

SCHEMA

+ ANNUAL REVIEW



ISSUE 12 | ANNUAL REVIEW 2022

MAGAZINE OF THE
ESKENAZI MUSEUM OF ART
AT INDIANA UNIVERSITY





Letter from Provost Rahul Shrivastav

One of the most extraordinary aspects of the Indiana University Bloomington campus is our immersive arts culture, exemplified by the Eskenazi Museum of Art's conservation of and engagement with one of the most expansive university museum collections in the United States. The collective form of these more than 45,000 objects mirrors the emergent nature of our nearly 45,000 students, who are also at their best when they come together from broadly diverse backgrounds and perspectives for meaningful conversation.

Similarly, the Eskenazi Museum's mission is akin to our broader campus mission: we revere and honor our historical areas of excellence while looking, always, for new ways to create, inspire, and connect in preparation for our next century. The museum was built as a means of making works from around the world and across history accessible to students and the public, and throughout each era, donors, staff, and stakeholders have cultivated outreach and application programs to steadily optimize impact.

Under the direction of David Brenneman, the Eskenazi Museum has undergone a \$30 million renovation, allowing for exceptional growth and possibility, including four new learning centers—focused on conservation, curatorial studies; prints, drawings, and photographs; and education. While researchers in the Center for Curatorial Studies explore the ethics, care,

interpretation, and presentation of the collection, faculty and staff of the Simpson Center for Education manage the education lobby, Roehm Family Art-making Studio, Martin Commons, and an array of courses, research, and creative work.

On any given day, the Eskenazi Museum is alive with hands-on interpretive activities, mission-based artist talks, student exhibitions, art therapy sessions, Look Clubs for elementary students, professional development for rural teachers, and so much more. With its distinct position as conservator of history and steward of the future, the Eskenazi Museum presents incredible opportunity to grow student success, support research and creative activity, and expand our service to the state and beyond.

We are fortunate on this campus to have an institution so dedicated to sharing and applying the arts, and we appreciate being part of a community that so values the importance of experiencing art in its original form as a method of enriching our collective cultural, educational, and spiritual well-being. As a member of this community, I encourage you to make a habit of seeing what's new at the Eskenazi Museum and getting involved however you can.

Rahul Shrivastav

Provost and Executive Vice President
Indiana University Bloomington



Dear Friends,

The past year saw the museum emerge from the extended effects of a pandemic to a steady return to in-person activities and forward momentum. We made strategic acquisitions to diversify our holdings of works by women and artists of color, and we mounted several exhibitions that demonstrate our commitment to furthering a lasting culture of DEAI.

Our teaching focus is stronger than ever. Our staff taught a variety of courses using our wide-ranging collection, and we continued our outreach through cross-disciplinary partnerships that aim to incorporate the museum's amazing works of art into curricula such as Art and the Brain, taught by Dr. Aina Puce, Eleanor Cox Riggs Professor in Psychological and Brain Sciences.

The museum also launched a series of exhibitions and publications we are calling The Year of Photography. From experimental techniques in cameraless photography to the work of IU Professor Emeritus Jeffrey A. Wolin, we prepared for a fresh slate of projects that highlight the museum's rich holdings of photography. We also made a series of important acquisitions in this area, and these works will greatly increase our

ability to offer students an opportunity to learn from original works of art.

The museum also reinvigorated its fundraising efforts through the creation of the Henry R. Hope Society, whose members have already enabled a slate of programming at the museum through their generous support. Our future plans for fellowship opportunities, acquisitions, and exhibitions are all made possible through philanthropy.

I remain proud of our hardworking staff, whose commitment to our mission of being a preeminent teaching museum is demonstrated in the high quality of their work. I look forward to welcoming you to the IU Eskenazi Museum of Art in 2023.



David A. Brenneman

Wilma E. Kelly Director

Top: Allison Martino, the museum's Laura and Raymond Wielgus Curator of the Arts of Africa, Oceania, and Indigenous Art of the Americas, leads IU students through a study of works by Zanele Muholi.

Bottom: Dr. Aina Puce, Eleanor Cox Riggs Professor, Psychological and Brain Sciences, teaches the course Art and the Brain in the museum's Iter Object Study.



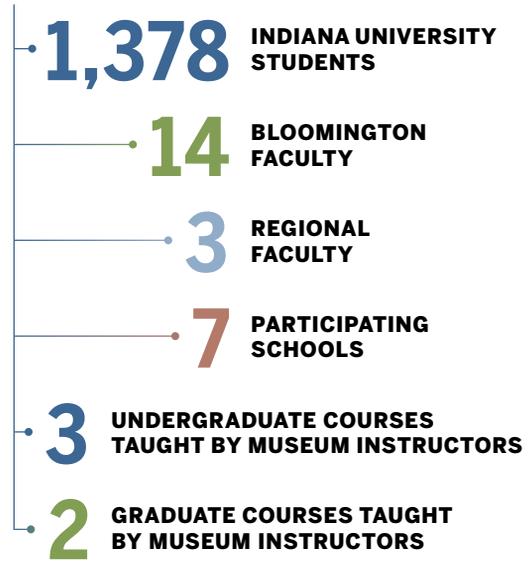
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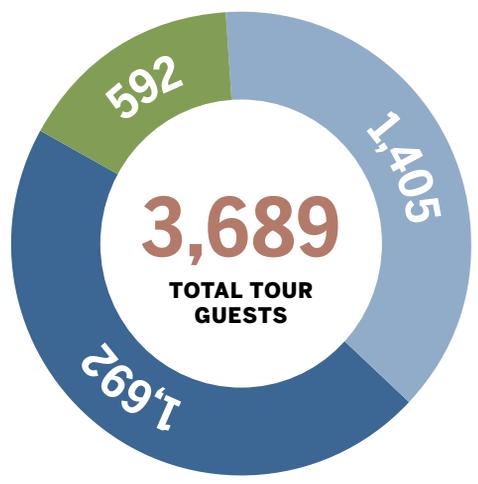
Metrics *at a Glance*

