

# SCHEMA



ISSUE 6 - SPRING 2020

THE MAGAZINE OF THE  
**ESKENAZI MUSEUM OF ART**  
AT INDIANA UNIVERSITY

# Dear Friend

## of the Eskenazi Museum of Art,

On November 7, we threw open our doors to welcome back our students and community to our renovated museum. We received 3,000 visitors our first evening! It was a breathtaking moment for us as we awaited feedback about the results of almost four years of planning and building. By all accounts, the Eskenazi Museum of Art is back, better than ever. If you have not yet visited, I encourage you to drop by. We have extended Saturday hours, as well as a host of programs and activities for everyone.

You'll also notice a new look and title for our magazine! In addition to incorporating the museum's initials, EMA, *Schema* represents an outline for the bright future of our re-imagined teaching museum.

After catching our breath, we are busily planning our spring schedule of exhibition openings and programs, and turning our attention to important initiatives like *A Space of Their Own*, a research project focused on the contributions of women artists. Created by the late Jane Fortune, *A Space of Their Own* includes a database that will be launched on our newly designed website. This spring, we will also offer focused programs related to this important initiative, including the exhibition *Facing the Revolution: Portraits of Women in France and the United States*, which you can learn more about in this issue of the magazine. And, we have been acquiring work by fascinating women artists for the permanent collection.

We could not accomplish our mission without the support of passionate individuals like Jane Fortune and Judy and Gregg Summerville of Columbus, Indiana. The Summervilles have helped us bring First Thursdays to the IU community, and they also helped enable the creation of our first Curator of Contemporary Art position, to which Elliot Reichert was appointed last year. They are especially motivated by the idea of introducing IU students to the world of contemporary art and ideas and see their philanthropy as a way of paying forward the gift of a well-rounded IU education.

Our education department is at the forefront of outreach to our IU community and beyond through IU's Center for Rural Engagement. But they are also conducting research and producing scholarship as part of the museum's rededication to being a teaching museum. In this issue, you can read



about some of their findings in the area of audience engagement, as well as art as a tool for healing.

I am so excited about our new facilities and our upcoming program of activities, including exhibitions, lectures, concerts, performances, and our Art and a Movie program. We are open for business and eagerly await your next visit!

Cheers,

David A. Brenneman  
Wilma E. Kelley Director

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Top and middle rows: Guests enjoy the grand reopening of the museum.

Bottom row, left: Beverly and Gayl W. Doster Paintings Conservator Julie Ribits leads a behind-the-scenes tour of the Conservation Lab.

Bottom row, right: Sidney and Lois Eskenazi attend the museum's rededication ceremony.



*November 7, 2019*

# GRAND REOPENING





*Ascension*, a contemporary dance performance by choreographer Elizabeth Shea, was created in celebration of the museum's reopening.

## The Eskenazi Museum of Art

celebrated its grand reopening on November 7 with a festival that highlighted the exciting new features of our redesigned museum. We unveiled four new centers for learning and engagement, seven reconfigured galleries featuring more than one thousand works of art, a new café and gift shop, and a new, improved guest experience.

People from the Bloomington community and beyond flocked to the museum to enjoy four days of live music, guided tours, scavenger hunts, and chats with our curators. The museum hosted 3,000 people on November 7 alone and provided 13,747 gallery visits during Museum Fest weekend. Museum Fest attendees also had the opportunity to take selfies with fun props, see art students who had painted their faces to resemble works of art from the museum's collection, and have behind-the-scenes experiences in our new Conservation Lab and Martha and David Moore Prints, Drawings, and Photographs Study.

