

SCHEMA



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MAGAZINE OF THE
ESKENAZI MUSEUM OF ART
AT INDIANA UNIVERSITY



Dear Friends,

Last year was filled with challenges and triumphs, culminating in a return to regular hours and in-person programming. Among a full slate of exhibitions and other programs, *The Art of the Character: Highlights from the Glenn Close Costume Collection* brought a record number of first-time visitors to the museum. And nearly one thousand students engaged with the exhibition through fifteen courses that spanned curricula across the university, including the Kelley School of Business, Nursing, Theatre, the Media School, the Eskenazi School of Art, Architecture + Design, and intensive freshman courses in chemistry and arts and humanities. In October, we were privileged to also welcome Glenn Close as she toured the exhibition and interacted with IU students studying acting and costume design.

This year sees the opening of four new featured exhibitions. *Swing Landscape: Stuart Davis and the Modernist Mural* features one of the most important American paintings of the twentieth century and the history of the Works Progress Administration housing project in Brooklyn, New York, for which it was created. We are also excited to present *Saitō Kiyoshi: Master of Design* and two exhibitions featuring contemporary women artists: *Positive Fragmentation*, our third partnership with the Jordan D. Schnitzer Family Foundation, which will be accompanied by a recent acquisitions show in the Moravec Prints, Drawings, and Photographs Gallery.

As we planned for the coming year, students and teaching were at the heart of everything. The museum has a longstanding tradition of offering unique learning and mentorship opportunities to IU undergraduate and graduate students. In this issue of *Schema*, I am excited to highlight our graduate assistant program, which provides academic-year positions across a variety of museum departments. Our graduate assistants are recruited from a wide range of IU schools, from disciplines that include art history, communications, and library science.

Through our graduate assistant program, we aim to train the museum professionals of the future by offering one-on-one research and work experience with a mentor in a student's area of interest. With a tailored approach that balances museum goals with each student's focus, the program prepares graduate assistants for a post-academic professional career. Many of our museum "alums" have secured positions at museums and academic institutions around the world, and I look forward to seeing how the next generation of museum alumni will utilize the skills they obtain at the Eskenazi Museum.

The beautiful work of art by Stuart Davis on the cover was our first recorded acquisition (1941.1) after Henry Hope became the museum's inaugural director in 1941. At the time, it would have been perceived as a daringly "modern" work of art that would have challenged traditional aesthetic sensibilities. Our recent acquisitions similarly continue in that vein by building on a tradition of excellence and innovation while challenging our tastes and preconceptions about who makes great art. We look forward to presenting these works to you in the future.

Here's to another amazing year at IU's art museum!

Cheers,

David

David A. Brenneman
Wilma E. Kelley Director



Opposite: The Newkirk Café and Gift Shop offers a welcoming environment for IU students to study, meet with friends, and enjoy a coffee or browse custom gifts.



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Saitō Kiyoshi (Japanese, 1907–97). **Bunraku Puppet** (detail), 1960s. 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



Mariah Keller
Director of Creative Services and Editor

SWING LANDSCAPE

AN IN-DEPTH FOCUS ON A MODERN MASTERPIECE

The IU Eskenazi Museum of Art is home to one of the most significant American paintings of the twentieth century, Stuart Davis's *Swing Landscape*. Produced under the auspices of the Works Progress Administration's Federal Art Project, it was one of at least seventeen murals by twelve artists intended for installation in the Williamsburg Houses, a New York housing project designed by Swiss-born modernist architect William Lescaze. Davis's mural was ultimately not installed in this location, and was allocated to Indiana University in 1942. A landmark of modern American painting, *Swing Landscape* has been described in recent art historical literature as "a stunning accomplishment" and as "one of the most chromatically arresting and formally sophisticated murals executed in the United States."