UNIVERSITY ENGAGEMENT

COURSE-CONNECTED EXPERIENCE PROGRAMS

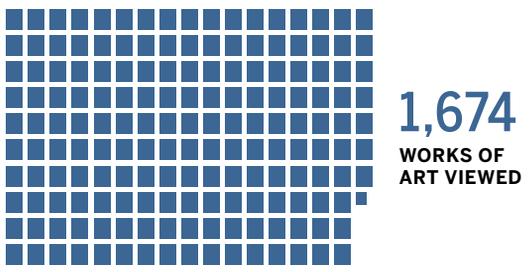
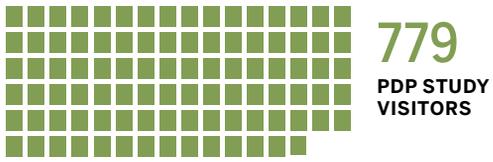


GALLERY TOURS



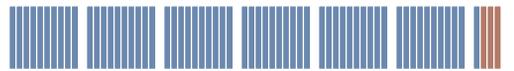
UNIVERSITY STUDENTS PRE-K-12 STUDENTS GENERAL PUBLIC

MARTHA & DAVID MOORE PRINTS, DRAWINGS, & PHOTOGRAPHS STUDY



24 UNIQUE IU CLASSES HOSTED ■ =10

64 TOUR VOLUNTEERS



WELLNESS

263 THERAPEUTIC ARTS INDIVIDUAL PARTICIPANTS



19 WELLNESS GROUP PROGRAMS
 4 University 6 Staff 6 Public 3 Outreach

PRE-K-12 ENGAGEMENT

LOOK CLUB

651 TOTAL LOOK CLUB STUDENT PARTICIPANTS

Elementary Students: 109
 Middle/High Students: 497
 Pre-K Students: 20
 Teachers: 25