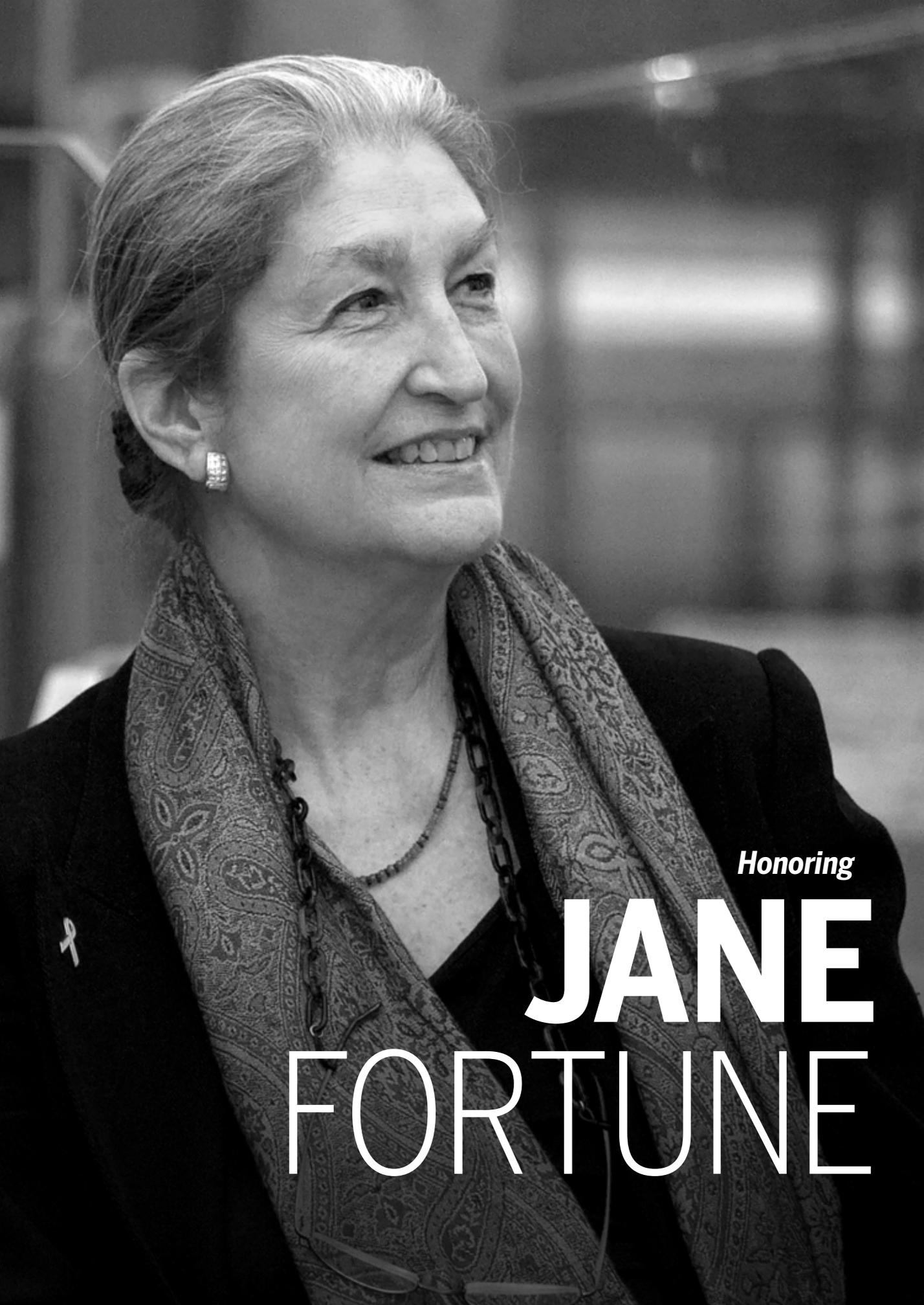
“ [The] opening was glamorous, fun, exquisite, friendly, educational, carefully and fully planned, and an overall terrific introduction to the new museum,” Susan Nolan, a volunteer docent at the museum, said. “I was so proud to be a part of the experience.”

Our first featured exhibitions, *Re/New: Recent Acquisitions by Contemporary Artists* and *Jim Dine: Pinocchio, Geppetto, and Other Personal Metaphors* gave guests a preview of our long-term plans for engaging our audiences with contemporary art. And, the inaugural exhibition in our new Time-based Media Gallery, *Casilda Sánchez: As Inside As The Eye Can See*, invited viewers to experience a work of art as it unfolds over time and in the senses.

Another wonderful element of the reopening festivities was the contemporary dance *Ascension*, a unique composition that celebrated the renewed museum building. Choreographed by Elizabeth Shea, Director of IU's Contemporary Dance Program, and featuring IU dance students and faculty, *Ascension* was performed over several days for more than 1,000 museum guests.

The museum also relaunched a redesigned website, which received 16,951 page views and 3,835 first-time visitors between November 7 and 14. And, we made the first steps toward providing unprecedented access to the more than 45,000 works in our collection with an initial launch of thousands of object records on the website.

A successful reopening is just the beginning! Stay tuned for exciting exhibitions and programming and visit our website for details.



*Honoring*

**JANE**  
**FORTUNE**

**Last year,** the Eskenazi Museum of Art received a transformative estate gift from Indiana philanthropist Jane Fortune (1942–2018), a passionate advocate for women in the arts and founder of the Florence, Italy–based nonprofit Advancing Women Artists (AWA). In addition to a collection of 61 works of fine art, the donation established the Jane Fortune Endowment for Women Artists and the Jane Fortune Fund for Virtual Advancement of Women Artists. The museum also recognized Fortune’s generosity by naming its gallery of European and American Art from Medieval to 1900 the “Jane Fortune Gallery.”

The works from the gift include those by women artists as well as photographs and contemporary art. Among the highlights are a rare drawing by Sister Plautilla Nelli, a sixteenth-century artist whose work came to light through Fortune’s tireless efforts to identify and conserve works by Florentine women artists; a cyanotype photograph by the nineteenth-century British pioneer of photography Anna Atkins; and a wall-mounted work by Ghanaian-born artist El Anatsui (see p. 13), the first work by that major contemporary artist to enter the museum’s collection. Eight works from Fortune’s collection are included in *Re/New: Recent Acquisitions by Contemporary Artists* (see p. 18).

This spring, we will present the first in a series of exhibitions to evolve from Fortune’s gift in support of women artists: *Facing the Revolution: Portraits of Women in France and the United States* (see p. 18). Exploring the lives of prominent female artists and figures who navigated the challenges of the French and American Revolutions, the exhibition will also serve as a catalyst for expanded research on women artists during this period.