Featuring more than forty works by Davis and his contemporaries, *Swing Landscape: Stuart Davis and the Modernist Mural* offers a comprehensive examination of this modern masterpiece, presenting new research into the mural's aesthetic, political, and social significance; situating it within the broader context of abstract murals in the Depression era; and offering new insights into Davis's goals as a public artist. The themes explored in the exhibition parallel contemporary questions surrounding housing inequity, artists' responses to politically

charged topics, and art's social and ideological function in public housing, architecture, and urban development.

Through studies, paintings, and drawings from Davis's sketchbooks, the exhibition provides insight into the artist's development of a personal iconography based on the landscape of Gloucester, Massachusetts. Selected works also reveal how *Swing Landscape*'s dense composition, stylization of form, and high-keyed palette pointed the way toward later directions in postwar abstract painting.

The architectural setting for which *Swing Landscape* was commissioned has received little attention in the literature on Stuart Davis. The exhibition reconnects the painting with the unique artistic and architectural space of the Williamsburg Houses, the only New Deal-era housing project in which abstract murals were paired with modernist architecture. The exhibition also explores the larger artistic program envisioned for the Williamsburg Houses, featuring related works for the project by artists such as Francis Criss, Ilya Bolotowsky, and George McNeil.

Finally, the exhibition considers *Swing Landscape*'s relationship to the broader phenomenon of abstraction in mural painting in

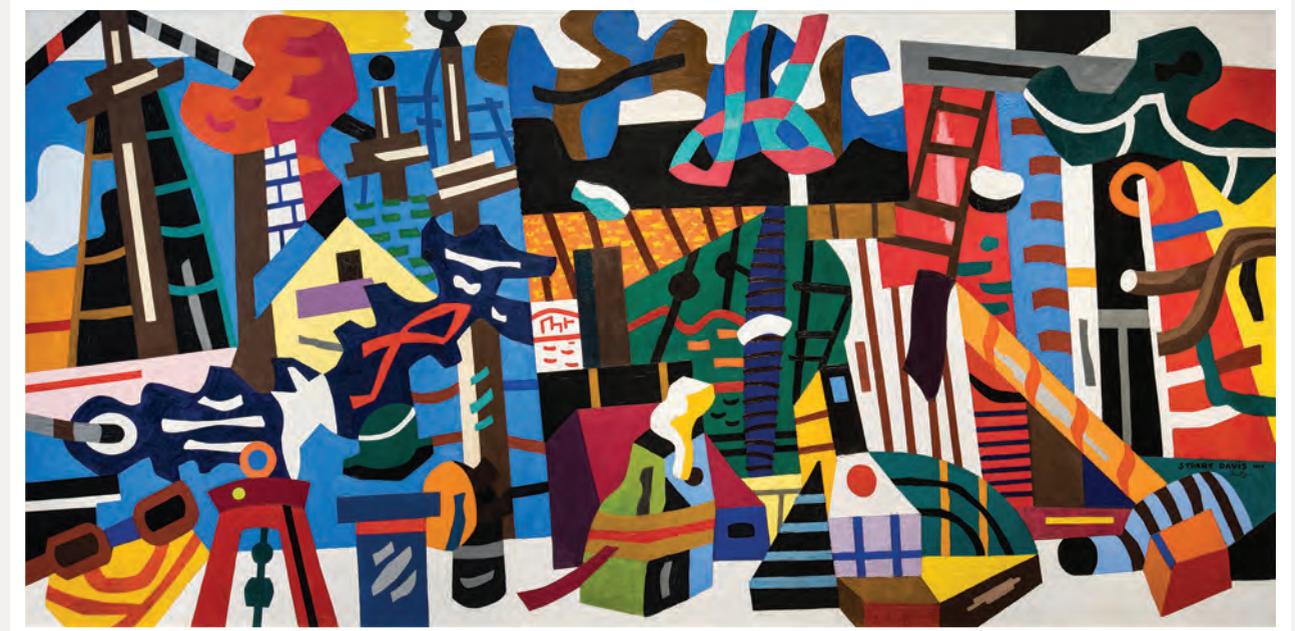
the 1920s and 1930s. New York City was unique in the United States as a center for abstract mural painting in the 1930s. To situate *Swing Landscape* and the Williamsburg murals within this milieu, the exhibition includes studies for some of the abstract murals proposed for New York-area sites as diverse as hospitals, airports, and radio stations by artists such as Arshile Gorky, Lee Krasner, and Peter Busa. French painter Fernand Léger's strong influence on American abstract muralists is also explored with the inclusion of several of his paintings and mural designs.