PUBLIC EXPERIENCE

792 PUBLIC EXPERIENCE PARTICIPANTS

5 IN-PERSON PROGRAMS
 7 COMMUNITY PARTNERS
 2 ONLINE PROGRAMS

LOOK NOOK

7 LOCATIONS Across 7 counties
 12 PARTNERS IU & Community

STAFF & STUDENT WORKERS

43 FULL-TIME EMPLOYEES
 42 PART-TIME EMPLOYEES
 9 MUSEUM HOSTS
 7 GRADUATE ASSISTANTS
 4 INTERNS

YOUTH ART MONTH

360 YOUTH ART MONTH EVENT ATTENDEES

COMMUNICATIONS & OUTREACH TECHNOLOGY

Instagram: + 648 New Subscribers, 16% of 3,930 Total Subscribers

Facebook: + 559 New Subs., 9% of 6,389 Total

Email: - 427 Lost Subscribers*, -15% of 2,776 Total Subscribers

Twitter: - 40 Lost**, -1% of 4,114 Total

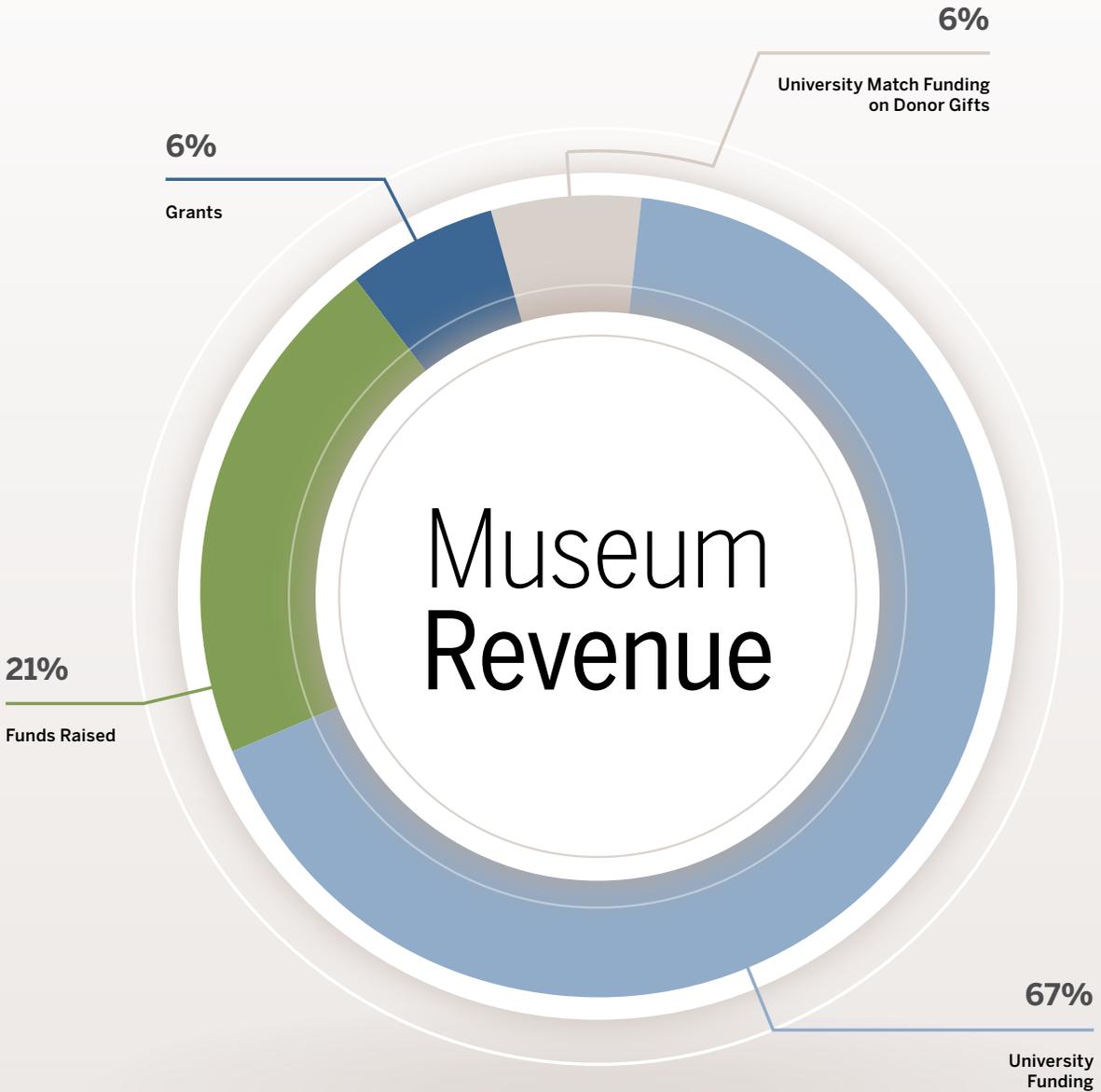
* Loss attributed to a change to IU's marketing platform, eliminating duplicate subscribers
 ** Loss attributed to decline in Twitter users after company ownership changes

17,209 TOTAL SOCIAL SUBSCRIBERS

MUSEUM WEBSITE
 150,044 Total page views from 5 countries

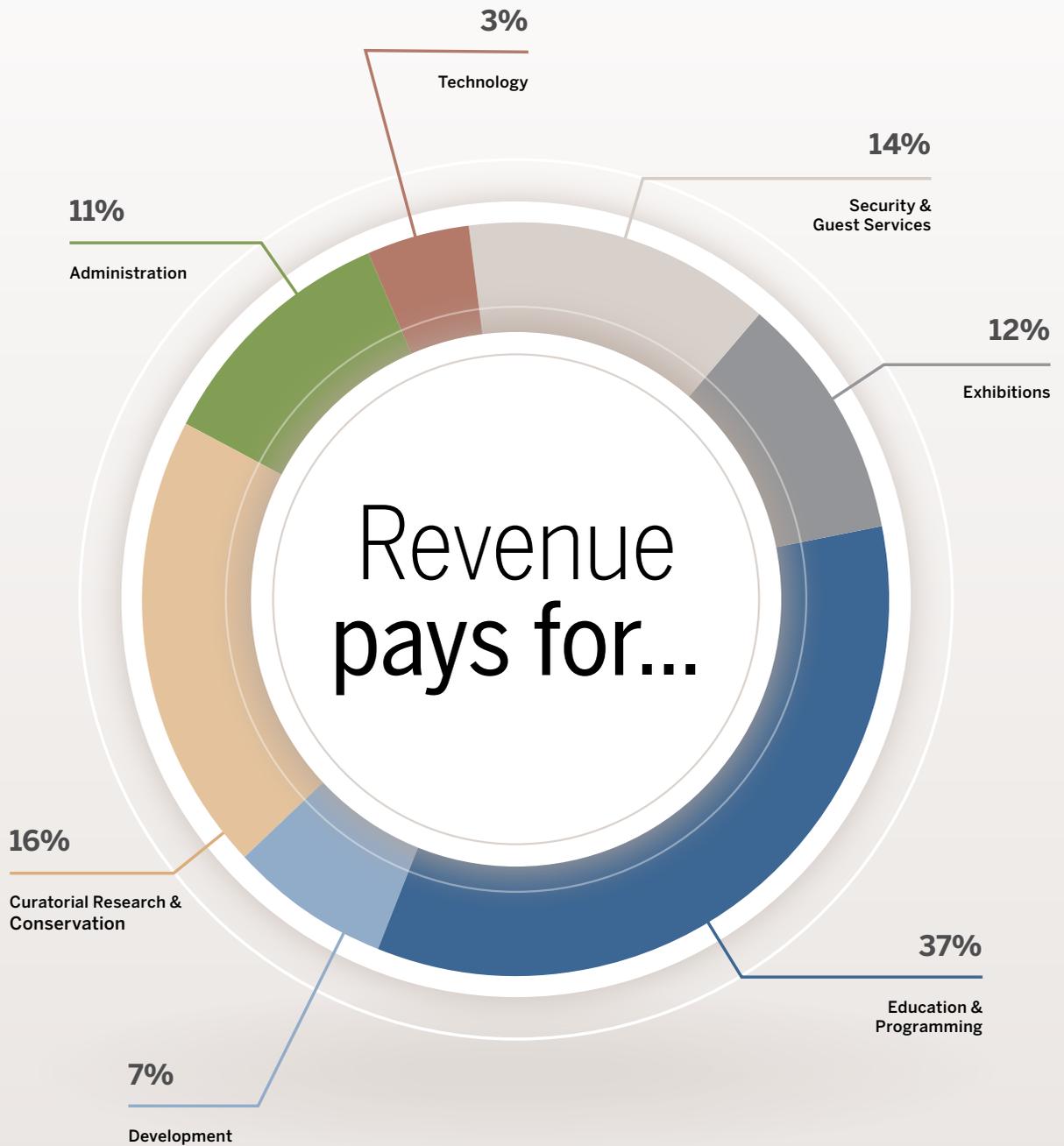
COLLECTIONS ONLINE
 37,615 Total page views from 5 countries