Another Fortune endeavor, A Space of Their Own, brings together research by AWA, the Eskenazi Museum of Art, and IU (led by Eskenazi Museum Director Emerita Adelheid [Heidi] Gealt) to build the world’s largest database on international women artists from the 1500s to the 1800s. In August 2018, the museum began the process of placing its collections online to allow individuals from around the world to explore the breadth of the museum’s holdings and use them for research, teaching,

and more. This new portal will feature up-to-date information on items in the collection, as well as high-quality images, presented via the museum’s newly designed and accessible website. A Space of Their Own will enhance these efforts by providing the most comprehensive resource to date of information on female painters, printmakers, and sculptors active in the United States and Europe between the fifteenth and nineteenth centuries. *Facing the Revolution* will serve as an initial area of focused research for A Space of Their Own.

As the museum enters a new phase with a renovated building that includes new areas for learning and teaching, we are committed to providing unprecedented opportunities for engaging with art created by women. Jane Fortune’s generous endowments further enhance the museum’s ability to broaden its outreach in this area.



Sister Plautilla Nelli (Italian, 1523–1588)

**A Kneeling Saint in Nun’s Robes**

Black chalk, pen, and brown ink on paper image: 8¾ x 7⅞ in.  
Gift of Dr. Jane Fortune, Eskenazi Museum of Art, Indiana University, 2019.6



# Gregg and Judy Summerville

**Since their time as IU students,** Gregg (BA Zoology '69, MBA Finance '72) and Judy (MBA '80) Summerville have developed a longstanding commitment to their alma mater through volunteerism and generous philanthropy. "We've been fortunate that things have put us in a position to help the next Gregg Summerville or Judy Summerville," said Gregg.

Indiana native Gregg Summerville has served across multiple areas of IU, including on the IU Foundation Board of Directors. He has also engaged with Indiana University—Purdue University Columbus (IUPUC) as the Chair of the Board of Advisors and has co-chaired

IUPUC's Bicentennial Campaign. Judy Summerville spent the early years of her career as a teacher, then shifted her focus to volunteerism and her family. Judy is a founding member of IU Women's Philanthropy Leadership Council, which currently awards more than \$200,000 each year to programs and initiatives across all IU campuses.

Among their many passions and interests at IU, Gregg and Judy have prioritized the arts. Judy joined the Eskenazi Museum of Art's National Advisory Board in 2013. After Gregg witnessed the joy, knowledge, and impact Judy experienced from her involvement with the board, he decided to join as

well, “It has been one of the most fun experiences I have had on a board.”

While serving as National Advisory Board members, the couple established a charitable gift annuity (CGA), an agreement between a donor and a charitable organization in which the donor gives assets in exchange for the organization’s promise to provide the donor with payments for life. Their CGA created the “Gregg and Judy Summerville Fund for Contemporary Art Curatorship,” which will help to fund the museum’s Curator of Contemporary Art position, currently held by Elliot Reichert. The Summervilles hope that when others hear of this gift it will inspire them to also support contemporary arts at the museum.

Together, after learning of an opportunity to bring the arts to students, faculty, and community members through free programming within the museum in the evening, the couple stepped forward with a donation to bring this idea to life. With their support, First Thursdays were created. Since then, the program has flourished and become one of the most cherished programs among the IU Arts & Humanities communities.

The motivation for Gregg and Judy Summerville’s generous giving stems from an early childhood memory of Gregg’s: “One thing that stuck with me from Sunday school was the idea that to whom much is given, much is expected. And I felt strongly about giving back to the university. It really gave me the tools to go out and succeed.” The couple also shared that their philanthropy and volunteerism have been incredibly rewarding and “hope that other people will get the same joy out of it that we do.”

If you would like to learn more about charitable gift annuities, supporting contemporary art, or First Thursdays, please contact Patricia Winterton, Director of Development, at [pwintert@iu.edu](mailto:pwintert@iu.edu) or 812-855-1031.



Guests enjoy First Thursdays at the museum.

ARTFUL LIVING: RECEIVE INCOME TODAY

## Leave a Legacy for Tomorrow

Did you know that you can make a gift to the IU Eskenazi Museum of Art that provides you and/or another beneficiary with guaranteed income for life, and you may also benefit from significant tax savings? Best of all, you would be preserving art for the enrichment of everyone.

### Sample 1-Life Annuity Payments for \$10,000 Gift\*

AGE	RATE	ANNUITY	TAX DEDUCTION
60	4.3%	\$430	\$2,750
70	5.1%	\$510	\$3,900
80	6.9%	\$690	\$4,833
85	8.0%	\$800	\$5,469

\*A life income gift can be funded with cash, appreciated securities, or closely held stock. The information in this illustration is not intended as tax or legal advice. For tax or legal advice, please consult an attorney or certified public accountant. Charitable gift annuities may not be available in all states. References to estate and income tax include federal taxes only. State income/estate taxes or state law may impact your results. Rates are current as of January 1, 2020.



## Education: **Starting Points**

As the museum enters its first months after reopening, we are immersed in an exciting beginning that is brimming with ideals, energy, art, and audiences. We believe that individuals can be their most inspired and curious selves when the arts are a part of their lives. As a teaching museum, our role is to be the place where the arts can be an integral part of your story. With extraordinary treasures from nearly every art-producing culture in the world, artwork from our collection can relate to everyone's story.