Swing Landscape: Stuart Davis and the Modernist Mural—open February 5–May 22, 2022 in the Featured Exhibition Gallery, first floor—is curated by Jenny McComas, Curator of European and American Art at the IU Eskenazi Museum of Art. It is accompanied by a fully illustrated, award-winning catalogue, co-published with Yale University Press. A symposium further exploring abstract murals will be held on March 24 via Zoom.



Jenny McComas
Curator of European
and American 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.



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



Museum Apprenticeships: Launching the Next Generation of Museum Professionals

The IU Eskenazi Museum of Art has a long history of offering graduate assistantships to students, who gain valuable experience through hands-on work at the museum. In recent years, seeing a need for more interdepartmental opportunities, the graduate assistantship program was reconceived within a larger, new apprenticeship model.

In collaboration with graduate assistants, the museum's education department conducts action research that helps improve the program. For example, interviews and surveys highlighted the need for students to learn about departments outside of the one to which they are assigned. As a result, we now offer cohort programming across departments. For example, our apprentices recently met with Chief Preparator Pete Nelson for a behind-the-scenes look at art museum installation.

Through co-active mapping, the museum meaningfully connects current institutional goals with specific student interests. This allows

research projects to emerge and grow in unique and sometime surprising ways, which is the best kind of learning! The education department also conducts ongoing check-ins to make sure expectations are met for all involved.

In addition, a new proposal approach allows us to be nimble with apprenticeship placements. This academic year the museum offered its first graduate assistant position in the Center for Conservation, led by Julie Ribits, Beverly and Gayl W. Doster Paintings Conservator. Geologist Heather Lawson is studying the Morton C. Bradley Jr. Pigment Collection. While many items in the collection are well labeled, some pigments have been stored in old peanut butter jars, awaiting research. A focus on identifying unknown pigments in the collection offers Heather the unique opportunity to pair her geology skills with learning new analysis techniques.

The museum's apprenticeship program gives our staff opportunities to give back, as many of them remember a pivotal apprenticeship

experience early in their careers that made all the difference in preparing them for a professional path. Many mentors also find it inspiring to work with students' new ideas, questions, and areas of study. As a teaching museum, the apprenticeship model allows us to connect mentors with best practices for student learning.

The museum offers a stipend, tuition remission, and health insurance for all graduate assistants as well as paid opportunities for undergraduate interns. We hope to extend the reach of the apprenticeship program to students in their youth in order to build awareness about careers in museums and diversify the field. As one example, we are working on plans for a pre-college program that will reach underserved high school students through a summer experience that introduces career possibilities and invites yearlong connections in order to continue building personal relationships with museums.

The Eskenazi Museum is proud to offer professional development to IU students in the apprenticeship program, many of whom have

secured positions at institutions around the world. As we continue to follow these museum alums throughout their careers, we are excited to see what the next generation of alumni will do!

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



Heidi Davis-Soylu
Patricia and Joel Meier
Chair of Education



Christopher Meyers-Nunn
Andrew W. Mellon &
Anthony J. Moravec
University Experiences Manager



Above: Heather Lawson, this year's Conservation Graduate Assistant, analyzes pigments from the Morton Bradley Historic Pigment Collection.

A graduate assistant samples Red Oxide #23, one of the many pigments from the Morton Bradley Historic Pigment Collection.