QUEST APP
 7 Total pathways (4 new) featuring 33 works of art



Operating Budget: **\$4.3M**

Fiscal year 2022: July 1, 2021–June 30, 2022





Celebrating a Year of Photography

The Eskenazi Museum has a long history of actively studying, exhibiting, and publishing our collection of over 22,000 works on paper, which includes more than 13,000 photographs. Many artist archives, including those of Henry Holmes Smith, Art Sinsabaugh, and Jeffrey A. Wolin, also reside at the museum, where students have an opportunity to learn about innovations in the photographic medium. Our Center for Prints, Drawings, and Photographs offers access to the collection, an extensive research program, and a comprehensive collections care program. It is also home to the Martha and David Moore Study for Prints, Drawings, and Photographs, which provides an innovative space to activate works of art through regular course viewings, scholarly appointments, and community engagement.

Recent acquisitions in photography

In 2022, the museum made important acquisitions in the area of photography, many of which diversified our holdings of works by women-identifying artists and artists of color. Planning also began last year for two exhibitions and books that illustrate our commitment to collecting and displaying photography.

Last year, four works by South African photographer Zanele Muholi (b. 1972) entered the collection. From the series *Somnyama Ngonyama*, which means “Hail the Dark Lioness” in isiZulu, these powerful self-portraits address the history and visual language of portraiture while also confronting representations of Black and LGBTQIA+ people. Through their work, Muholi aims for a more democratic and representative South African homosexual history, with the hope of offsetting the stigma and negativity attached to queer identity in South African society. These new works join a significant selection of modern and contemporary African photography, including works by photographers Malick Sidibé and Tijani Àdígún Sitou, already in the museum’s collection.

The museum also recently acquired the collection of Amelia (Lee) Marks and John C. DePrez Jr., which features 116 works by 80 artists. Ranging in date from 1856 to 2017, the works represent a broad range of subjects by artists that include Berenice Abbott, Henri Cartier-Bresson, Andre Kertesz, Edward Steichen, and Alfred Stieglitz. Highlights of the gift include Robert Capa’s image *The Falling Soldier* (1936), one of the most famous war photographs, which captures the devastation

Zanele Muholi (South African, b. 1972). **Qhamukile, Mauritius**, 2019. Edition of 8. Gelatin silver print, 27 3/8 x 23 in. Museum purchase with funds from the Raymond and Laura Wielgus Endowed Curatorship for the Arts of Africa, Oceania, and Indigenous Art of the Americas, Eskenazi Museum of Art, Indiana University

of the Spanish Civil War; a Civil War—era image by Timothy O’Sullivan, the first such image by the photographer to enter the museum’s collection; and Berenice Abbott’s *Broadway to the Battery* (1938), a dynamic bird’s-eye view of southern Manhattan by an important woman artist. With particular strengths in the work of photojournalists and contemporary photographers, the collection complements the museum’s current photographic holdings.