At the same time, as a teaching museum, we recognize that our collection is only as incredible as the thinking it inspires. To bring artwork to life we must bring individuals and groups to art. Therefore, we think a lot about audience engagement and creatively consider where connections can be made that contribute to more meaningful, fully lived lives.

A starting point for profound thinking is establishing a sense of belonging. For those with little to no experience in a museum, which is the case for many of our students, we offer an intentional welcoming experience and simple entry points for connecting with the collection. A few examples of opening doors to the arts for students this spring include weekly drop-in, open studio sessions, as well as our participation in the Arts & Humanities Council First Thursdays program, which includes music, food, and playful games. We are grateful to Gregg and Judy Summerville for their support of the First Thursday programs for our entire first year.

Many times this spring, we will open our doors even wider by sharing art experiences at doorsteps far from our own. Our Rural Teachers Engaging Art program, an at-school program for rural teachers throughout Indiana, and our Wellness Pop-up program, which brings art therapy to students in locations across the university, are two splendid examples of our museum facing outward to offer significant arts learning opportunities. We are grateful to the IU Center for Rural Engagement, the Michael and Tina LeBien Education Support Fund, and Patricia and Joel Meier for their support of these two programs.

Left: A young museum guest poses in front of Rania Matar's photograph *Darine 7, Dania 8, Beirut, Lebanon* in the *Re/New* featured exhibition (see p. 18).





Christopher Myers-Nunn, Andrew W. Mellon and Anthony J. Moravec University Experiences Manager, teaches the Artists Materials and Techniques course to IU students.

Establishing a sense of belonging for individuals with more extensive experience in the arts is also very important to us. For example, we offer academically robust programs for students and scholars who may feel a sense of belonging only when their curiosity and expertise are summoned and strengthened. Academic exemplars include our Student Guides program, which offers bi-weekly training for how to talk about works of art in the galleries, and our Ambassador Society program, launching this spring, offers participants deep, ongoing academic engagement on museology (the study of museums).

With a sense of belonging firmly established, our work can help to shift visitors to guests and guests to learners. We offer numerous options to engage with the collection, ideas, wellness, and creativity in programs offered throughout the year. These learning opportunities intertwine with the collective work of the museum as a whole, and they are always rooted to our vision of being a preeminent teaching museum. Two current signposts are guiding our work this spring: women in the art world and contemporary art. We pair these subjects, which are embedded in upcoming exhibitions, alongside audience engagement practice in order to create innovative

and expansive learning opportunities. A few examples in conjunction with the upcoming exhibitions *Facing the Revolution* (see p. 18) and *Leonardo Drew* (see p. 21) include art therapy groups for adolescents who identify as female in partnership with Girls Inc., family day activities anchored on paper-making, and Women's History Month docent-led tours. We are also excited to partner with the IU Auditorium this spring to offer Social Saturday programming in conjunction



**We recognize that our collection is only as incredible as the thinking it inspires.**

with shows, such as a pre-show tour aligned with the Bill T. Jones/Arnie Zane Company performance. Through partnerships with our arts plaza neighbors, we hope to help students and others discover multiple ways to engage with the arts and connect with the remarkable arts resources available at IU.

# RECENT ACQUISITIONS



Jeffrey A. Wolin (American, born 1951)

## **Tom, Mayor of Tent City from *Faces of Homelessness*, 2019**

Archival pigment print | Image: 19<sup>1</sup>/<sub>2</sub> x 24<sup>13</sup>/<sub>16</sub> in.

Museum purchase with funds from David and Martha Moore and the Estate of Herman B Wells via the Joseph Granville and Anna Bernice Wells Memorial Fund, TL5787

A professor emeritus in IU's Eskenazi School of Art, Architecture + Design, photographer Jeffrey A. Wolin has made a career of documenting people who have faced challenges, whether surviving the Holocaust, dealing with the mental and physical scars of war, or enduring poverty. Like a reporter, he also records his sitters' stories, often incorporating their words directly into his imagery. His most recent project explores large homeless populations in cities like Chicago and Los Angeles. By treating his sitters with dignity, Wolin reveals them as unique individuals and, as such, counters societal misconceptions about people experiencing homelessness as well as promoting a dialogue on how to best serve these communities. This work is featured in *Re/New: Recent Acquisitions by Contemporary Artists* (see p. 18).



El Anatsui (Ghanaian, lives and works in Nigeria, born 1944)

## **Untitled, 2009**

Aluminum bottle caps and copper wire | 77 x 88 in.

Gift of Dr. Jane Fortune, Eskenazi Museum of Art, Indiana University, 2019.1

Born in Ghana, El Anatsui (El Ah-nah-ch-wee) trained at the national College of Art, University of Science and Technology, and has since spent much of his artistic career in nearby Nigeria. While he has worked in clay and wood, he is most famous for his monumental tapestries made of woven bottle caps secured together with copper wire. The caps are mostly from Nigerian liquor bottles, a reference to the triangle trade that took enslaved people from Africa to the Americas and returned distilled alcohol to the continent. El Anatsui's large-scale works have adorned sites as diverse as the Palazzo Fortuny in Venice and the High Line in Brooklyn. To achieve these large installations, members of his studio team produce smaller sections of material that the artist arranges on the floor into large compositions that are later wired together. In this more modest work, the process was similar.