Students Take the Lead

in a Re-envisioned Museum Café and Gift Shop

As the museum planned for a major renovation of its iconic I. M. Pei–designed building in 2017, it began to rethink its café and gift shop with an emphasis on student engagement. When it re-opened to the public in 2019, the museum had a new entrance that connected the terrace and the Luzetta and Del Newkirk Café and Gift Shop with the IU Arboretum on a major thoroughfare for students coming to and from campus. With fresh, collections-focused product, a revised café menu, and a ceiling sculpture—*A Gust of Wind*, by designer Paul Cocksedge—the newly designed space was poised for success.

Although it experienced a lengthy closure due to the COVID-19 pandemic, the Newkirk Café and Gift Shop eagerly resumed operations in August and has since experienced significant growth as a space for students to enjoy a snack and coffee, study and socialize, or purchase a keepsake or gift. With updated food and drink options, as well as new custom products tied to the museum's permanent collection and featured exhibitions, this gathering space is a bright and exciting stop for students and guests.

The coordinated efforts of the product development team—a cross-departmental effort led by the museum's creative services department—and IU's Residential Programs and Services (RPS) team have helped the café and gift shop thrive in a challenging environment. A key component of the re-envisioned café and

gift shop has been the inclusion of graduate assistants in the overall management of day-to-day operations.

During the first year of reopening, we hired two graduate assistants, Kayla Stradford, master of science in public health, and Adam Dillon, master of arts in musicology, who participated in the development of original product for the gift shop, managed inventory and display, and liaised with RPS to get the renovated café and gift shop up and running. This year we welcomed Naomi Coleman, master of library and information science, to the team, with Graphic Designer Jessie Waymire and Manager of Museum Technology Cassi Tucker serving as mentors. Naomi hit the ground running with proposals for several new, student-oriented products based on the museum's permanent collection. She regularly collaborates with RPS manager, Chazz Mack, to learn about customer feedback, sales trends, and other critical data that helps to ensure that the café and gift shop are meeting guests' expectations. Naomi is also taking advantage of opportunities to work with colleagues across the museum—including guest services, photography, graphic design, and collections management—to learn about their roles at the museum and how they can help bring new gift shop product to life.

In the weeks leading up to the café's reopening, and under the leadership of IU alumnus and local artist Chazz Mack, the café staff worked diligently to prepare for traditional, in-person sales as well as online sales through the popular mobile application GrubHub. After a successful opening, the café has remained consistently busy throughout the fall semester, particularly during midmorning and lunch hours. While accommodating

the ebb and flow of guest traffic, Chazz and his team continue to adapt to additional operational challenges, such as supply chain and staffing shortages.

The combined efforts of Naomi, the product development team, Chazz, and RPS are helping to shape the present environment and future ethos of our renovated café and gift shop. We are delighted to re-introduce the Luzetta and Del Newkirk Café and Gift Shop to our community and supporters. We look forward to seeing you there!



Cassi Tucker
Manager of Museum Technology



Jessie Waymire
Graphic Designer





Supporting Student Engagement

Sisters Marilyn Richardson and Carol Evans fondly remember how family vacations often turned into museum visits as their parents, Luther and Louise Roehm, sought out “special artists in special places.” As they witnessed their parents’ generous support of education initiatives, these family trips ignited Marilyn and Carol’s lasting love for art, education, and philanthropy.

In 2019, the IU Eskenazi Museum of Art received an exciting gift from Carol and Marilyn in support of the newly created Art-Making Studio, one of several new learning spaces that facilitate the museum’s mission to engage students of all ages with original works of art. Their generosity has allowed the museum’s Arts-based Wellness Experiences Manager, Lauren Daugherty, and Pre-K–12 Experiences Manager, Kelly Jordan, to inspire thousands of children, adults, students, and teachers with their activities and programs. In honor of the family’s passionate support for Indiana University, the studio was named the Roehm Family Art-Making Studio.



University students engage in art-making activities in the Roehm Family Art-Making Studio.