Photography-focused exhibitions

This year, the museum mounts two major exhibitions focused on photography. *Direct Contact: Cameraless Photography Now*, on view through July 9, 2023, focuses on the material and tactile properties of the medium in the first contemporary survey to highlight the global practice of cameraless photography across generations, cultures, and ideologies. Referred to as photograms or contact prints, cameraless photographs are made using analogue

photography’s foundational elements: light, chemistry, and light-sensitive surfaces. Presenting recent work by more than 40 artists—including Yto Barrada, Iñaki Bonillas, Ellen Carey, Hernease Davis, Sheree Hovsepian, Roberto Huarcaya, Kei Ito, Dakota Mace, Fabiola Menchelli, Lisa Oppenheim, and Daisuke Yokota, among many others—*Direct Contact* highlights many emerging global artists and features primarily women-identifying artists. Unfolding across five sections—Age, Form, Scale, Texture, and Value—the exhibition positions cameraless photography as both an intellectual cornerstone in the medium’s history and an enduring and important force within contemporary art. The project also spurred a series of acquisitions of artwork by the featured artists, including Hernease Davis and Ellen Carey.

In the fall, the museum will feature the work of Jeffrey A. Wolin, a celebrated and influential photographic artist and longtime head of Indiana University’s photography department. Featuring approximately 100 works, this retrospective





exhibition will cover Wolin's entire career with key selections from all ten of his major series, including his earliest landscapes as well as 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 and sympathetic, and Wolin's pictures provide fresh and powerful

“ Wolin's work is powerful and profoundly humane. ”

insight into the course of time and the complexity of individual lives. Few others, in fact, have explored these issues with anything approaching Wolin's insight, generosity of spirit, and artistic invention. His work expands our sense of both the art of photography and the poignance and integrity of human existence.

The museum is proud to highlight this important area of our collection in our Year of Photography. We look forward to sharing these amazing works of art with IU students, faculty, and visitors.

Opposite: Lauren Richman, Assistant Curator of Photography, leads a tour of the exhibition *Direct Contact: Cameraless Photography Now*.

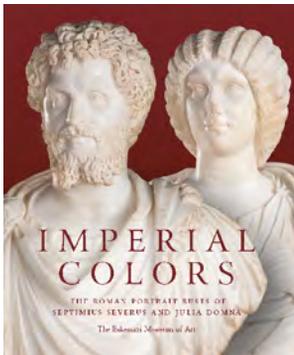
Jeffrey A. Wolin (American, b. 1951). **Timmy, Pigeon Hill**, 1991. Inkjet print with silver ink, image: 15 1/2 x 18 7/8 in.; sheet: 17 x 22 in. Jeffrey A. Wolin Archive, Eskenazi Museum of Art, Indiana University

Recent Publications

All books may be purchased in the museum's Newkirk Café and Gift Shop.

Imperial Colors: The Roman Portrait Busts of Septimius Severus and Julia Domna

Juliet Graver Istrabadi, Julie Van Voorhis, and Mark Abbe | In association with Giles Ltd. | 2023 | \$69.95



Imperial Colors focuses on the paired busts of Emperor Septimius Severus (r. 193–211) and his wife, Empress Julia Domna—two of the finest known examples of later Roman portrait sculpture. The book presents innovative multidisciplinary research that contextualizes the portraits in the visual art and culture of the wider Roman empire and provides the first detailed and secure evidence for their original appearances. Highlights include the recently discovered vestiges of colorful paint, fresh insights into masterful marble polishes, and fascinating possibilities regarding their production and display in antiquity.

Imperial Colors was supported in part by funding from the Allen Whitehill Clowes Charitable Foundation.

Direct Contact: Cameraless Photography Now

Lauren Richman | Sidney and Lois Eskenazi Museum of Art | 2023 | \$19.95



Focusing on the material and tactile properties of the medium, *Direct Contact* is the first contemporary survey to examine cameraless photography across generations, cultures, and ideologies. Presenting recent work by more than 40 artists, the book positions cameraless photography as both an intellectual cornerstone in the medium's history and an enduring and important force within contemporary art.

Generous support for *Direct Contact* was provided in part by Martha and David Moore, Patrick and Jane Martin, and Jim and Joyce Grandorf.

Measuring Time: The Photographs of Jeffrey A. Wolin

Nanette Esbeck Brewer, Keith F. Davis, and Jeffrey A. Wolin | In association with Kehrer Verlag | 2023 | \$55

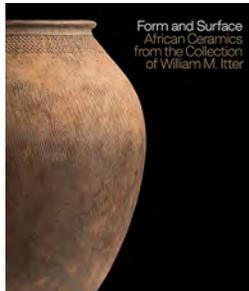


Throughout his career, photographer Jeffrey A. Wolin has focused on the impact of poverty, war, and trauma on human experience, memory, and hope. Wolin combines his love of words with a passion for making photographs, writing the stories of each subject directly on their images. The resulting works fuse his own aesthetic ideas with the voice of the people he so intimately engages.

Measuring Time is supported in part by Martha and David Moore, David H. Jacobs, and Marsha R. Bradford and Harold A. Dumes.

