her collection of more than 800 pieces and other items to the Eskenazi School of Art, Architecture + Design. Through a selection of costumes from the collection, the exhibition explores the art of developing a character with a focus on the creativity and skills of the designers and makers, as well as the collaborative process between Close and the artists who help bring her characters to life. Featuring the work of award-winning costume designers—including Anthony Powell (*101 and 102 Dalmatians*), Ann Roth (*The Stepford Wives*), and James Acheson (*Dangerous Liaisons*)—the exhibition includes clothing and accessories that Close carefully collected from the beginning of her career. It also showcases the artistry and handcraft of makers such as Barbara Matera and Katherine Marshall.

A fully illustrated exhibition catalogue, published by Scala Arts Publishers, accompanies the exhibition and is available for purchase in the Luzetta and Del Newkirk Café and Gift Shop, along with other original products such as notebooks, tote bags, and postcards.

The Art of the Character: Highlights from the Glenn Close Costume Collection is presented in partnership with the Sage Fashion Collection in the Eskenazi School of Art, Architecture + Design. The exhibition is co-curated by Kelly Richardson, Curator of the Sage Fashion Collection, and Galina Olmsted, Assistant Curator of European and American art at the Eskenazi Museum of Art.

MAKE YOUR RESERVATION

In order to maintain social distancing, a limited number of guests will be admitted to *The Art of the Character: Highlights from the Glenn Close Costume Collection* at a time. We strongly encourage advance reservations for this special exhibition to minimize possible wait times, as walk-in availability may be limited.

All other galleries will remain open to the public without need for reservations. Questions about reservations for *The Art of the Character* should be sent to museumhelp@iu.edu.

Photo: Brigitte Lacombe



Albrecht Dürer

APOCALYPSE AND OTHER MASTERWORKS
FROM INDIANA UNIVERSITY COLLECTIONS

Albrecht Dürer: Apocalypse and Other Masterworks from Indiana University Collections is the first-ever exhibition to survey the university's impressive holdings by an enduring Old Master. Drawing on the collections of both the Eskenazi Museum of Art and the Lilly Library, the exhibition features engravings, woodcuts, and an etching spanning the length of Dürer's career, as well as early printed books illustrated and, in one case, authored by the artist. A small but revealing choice of works by sixteenth-century copyists and imitators rounds out this selection, affording additional insights into Dürer's powerful influence and legacy.

Curated by the museum's Fess Graduate Assistant Leah Marie Chizek under the mentorship of Nanette Esseck Brewer, Lucienne M. Glaubinger Curator of Works on Paper. The exhibition is supported in part by the Anthony J. and Rhonda L. Moravec Museum of Art Endowment.



— — — — THROUGH DECEMBER 19, 2021 — — — —

OPENING AUGUST 23, 2021

THE LIVING NEED **LIGHT** THE DEAD NEED **MUSIC**

TIME-BASED MEDIA GALLERY, THIRD FLOOR

The Living Need Light, the Dead Need Music delves into the paradox of life and death in a short film concerning the ritual funerary celebrations that take place in Ho Chi Minh City and throughout Southeast Asia. The festivities resemble a New Orleans jazz funeral, complete with a uniformed marching band, but also a sword-swallowing, fire-breathing dancer who leads the way through crowded city streets teeming with music and performers. The artwork collages documentary footage of actual funeral processions and re-enactments, moving between solemn poetics to bombastic celebration and then on to a queer, uneasy silence. It captures the superstitious nature of ritual in the richly colored, high-definition aesthetics of today's most popular music videos.

Upcoming Exhibitions

Swing Landscape: Stuart Davis and the Modernist Mural

February 5–May 22, 2022

The exhibition will offer a comprehensive examination of Stuart Davis's modern masterpiece, presenting new research into *Swing Landscape's* aesthetic, political, and social significance; situating it within the broader context of abstract murals in the Depression era; and offering new insights into its rejection from the Williamsburg Housing Project. It is accompanied by a major catalogue, published by Yale University Press.