Carol and Marilyn believe art and artistic expression are crucial to the development and growth of all people, a virtue that was imparted to them by their parents. Louise, an art history major who was known for her discerning eye, made art a natural part of Carol and Marilyn’s lives. Luther was a first-generation student at IU

whose parents emigrated from Germany, and Carol remembers how her father was always grateful for the education and opportunities that IU provided. As a nod toward his profound appreciation for the university, Luther and Louise generously established a scholarship in The Wells Scholar Program, which ranks among the most competitive and prestigious awards offered by any American university.

A graduate of Miami University, Oxford, Ohio, Marilyn went on to become a secondary educator. Carol, like her sister, became a teacher after receiving her bachelor’s and master’s degrees in education from IU. While at IU, Carol joined Pi Beta Phi and the IU Student Foundation. Marilyn’s love for IU deepened as she immersed herself in post-graduation opportunities such as Mini University, a weeklong opportunity for adults of all ages to learn from the university’s world-class faculty. Carol’s relationship with the university flourished through her involvement in the foundational years of the Women’s Philanthropy Leadership Circle and her current service on the museum’s National Advisory Board.

Carol and Marilyn are exemplary philanthropists who followed in the footsteps of their parents. The museum is also the grateful recipient of works from their family’s collection, including rugs and porcelains. When asked about her inspiration to support and serve IU and the museum, Carol shared, “I felt a debt of gratitude for things that I’ve reaped from my own experiences that IU has given me.”

If you would like to ensure the museum’s success, help us enrich our collection, or learn how you can support our education activities, please contact Lasserina Dowell, Associate Director of Development, at Indowell@iu.edu or (812) 856-3112.



Lasserina Dowell
Associate Director
of Development

Recent Acquisitions

Cameraless Photography

This autumn, the IU Eskenazi Museum of Art acquired nine new works by contemporary artists who engage with cameraless photography. Setting their cameras aside, these artists use only the medium's base components—light, chemicals, and light-sensitive paper—to create abstract photographs. As opposed to more representational works, these vital elements are not only the tools for each work but also the subject.

Since 1947, when IU hired modernist photographer and cameraless innovator Henry Holmes Smith (American, 1909–1986), both the museum and the Eskenazi School of Art, Architecture + Design have embraced the acquisition and teaching of experimental photography. In the past twenty years, there has been a resurgence of interest in contemporary photography's relationship to its nineteenth-century origins. To continue advocating for Smith and supplement the prolific holdings of the Henry Holmes Smith Archive, the museum plans to continue updating its collections with related works by global contemporary artists.