Form and Surface: African Ceramics from the Collection of William M. Itter

Allison J. Martino | In association with Scala Arts and Heritage Publishers | 2023 | \$60

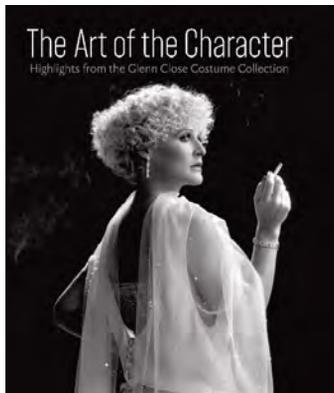


This richly illustrated volume celebrates one of the most significant collections of African ceramics in the United States—that of IU Professor Emeritus William M. Itter. Distinguished for both its breadth and representation of women’s excellence in ceramics, works from the collection are organized around topics that explore place, time, artistic media, and cultural identity.

Supported with funds from the Raymond and Laura Wielgus Endowed Curatorship for the Arts of Africa, Oceania, and Indigenous Art of the Americas.

Art of the Character: Highlights from the Glenn Close Costume Collection

Kelly Richardson and Galina Olmsted | In association with Scala Arts and Heritage Publishers | 2021 | \$50



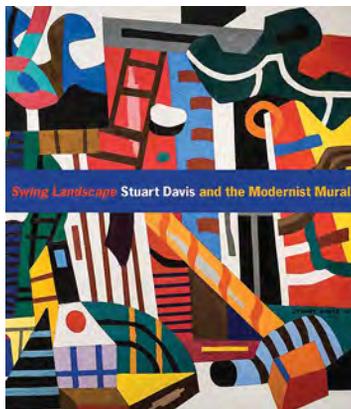
In 2017, eight-time Academy Award–nominated and three-time Emmy- and Tony-winning actress Glenn Close donated her collection of more than 800 pieces and other items to the Sage Fashion Collection at IU’s Eskenazi School of Art, Architecture + Design. The book explores the art of developing a character 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.

Generous support for the 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.

Swing Landscape: Stuart Davis and the Modernist Mural

Jennifer McComas and Jody Patterson | In association with Yale University Press | 2020 | \$50

Outstanding Collection Catalogue, Midwest Art History Society



In 1936 the Works Progress Administration’s Federal Art Project commissioned Stuart Davis (1892–1964) to paint a mural for the Williamsburg Houses, a New York City housing project. Though the mural, *Swing Landscape*, was never installed in its intended location, it survives as an impressive testament to Davis’s energetic, colorful brand of abstraction and the progressive politics that animated it. This study explores the painting, one of the greatest of twentieth-century America and arguably Davis’s most ambitious work. It also offers the first comprehensive look at the Williamsburg mural commission, including works by Willem de Kooning, Ilya Bolotowsky, and others.

Generous support for the catalogue was provided by the Wyeth Foundation for American Art. Research for the project was supported by the Terra Foundation for American Art.

Introducing the

HENRY R. HOPE SOCIETY

Give, Engage, Belong

Henry Radford Hope, the founding director of the IU Eskenazi Museum of Art, and former IU President Herman B Wells envisioned a world-class art collection in the heart of the IU campus. Throughout the 1950s, '60s, and '70s, this ambition became a reality. The university quickly acquired significant gifts for its permanent collection, and in 1962, the IU Art Museum opened in the Fine Arts Building, with several objects from Hope's personal collection.

Even after Hope retired in 1971, the museum flourished, advancing his vision for an unparalleled university art museum with objects from all over the world. The Eskenazi Museum of Art created the Henry R. Hope Society to celebrate our donors who share Hope's enthusiasm and commitment to the museum and its founding principles.

What is the Henry R. Hope Society?

The Henry R. Hope Society was created for valued supporters of the Eskenazi Museum

of Art . . . like you. Members of the Henry R. Hope Society are active in helping the museum support mission-critical needs. We invite you to join the Henry R. Hope Society and become part of an enthusiastic group of individuals who prize art and education.

What are the benefits of membership?

When you join the Henry R. Hope Society, we applaud your generosity with exclusive, behind-the-scenes opportunities. The museum hosts private events featuring curators and artists, special lectures, and unique educational programming. In addition, you will receive recognition in our annual printed honor roll.

We also show our gratitude to Henry R. Hope Society members by offering one-of-a-kind travel opportunities. Our partnership with the Museum Travel Alliance opens the door to curated trips to destinations like Florence, Berlin, and Amsterdam. You will travel in the company of curators, scholars, and fellow art lovers to see some of the greatest works of art in the world.



How will the museum use my donation?

Your annual gift will further our mission as a teaching institution dedicated to the preservation of more than 45,000 objects from all around the world and the expansion of art education for university students and pre-K–12 schoolchildren.

Our Henry R. Hope Society members helped launch the recent featured exhibition *Direct Contact: Cameraless Photography Now and Art of the Character: Highlights from the Glenn Close Costume Collection*. Henry R. Hope Society members also make possible our art therapy programs, museum-wide internships and apprenticeships, acquisitions, conservation, and publications—like this issue of *Schema*!

How can I join?

A minimum gift of \$1,000 qualifies you to become a Henry R. Hope Society member. To make your gift today, please visit artmuseum.indiana.edu/giving, or contact Director of Development Christine Baldwin at chrwaldw@iu.edu or (812) 855-1031.

We hope you'll join us this year as a member of the Henry R. Hope Society!

One Size Never Fits All . . .

Nor does the true value of a gift always fit comfortably in a predefined total.