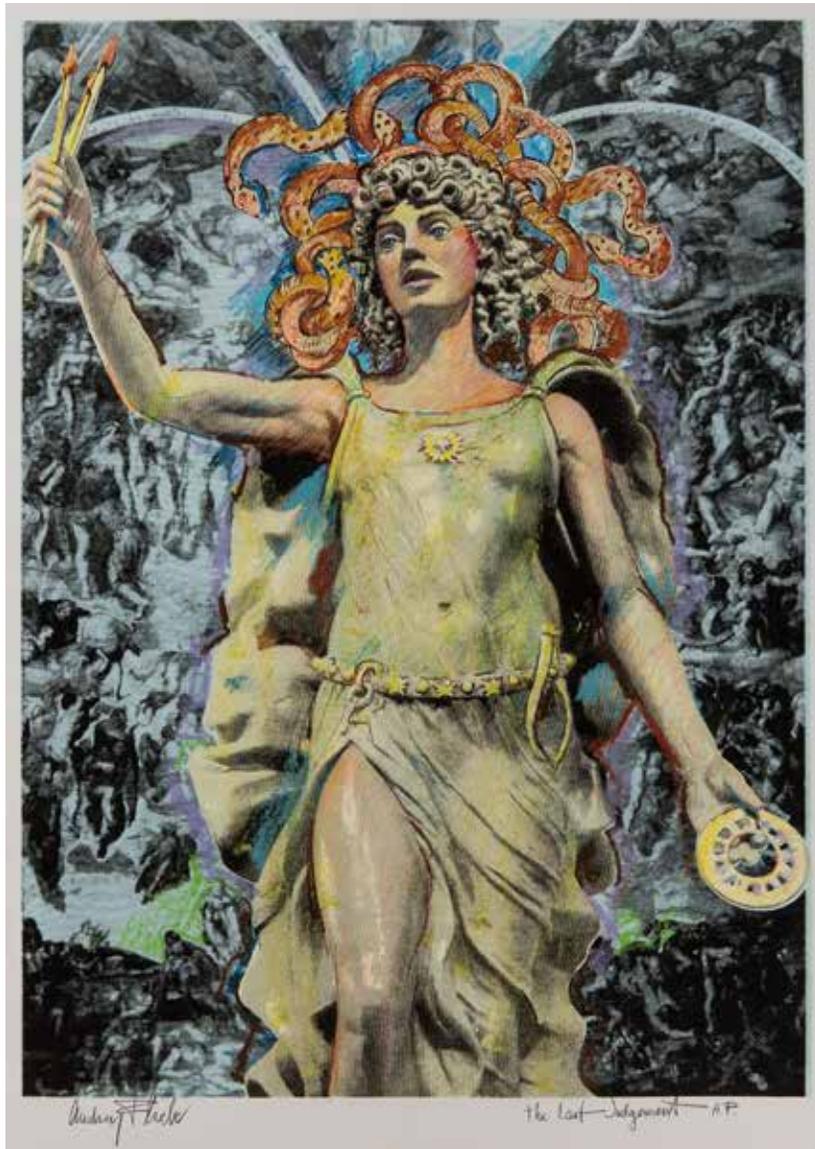
Anila Agha (Pakistani-American, born 1965)

**Flight of a Thousand Birds, 2012**

Polished laser-cut stainless steel | 46 in. dia.

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, 2019.171

Born in Lahore, Pakistan, Anila Agha studied fiber arts at the University of North Texas before joining the faculty of the Herron School of Art and Design, IUPUI. Agha's early work combined drawing, ink, beading, and stitching on paper. These abstract compositions challenged the relegation of craft beneath so-called "fine art" because of its association with femininity, a bias Agha found in both Pakistan and the United States. She now makes sculpture and large-scale installations that draw upon the traditional decorative patterns associated with Islam. The vegetal patterns in this work were adopted by Muslims from earlier motifs of the Byzantine Mediterranean and Sasanian Iran. In this way, Agha's contemporary interpretations consider how all artistic traditions are hybrids of earlier cultures.



Audrey Flack (American, born 1931)