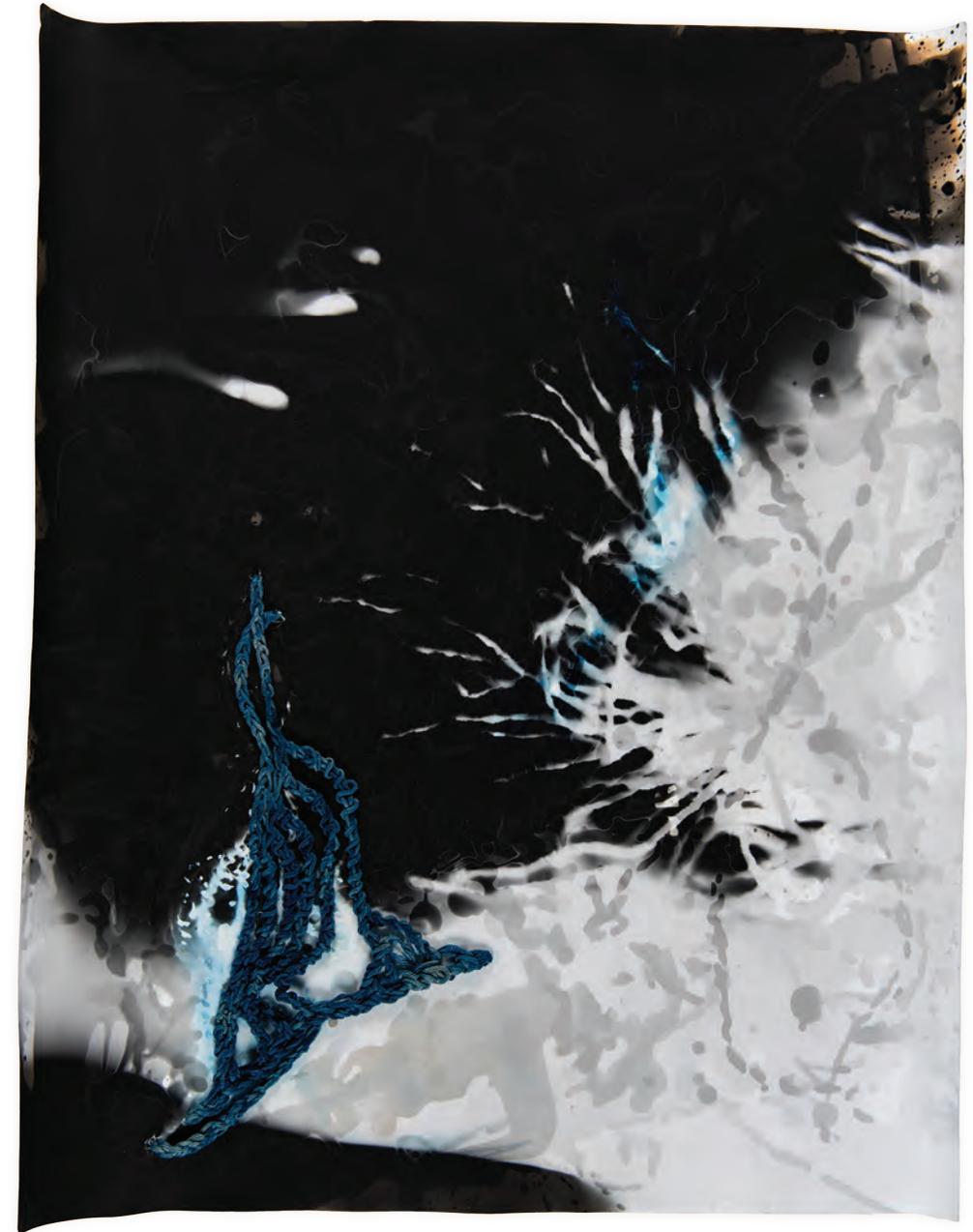
It has always been the Eskenazi Museum's goal to acquire and steward original and innovative works of art that support our mission as a teaching and research museum. Today, our strategic plan advances with more progressive collecting practices that include the intentional

diversification of our collection by concentrating on works made by women-identifying artists and artists of color. We are thrilled to welcome recent work by Yto Barrada, Ellen Carey, Hernease Davis, Marta Djourina, Fabiola Menchelli, Aspen Mays, Letícia Ramos, and Daisuke Yokota into our permanent collection.

These acquisitions were made possible by the late philanthropist Jane Fortune to support the study and advancement of work by women artists and by Bloomington residents and champions of photography Martha and David Moore. Beginning with Smith and through to the present, the Eskenazi Museum is defining experimental photography as an institutional forte. What's more, these acquisitions greatly support our mission to better represent the many voices, perspectives, and dialogues that define our communities in Bloomington and beyond.