Gifts of all sizes are valued and serve as the lifeblood of our organization. These contributions are concrete expressions of belief in the museum's mission and case for support. Modest gifts help develop donor relationships and can be repeatable. All donors want to make an impact with their giving and deserve to be applauded. We aim to handle every gift professionally, efficiently, and with gratitude. Please see page 28 where we recognize and thank all donors who supported the museum at all levels in 2022.

Recent Acquisitions



Zanele Muholi (South African, b. 1972)

Zine VIII, Sydney, Australia, 2020

Gelatin silver print

27 ½ x 22 ¾ in. (69.9 x 57.8 cm)

Museum purchase with funds from the Raymond and Laura Wielgus Endowed Curatorship for the Arts of Africa, Oceania, and Indigenous Art of the Americas, Eskenazi Museum of Art, Indiana University, 2022.184

This is one of four photographs that the museum acquired from visual activist Zanele Muholi's self-portrait series *Somnyama Ngonyama*, which means "Hail the Dark Lioness" in isiZulu. Muholi has made work for this series internationally, and they made this image recently in Sydney. They often incorporate dynamic props into their self-portraits. Here, a piece of thick perforated foam is wrapped around Muholi's neck and shoulders, and two bowls cover their hair. They stand posed against a light reflector as the backdrop, reversing the placement of it that would typically be behind the camera.



Sedrick Huckaby (American, b. 1975)

Tungila (Angel), 2019

Oil on canvas, 50 x 50 in.

Gift of Kaye Art Holdings, Eskenazi Museum of Art, Indiana University, 2022.245

Sedrick Huckaby often paints sensitive and sympathetic portraits of friends and family members, offering a penetrating view of contemporary American life with his thick impasto gestures. From his series *Our Lamentations*, this painting depicts a woman wearing a memorial t-shirt, a type of garment popular in Black communities to honor the deceased. The image on the shirt appears to be of a young woman adorned with angel wings, with an inscription that reads, "God Needed Another Angel. . . ." In this double portrait, we are left to contemplate the relationship between the portrait sitter and the person being commemorated on her shirt.



Berenice Abbott (American, 1898–1991)

Broadway to the Bowery, 1938 (printed 1960)

Gelatin silver print, image/sheet: 13 ½ x 10 ¾ in.

Gift of Lee Marks and John C. DePrez Jr., Shelbyville, Indiana, Eskenazi Museum of Art, Indiana University, 2022.251

While working in Paris, Berenice Abbott met the documentary photographer Eugène Atget whose Parisian cityscapes inspired her to undertake a similar project called *Changing New York*, under the auspices of the WPA. Taken from above the Irving Trust Company Building with a box camera, this image's towering skyscrapers, "Canyon of Heroes" on Broadway (the site of ticker-tape parades), the Statue of Liberty, and an ocean liner in the harbor offered a beacon of hope during the Great Depression.



Berenice Abbott (American, 1898–1991)

Flatiron Building, 1936 (printed 1980s)

Gelatin silver print, image/sheet: 13 1/8 x 10 3/4 in.

Gift of Lee Marks and John C. DePrez Jr., Shelbyville, Indiana,
Eskenazi Museum of Art, Indiana University, 2022.252

Berenice Abbott shot more than three hundred images of people and places in New York City between 1935 and 1939. Some were presented as bird's-eye views, while others captured the hustle and bustle of modern life from street level. She photographed the thin, triangular Fuller Building (nicknamed "the Flatiron") several times. With this version, Abbott focused more on the architecture's totemic form than on its urban context.



Malcolm Mobutu Smith

Turvin, 2013

Stoneware, slip, and glaze, 10 × 5 ½ × 5 ½ in.

Gift of Clarence W. and Mildred Long Art Purchase Fund, Eskenazi Museum of Art, Indiana University, 2022.291

An accomplished ceramicist and faculty member of studio art at IU, Malcolm Smith creates vessels that are inspired by the visual language of graffiti and hip hop aesthetics and crafted with an expert attention to ceramic tradition. From his series *The Fold*, *Turvin* displays bulbous contours that evoke the playful curves of bubble letters, while the variegated coatings of golden glaze and chalky slip generate textural friction reminiscent of the bronze and stone sculptures of Constantin Brâncuși.



Malcolm Mobutu Smith

World of Fear, 2010

Stoneware, slip and glaze, 15 7/8 × 18 3/4 × 10 7/8 in.

Gift of Clarence W. and Mildred Long Art Purchase Fund, Eskenazi Museum of Art, Indiana University, 2022.290

In his recent work, Malcolm Smith explores the charged imagery of racist stereotypes and dated ethnic depictions. From his series *Navel Gazing*, *World of Fear* takes its title and imagery from the cover of an early 1950s American comic book series. The mask-like face is glazed on the inner surfaces of the vessel, while the outer surface appears smooth, rounded, and devoid of markings except for a protruding mouth-like orifice. Unexpectedly, the crenulated neck of the work is sealed, rendering the object unusable as a vessel despite the familiar appearance of its silhouette.