Curated by Jenny McComas, Curator of European and American Art, Eskenazi Museum of Art

The exhibition is supported by Indiana University's New Frontiers in the Arts & Humanities Program, the Art Dealers Association of America Foundation, the Wyeth Foundation for American Art, the Terra Foundation for American Art, Susan Thrasher, David Jacobs, Ann Sanderson, and Paula Sunderman.



Above: Stuart Davis (American, 1892–1964). *Swing Landscape*, 1938. Oil on canvas, 86 3/4 × 173 1/8 in. Allocated by the U.S. Government, Commissioned through the New Deal Art Projects, Eskenazi Museum of Art, Indiana University, 42.1

Stuart Davis in his studio, 1939. |





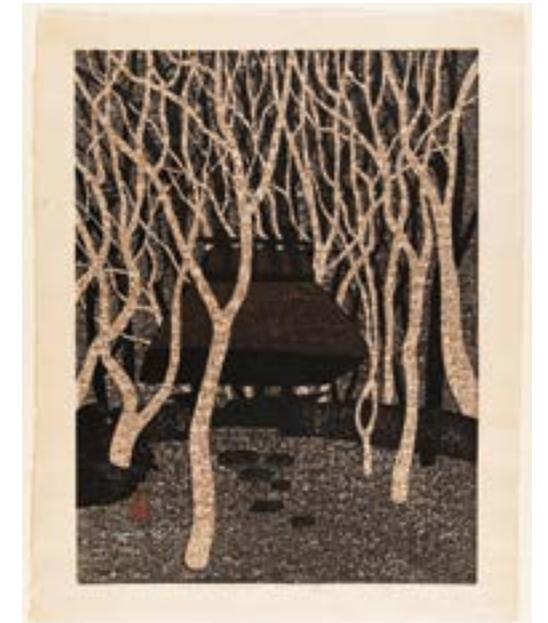
Saitō Kiyoshi: Master of Design

March 3–August 7, 2022

Saitō Kiyoshi's (1907–1997) keen sense of design, superb technique and engagement with an appealing variety of themes made him one of the best known and most popular Japanese print artists of the twentieth century. The exhibition will focus on prints Saitō created in the 1950s and '60s, arguably the most vibrant period of his career, and includes several rare, early designs.

Curated at the Eskenazi Museum of Art by Judith Stubbs, Pamela Buell
Curator of Asian Art.

A fully illustrated exhibition catalogue, published by Scala Arts Publishers and the John and Mable Ringling Museum of Art, will accompany the exhibition.



Above, Left: Saitō Kiyoshi (Japanese, 1907–1997). **Bunraku Puppet**, ca. 1960. Color woodblock print on paper, 14 1/4 × 8 3/8 in. Bequest of Herman B Wells, Eskenazi Museum of Art, Indiana University, 2002.49

Above, Right: Saitō Kiyoshi (Japanese, 1907–1997). **Saga Kyoto**, 1966. Color woodblock print on paper, 23 3/4 × 17 3/4 in. Transfer from the Indiana University Campus Art Collection to Indiana University Art Museum, Gift of Robert R. Sturgeon, Eskenazi Museum of Art, Indiana University, 2004.18

Opposite: Saitō Kiyoshi in his studio, ca. 1960.

Visiting Artist Series

This student-hosted series will be presented both in-person in the Patrick and Jane Martin Commons at the Kimberly and John Simpson Center for Education, 2nd floor, as well as virtually, by Zoom. Space is limited in the Commons and is available on a first-come, first-served basis. Visit the museum's website to register for a Zoom link.



Samuel Levi Jones

September 2 | 7 p.m.

Samuel Levi Jones was born and raised in Marion, Indiana. Trained as a photographer and multidisciplinary artist, he earned a BA in communication studies from Taylor University and a BFA from Herron School of Art and Design in 2009 and his MFA in studio art from Mills College in 2012. His work is informed by historical source material and early modes of representation in documentary practice. Jones explores the framing of power structures and struggles between exclusion and equality by desecrating historical material, then re-imagining new works. In this artist talk, Jones will discuss his artistic practice, which confronts social injustice and challenges perceptions of authority, exclusion, and equality.