### **The Art Muse (The Last Judgement), 2014–17**

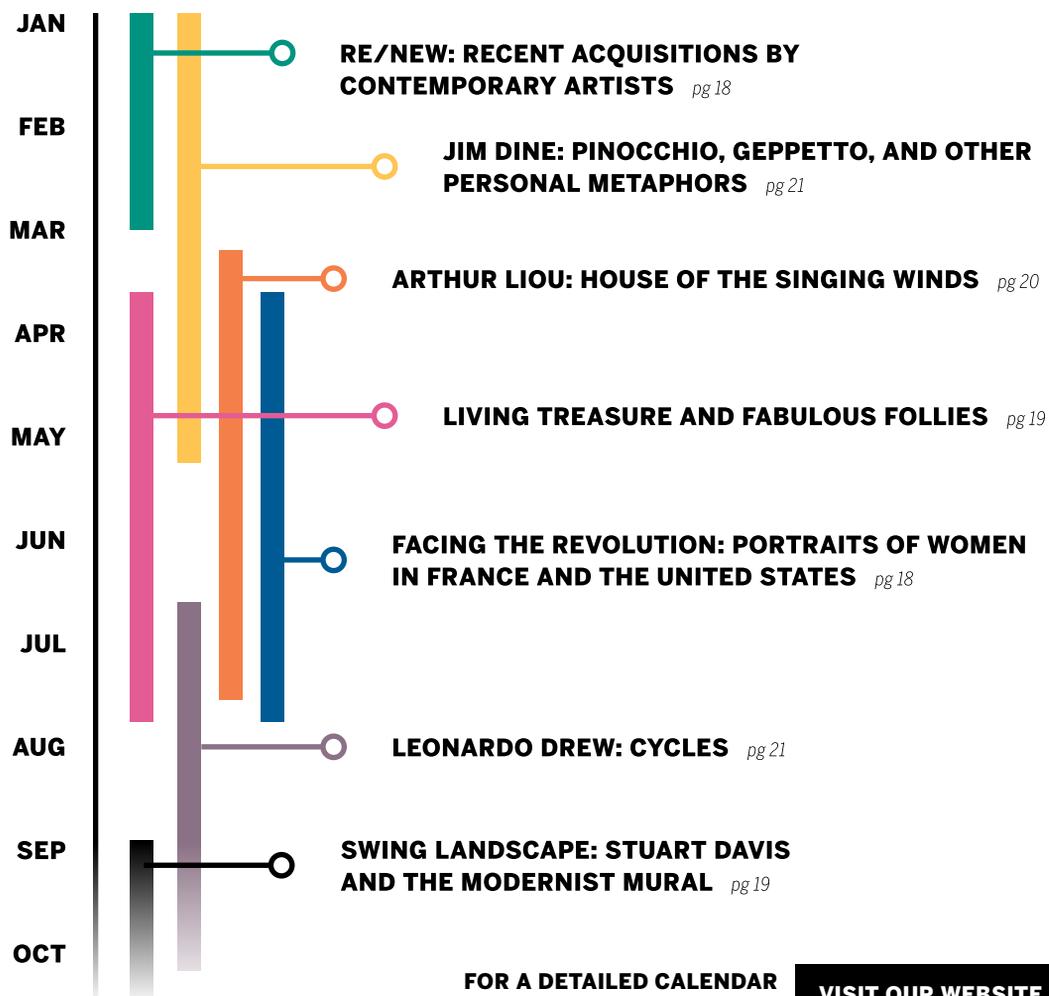
Color photolithograph with hand-coloring and glitter on paper, | 27½ x 20<sup>5</sup>/<sub>16</sub> in.  
 Gift of Dr. Jane Fortune, Eskenazi Museum of Art, Indiana University, 2019.2

An early practitioner of photorealism, Audrey Flack differs from many of her male contemporaries in that she prefers domestic still lifes and female icons, such as Marilyn Monroe and Medusa, to subjects like cars and cityscapes. This work relates to Flack's large-scale, bronze sculpture depicting a modern muse to the fine arts (also in the museum's collection). Here, Flack superimposes the allegorical female figure over imagery from Michelangelo's *Last Judgment*. The "art muse" holds up paintbrushes triumphantly in one hand and grasps a Roman numeral clock in the other indicating that art can stop time.



Now – December 2020

# FEATURED EXHIBITIONS



FOR A DETAILED CALENDAR  
OF RELATED PROGRAMMING

VISIT OUR WEBSITE



[ARTMUSEUM.INDIANA.EDU/NEWS-EVENTS/CALENDAR](http://ARTMUSEUM.INDIANA.EDU/NEWS-EVENTS/CALENDAR)

Left: Guests view *As Inside As The Eye Can See* (2009) by Casilda Sánchez, the first video installation shown in the museum's new Time-based Media Gallery. See p. 20 for details on the next work in that space: *Arthur Liou's House of the Singing Winds* (2020).

## FEATURED EXHIBITIONS: HENRY RADFORD HOPE WING, 1ST FLOOR



THROUGH MARCH 1, 2020

## Re/New: Recent Acquisitions by Contemporary Artists

Celebrating the museum's commitment to studying, exhibiting, and collecting contemporary art, this exhibition features works by artists such as Kara Walker, Kerry James Marshall, and Rania Matar. All of the works in the exhibition were acquired in the past five years.



MARCH 25 – JULY 26, 2020

## Facing the Revolution: Portraits of Women in France and the United States

*Facing the Revolution* focuses on the transformative period of political revolution that shaped the modern era on both sides of the Atlantic. As the former subjects of monarchical rule became citizens of new republics, artists began to consider how portraiture could better reflect new ways of thinking about individual identity. The exhibition explores the intersection of these political and artistic revolutions by foregrounding portraits of the prominent female personalities who helped shape this historical period (1775–1835). This exhibition is made possible in part by the Jane Fortune Endowment for Women Artists.

Elisabeth Louise Vigée Le Brun (French, 1755–1842).  
*Portrait of Mrs. Chinnery*, 1803. Oil on canvas, 35 x 28 in.  
Eskenazi Museum of Art, Indiana University, 75.68



MARCH 25 – JULY 26, 2020

## Living Treasure and Fabulous Follies

Renowned goldsmith Robert Baines is recognized as a “Living Treasure” in his native Australia, and his work has been exhibited and collected internationally throughout his long career. In this intriguing exhibition, he tells three “jewelry stories,” groupings that explore the way in which artistic styles and forms change over time. Baines is also a specialist in the study of archaeometallurgy (ancient jewelry production) and he incorporates ancient techniques into his art and the presented narratives. Join us for an exhibition that is both whimsical and thought-provoking. This exhibition is made possible in part by the generosity of Rita Grunwald.