Robert Capa (American, b. Hungary, 1913–1954)

The Falling Soldier (Loyalist Militiaman at the Moment of Death, Cerro Muriano), 1936
(printed ca. 1960)

Gelatin silver print, image/sheet: 6 ³/₄ x 9 ¹/₄ in.

Gift of Lee Marks and John C. DePrez Jr., Shelbyville, Indiana, Eskenazi Museum of Art,
Indiana University, 2022.268

This disturbing image taken by Capa on September 5, 1936, is often considered one of the greatest war photographs ever made. Published by *LIFE* magazine in 1937, it bore the caption: "A Spanish soldier the instant he is dropped by a bullet through the head." Capa covered five wars—the Spanish Civil War, the Second Sino-Japanese War, World War II in Europe, the 1948 Arab-Israeli War, and the First Indochina War, where he lost his life in Vietnam.





Kuba women from a Bushoong village in the Democratic Republic of Congo wearing ceremonial raffia wrapped skirts, ca. 1971. This photograph illustrates the ways that Kuba women have dressed in overskirts. The women pictured here wear applied cloths, whereas the museum's overskirt is an embroidered cloth. Dallas Museum of Art, Dallas

Unidentified Bushoong artists, Kuba kingdom
Mushenge, Kasai region,
Democratic Republic of the Congo

Ncak Minen 'ituma, Woman's Ceremonial Overskirt, ca. 1919

Raffia palm fiber and natural dye, approx. 24 × 60 in.
Museum purchase with funds from the Raymond and Laura Wielgus Endowed Curatorship for the Arts of Africa, Oceania, and Indigenous Art of the Americas, Eskenazi Museum of Art, Indiana University, 2022.248

Raffia cloths from Kuba culture in the Democratic Republic of the Congo with geometric motifs are now among the best-known African textiles to international audiences. This stunning early twentieth-century raffia cloth with an embroidered pattern would have been worn as clothing, wrapped around the waist as an overskirt. Raffia cloths like these were reserved for women's dress at special occasions. This is one of two raffia cloths that the museum recently acquired from the collection of the Kuba royal court.



Barbara Rossi (American, b. 1940)

Moon Meet May, 1993

Print, sheet: 30 ¼ × 42 ¼ in.

Gift of Kohler Foundation, Inc., Kohler, Wi., Eskenazi Museum of Art, Indiana University, 2022.228

Barbara Rossi is among the few women to emerge from the thriving mid-century arts community in Chicago, where she was counted among the Imagists—Midwestern artists who favored Surrealism and comic exaggeration over the prevailing trends of Minimalism and Conceptualism. Rossi paints under clear acrylic sheets, lending a glossy character to her compositions. This work is typical of the artist, with two cartoon figures in an abstract, colorful environment while the moon over their embrace alludes to romance.



Susan Cofer

Winter Amaryllis, 2017–18

Colored pencil on Arches paper, 9 ³/₄ × 8 ¹/₄ in.

Museum Purchase with funds from the Jane Fortune Fund for the Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2023.2

Atlanta-based artist Susan Cofer divides her practice between sculptural portraits and colored pencil drawings of natural and biomorphic forms. Typical of her drawings, *Winter Amaryllis* is composed of gentle, vertical lines that define a thick, green stem set against a dark, earthy backdrop. The smooth surface of her hot-pressed paper accommodates the finer details of her draftsmanship, while its irregularly torn edges accentuate the sense of fragility intrinsic to her studies of the natural world.

Annual Donors

Thank you for your support in 2022. Donors are essential to our mission and gifts of all sizes and shapes are valued. We extend our gratitude to each donor who made a gift or pledge between January 1 and December 31, 2022.

Jim and Susan Alling

Deb A. Allmayer and James G. Williams

Ann S. Alpert

Art Bridges Foundation

Christine and Robert Baldwin

Ken Beckley

Ingrid M. Beery

Kay and John Begley

Edward and Wendy Bernstein

Joanne and William Biderbost

Jocelyn R. Bowie and David R. Semmel

Marsha R. Bradford and Harold A. Dumes

David Brenneman and Ruth Kenny ★

Jim and Cindy Briggs

Anne and Jim Bright

Charlene and Trevor Brown

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On behalf of the entire museum, we extend our sincere thanks to our amazing core of museum guides. Your dedication to our institution is unwavering, and your enthusiastic spirit brings our collections to life. We are grateful to have you as valuable members of the IU Eskenazi Museum of Art's education team.

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A museum guide leads schoolchildren through a discussion of artworks in the Sidney and Lois Eskenazi Gallery. |



Henry Darger
Library of Babel for Indiana University
1939-1968

Henry Darger
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Front cover: William Wegman (American, b. 1942). **On In Thru Under**, 1983. Chromogenic print, image: 4 1/2 x 4 1/2 in. Museum purchase with funds from the Estate of Herman B Wells for the Collection of Lee Marks and John C. DePrez Jr., Shelbyville, Indiana, Eskenazi Museum of Art, Indiana University, 2022.298

Back cover: IU students enrolled in the ASURE (Arts and Sciences Undergraduate Research Program) class Storytelling in Ancient Greek Art study a work from the museum's collection in preparation for a student-created exhibition.



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