VISITING ARTIST TALK

zakkiyyah najeedah dumas o'neal



October 7 | 7 p.m.

zakkiyyah najeedah dumas o'neal is a Chicago-based visual artist, educator, and independent curator. Her work often concerns personal and social histories related to family legacy, queerness, community making, and interiority. O'Neal's practice borrows from visual traditions such as social portraiture, video assemblage, and vernacular found family sourced materials. She is also a co-founder of CBIM (Concerned Black Image Makers), a collective-driven project that prioritizes shared experiences and concerns by lens-based artists of the Black diaspora. In this artist talk, she will discuss her artistic practice, which prioritizes queer social relations, Black women's identity formation, family, social architectures, and the desire for connectedness.



Art and a MOVIE

These programs are presented in partnership with the Eskenazi Museum of Art and IU Cinema and are made possible in part by gifts from Marsha R. Bradford and Harold A. Dumes. Due to the evolving response to the coronavirus pandemic, one of the screenings and discussions will be in person and the other will be virtual. The films are curated by Nan Brewer, Lucienne M. Glaubinger Curator of Works on Paper, with support from IU Cinema and the Art and a Movie Film Series Fund.

DOUBLE FEATURE: FOCUS ON SURREALISM

Capturing Lee Miller

Directed by Teresa Griffiths (2020)

Not rated: Contains mature content, including nudity and disturbing scenes | English | 60 min.



Pre-screening Gallery Talk (in person): Focus on Lee Miller

Sunday, September 12, noon | Sidney and Lois Eskenazi Museum of Art

Lauren Richman, the Eskenazi Museum of Art's Assistant Curator of Photography, will discuss three works by the photographer Lee Miller from her Surrealist period in the 1930s and '40s. These works are part of a focus exhibition, *Women and the Surrealist Movement*, on view through September 26, 2021, Sidney and Lois Eskenazi Gallery, first floor.

Register in advance on the museum's website; space is limited.



Feature Screening

Sunday, September 12,
1 p.m. | IU Cinema (in person)

Free, but ticketed. For more information, visit cinema.indiana.edu/upcoming-films/series/art-and-a-movie.

Lee Miller was one of the most iconic women photographers of her generation. She started her career as a fashion model and sitter for Surrealist artists, including her mentor, collaborator, and lover Man Ray. However, not content to be placed on a pedestal, she took up the camera herself, first as a Surrealist artist and then as a fearless war correspondent documenting the events and atrocities of World War II and the Holocaust. This new documentary reveals the personal toll of her unconventional lifestyle.

Lee Miller (American, 1907–1977).
Portrait of Space, 1937, printed 1987.
Gelatin silver print, image: 11 5/8 x 10 3/4 in.,
sheet: 15 3/4 x 11 7/8 in. Eskenazi Museum
of Art, Indiana University, 2011.13



The **Blood of a Poet** (Le Sang d'un Poète)

Directed by Jean Cocteau (1930)

Not rated: Contains depictions of suicide and violence against children | French (with English subtitles) | 50 min.



Feature Screening

Sunday, September 12, immediately following the screening of *Capturing Lee Miller*. No late admittance to this Double Feature Screening. | IU Cinema (in person)

Free, but ticketed. For more information, visit cinema.indiana.edu/upcoming-films/series/art-and-a-movie.

A showing of the groundbreaking, avant-garde film *The Blood of a Poet* will immediately follow the documentary. French writer, artist, and filmmaker Jean Cocteau's surrealistic exploration of the relationship between art and dreams features four sections, including several with Lee Miller as a classical statue (her only acting role).



When We **Gather**

Directed by Codie Elaine Oliver (2021) | Not Rated | English | 6 min.

— AND —

When We Gather **Together**

Directed by Gabi Madsen, 2021 | Not Rated | English | 35 min.



Virtual Screenings

Tuesday, December 7, 7 p.m.

More details, including how to access the event, will be provided closer to the screening date on IU Cinema's Virtual Screening Room page: <https://cinema.indiana.edu/upcoming-films/series/iu-cinema-virtual-screening-room>.