Robert Baines (Australian, b. 1949). *Copy of an Armlet*, 2009–10. Said to be from Iran (Gurgan), ca. 11th century. Silver-gilt,  $2\frac{1}{64} \times 3\frac{35}{64} \times 3\frac{35}{64}$  in. Courtesy of the artist and Gallery Loupe, New Jersey. Photo courtesy of Robert Baines



SEPTEMBER 3 – DECEMBER 20, 2020

## Swing Landscape: Stuart Davis and the Modernist Mural

Stuart Davis’s 1938 mural *Swing Landscape*, a work familiar to many Eskenazi Museum of Art visitors, is considered one of the most important American paintings of the twentieth century. The exhibition will offer a groundbreaking, comprehensive examination of this modern masterpiece, situating it within the broader context of abstract murals in the Depression era. It will feature loans from museums such as MoMA and the Art Institute of Chicago and will be accompanied by a major catalogue, co-published with Yale University Press. This exhibition is made possible in part by support from IU’s New Frontiers in the Arts & Humanities Program, the Art Dealers Association of America Foundation, the Terra Foundation for American Art, Susan Thrasher, and Paula Sunderman.

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

## TIME-BASED MEDIA GALLERY



OPENING MARCH 5, 2020

## Arthur Liou: House of the Singing Winds

Arthur Liou's ambitious new artwork, *House of the Singing Winds*, is a multichannel video installation inspired by the historical Indiana home and studio of painter Theodore Clement (T. C.) Steele. An internationally exhibited video artist who teaches in the Eskenazi School of Art, Architecture + Design, Liou captures the historic Steele home throughout the seasons in stunning, high-definition video. A voiceover inspired by the writings of Selman Neubacher Steele, T. C. Steele's wife, tells the unsung story of the woman who preserved the house and grounds as a memorial site after her husband's passing.

The project was made in collaboration with T. C. Steele State Historic Site and with generous support from the Platform Arts and Humanities Research Laboratory, Office of the Vice Provost for Research, and Eskenazi School of Art, Architecture + Design at Indiana University.

## CENTER FOR PRINTS, DRAWINGS, AND PHOTOGRAPHS

THROUGH MAY 10, 2020

**Jim Dine: Pinocchio, Geppetto, and Other Personal Metaphors**

This exhibition features works by noted American painter, sculptor, and printmaker Jim Dine. It includes a recent self-portrait, the artist's gift of his 44-plate Pinocchio suite, and his first print series, *The Crash*.