When We Gather is a six-minute art film that celebrates the women who have played an elemental role in the progress of the United States, and it offers a call to create a path forward for the

leaders of the future. Conceived by renowned Cuban American artist María Magdalena Campos-Pons—in collaboration with LaTasha N. Nevada Diggs and Okwui Okpokwasili—it features the choreographed circular movements and gestures of diverse traditions. Evoking storms, spirals, and ancestral energy, the performance is accompanied by a soundscape incorporating lyrics and a poem written by Diggs. *When We Gather* was originally inspired by the election of the country's first female vice president. It was performed during the pandemic by seven artists in separate studios and outdoor spaces in Brooklyn, Houston, Boston, and Nashville, a process contextualized in the accompanying documentary.

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will introduce the films and discuss a print by Magdalena Campos-Pons in the museum's collection.



Special Program

Q&A with Artist María Magdalena Campos-Pons

Immediately following the screenings of *When We Gather* and *When We Gather Together*, Anke Birkenmaier, IU Professor of Spanish and Portuguese, will lead a virtual discussion with Nashville-based multimedia artist María Magdalena Campos-Pons.



María Magdalena Campos-Pons (Cuban, born 1959). **Are Those Pearls or Tears, My Beloved One**, 2008. Etching, aquatint, and drypoint on paper, image/plate: 23 3/4 x 17 3/4 in., sheet: 30 7/8 x 22 7/16 in. Gift of Dr. Jane Fortune, Eskenazi Museum of Art, Indiana University, 2019.13

We're Open!

Beginning August 23, the Eskenazi Museum of Art is back to its pre-pandemic hours.

ADJUSTED HOURS		Galleries	Café
	Monday	Closed	8 a.m. – 5 p.m.
	Tuesday	10 a.m. – 5 p.m.	8 a.m. – 5 p.m.
	Wednesday	10 a.m. – 5 p.m.	8 a.m. – 5 p.m.
	Thursday	10 a.m. – 5 p.m.	8 a.m. – 5 p.m.
	Friday	10 a.m. – 5 p.m.	8 a.m. – 5 p.m.
	Saturday	Noon – 7 p.m.	Noon – 7 p.m.
	Sunday	Noon – 5 p.m.	Noon – 5 p.m.



Per university guidelines, masks are mandatory while indoors.

Learn more at go.iu.edu/3100



The Mezzanine door is available for guests who require an accessible entrance.

The Newkirk Café and Gift Shop are open!

Guests may order food, beverages, and gift shop merchandise in person or through Grubhub for pickup at the museum's Newkirk Café and Gift Shop.



Look for us on GrubHub's IU campus restaurants list!

Art Museum Cafe
Art Museum Gift Shop

See you soon!



The Luzetta and Del Newkirk Café and Gift Shop features original products that make excellent gifts. Come check out our collection of exclusive *Art of the Character: Highlights from the Glenn Close Costume Collection* merchandise!



Contact Us

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Sign up for our email newsletter.

artmuseum.indiana.edu/news-events/newsletter

SCHEMA is made possible by philanthropy.

If you enjoyed this issue of SCHEMA, please consider giving to support the continued work of the Eskenazi Museum of Art. Even gifts of \$5 make a difference. To give, visit artmuseum.indiana.edu/giving, or by mailing in your donation using the envelope included in this publication's centerfold.

SCHEMA

Front cover: Lee Miller (American, 1907–1977), **Solarized Portrait of a Woman (thought to be Méret Oppenheim)**, 1930. Gelatin silver print, 11 5/8 x 9 in. Eskenazi Museum of Art, Indiana University, 2011.12

Back cover: Students enrolled in the course From Concept to Exhibition: Creating a Modern Display of Ancient Fashion (ARTH-A200). A partnership between the IU Eskenazi Museum of Art and the Arts and Sciences Undergraduate Research Experience, the class gave IU students an opportunity to explore the history of ancient Roman fashion through the hands-on process of organizing a museum exhibition from initial concept to final installation.