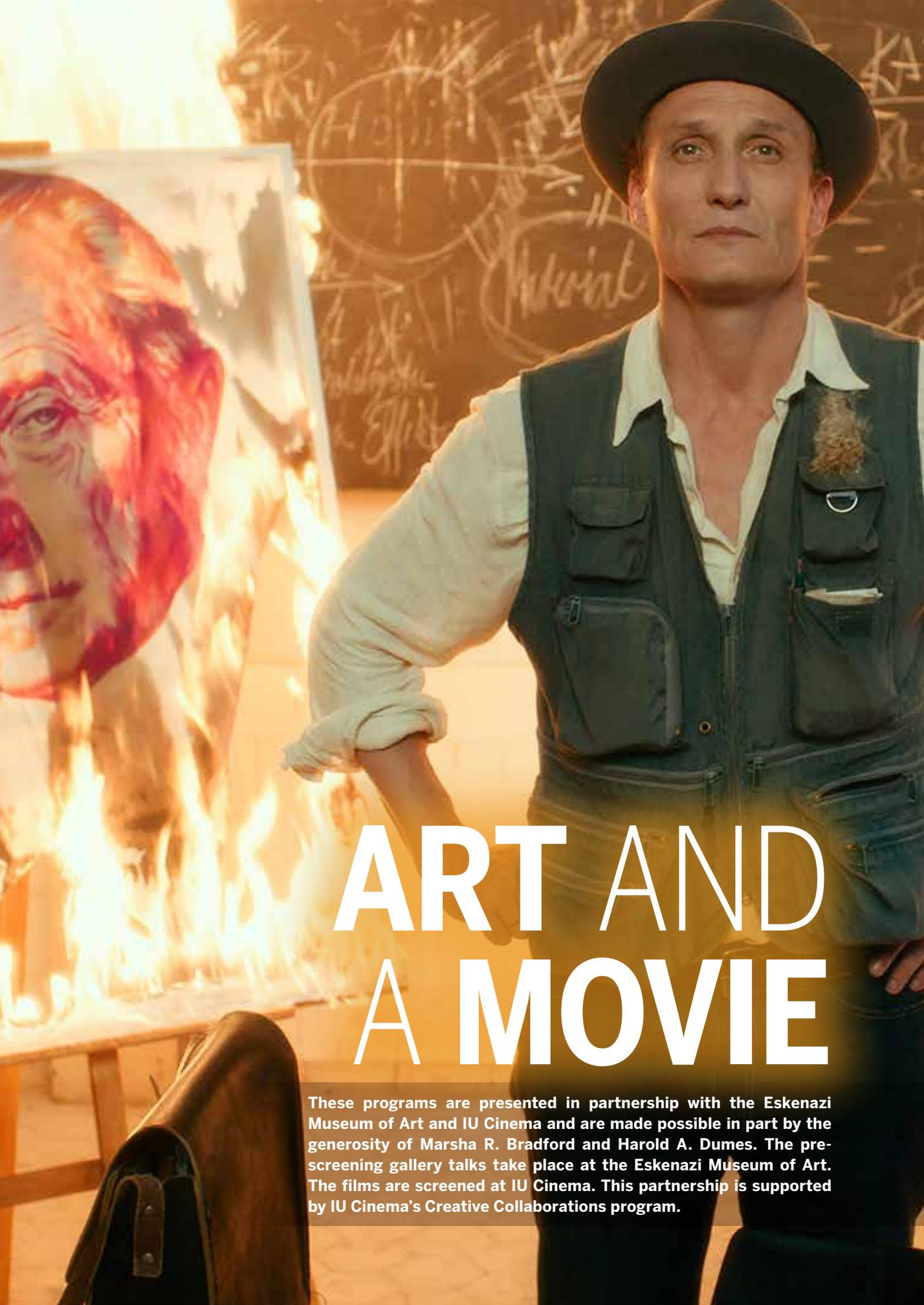


JUNE 20 – OCTOBER 4, 2020

**Leonardo Drew: Cycles**

Leonardo Drew's prints, at once powerfully large yet fragile, test the versatility of the medium, transforming cotton paper pulp and pigment into what suggests densely populated cities, a forest, and urban wasteland. Some works resemble maps of geographical landscapes viewed from above, while others are reminiscent of the night sky and distant galaxies. Evocative of fire, soil, sky, and water, there are strong perceptions in both microcosmic and macrocosmic scale. Organic forms within the composition undulate with various textures and luminosities, pushing the boundaries of its materiality. Much like his sculptural installations in wood, Drew starts with a raw material, transforming and reconstructing its essence until it resembles debris. Through this process, the artist articulates diverse histories of chaos, and cycles of birth and death.

Leonardo Drew (American, b. 1961). *68P, edition 10/10*, 2017. Pigmented and cast handmade paper with hand-applied pigment, 18<sup>1</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub> x 3<sup>3</sup>/<sub>4</sub> in.



# 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 the generosity of Marsha R. Bradford and Harold A. Dumes. The pre-screening gallery talks take place at the Eskenazi Museum of Art. The films are screened at IU Cinema. This partnership is supported by IU Cinema's Creative Collaborations program.



Gerhard Richter (German, b. 1932), *17.7.2015 (2)*, 2015. Oil on chromogenic color print, image: 4¼ x 6 in. Museum purchase with funds from David and Martha Moore, Burton and Suzanne Borgelt in honor of Linda Watson, the Elisabeth P Myers Art Acquisition Endowment, and the Estate of Herman B Wells via the Joseph Granville and Anna Bernice Wells Memorial Fund, Eskenazi Museum of Art, Indiana University, 2017.82

#### PRE-SCREENING TALK

## Richter in Focus

Sunday, March 1, 3 p.m. | Free, not ticketed

*Eskenazi Museum of Art, Featured Exhibition Gallery, Henry Radford Hope Wing, 1st floor*

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will discuss a unique, hand-painted color photograph by Gerhard Richter in the exhibition *Re/New: Recent Acquisitions by Contemporary Artists*.

#### FEATURED FILM

## Never Look Away (2018)

Sunday, March 1, 4 p.m. | Free, but ticketed

*Directed by Florian Henckel von Donnersmarck | R—2K DCP—189 min. | German and Russian with English subtitles | Contains explicit content, including violence, scenes depicting suicide, and sexual situations*

This “biopic” gained international notoriety for its many film awards as well as its charged relationship to the life of the German artist Gerhard Richter. While Richter publicly disavowed the film, the director acknowledges that it was inspired by his interviews with the artist. The result is a powerful depiction of the creative process in the face of horror and hardship. In this case, the story tracks the systematic murder (termed “euthanasia” by the Nazi regime) of people with mental illness during the Holocaust and the subsequent implications on the artist’s family. While both a moving epic about the power of love and art to help come to terms with painful memories, it also offers interesting insights into the meaning of art in totalitarian regimes, the effects of capitalism and individualism, and the practice of art education.



### Contact Us

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Front cover: Rania Matar (American/Palestinian/Lebanese born 1964). *Darine 7, Dania 8, Beirut, Lebanon* from *L'Enfant-Femme*, 2014. Archival pigment print, image: 24 x 19¼ in. Museum purchase with funds from Burton and Suzanne Borgelt in honor of Linda Watson, Eskenazi Museum of Art, Indiana University, 2018.13. On view in *Re/New: Recent Acquisitions by Contemporary Artists* (see p. 18).

Back cover: The Luzetta and Del Newkirk Café and Gift Shop offers a wonderful, new coffee and food menu, as well as a range of great gifts, including art books, tote bags, t-shirts, postcards, and other unique items.