Lauren Richman
Assistant Curator
of Photography

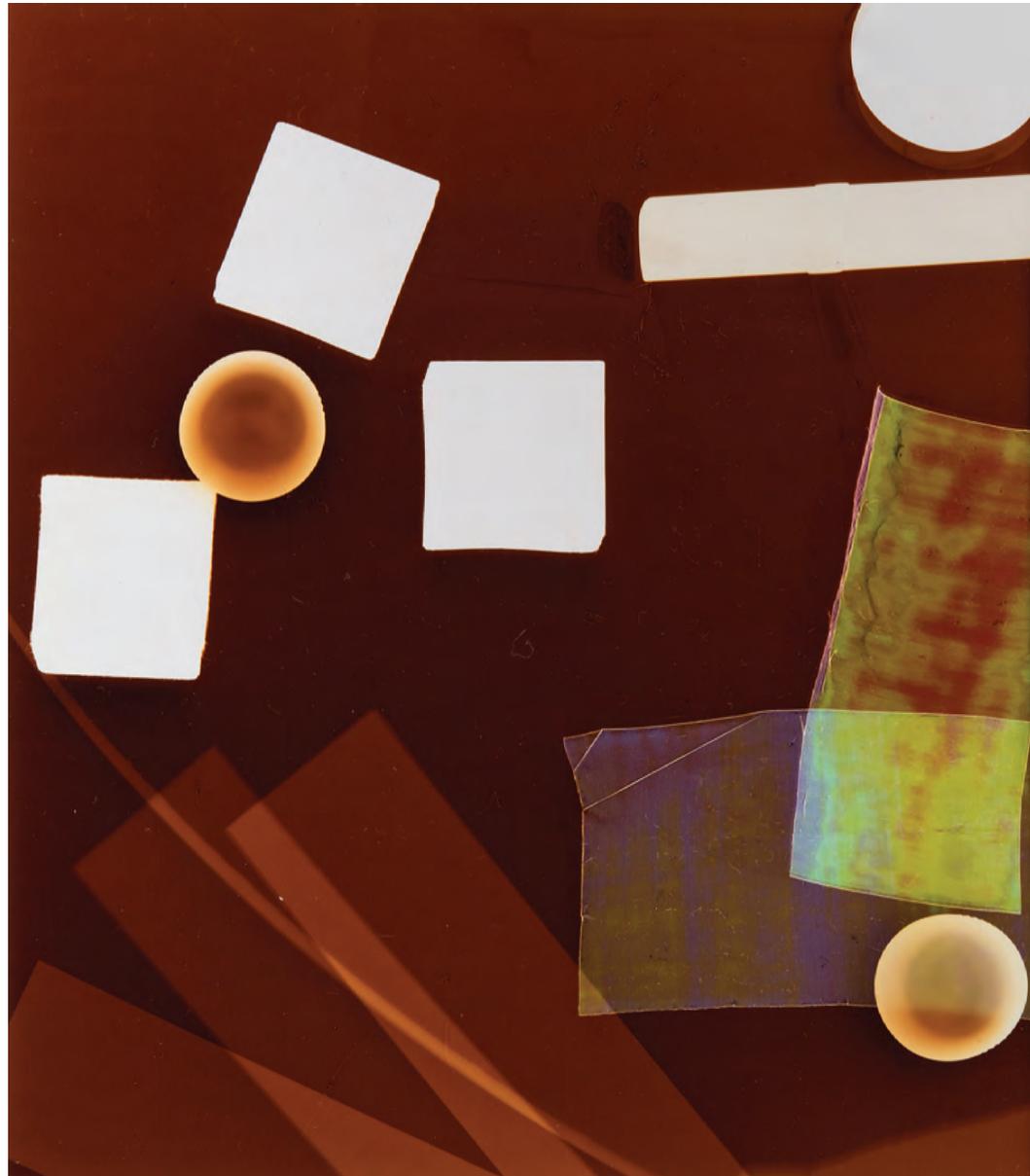


Hernease Davis (American, b. 1982)

Bare With Me, Foundation, 17, 2021

From the series *A Womb of My Own (Mistakes Were Made in Development)*
Silver gelatin fiber photogram, crocheted yarn, and cyanotype, 16 x 20 in.
Museum purchase with funds from the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2021.168

Hernease Davis's ongoing photogram series *A Womb of My Own (Mistakes Were Made in Development)* addresses both personal and familial trauma through empathic, process-oriented image-making. Davis lays nude atop unexposed sheets of light-sensitive paper, embracing the unplanned to create an exposure as a method of healing. With the addition of crocheted yarn that has been treated with cyanotype chemistry, Davis creates a protective netting for each print that gestures toward ideas of care and preservation.



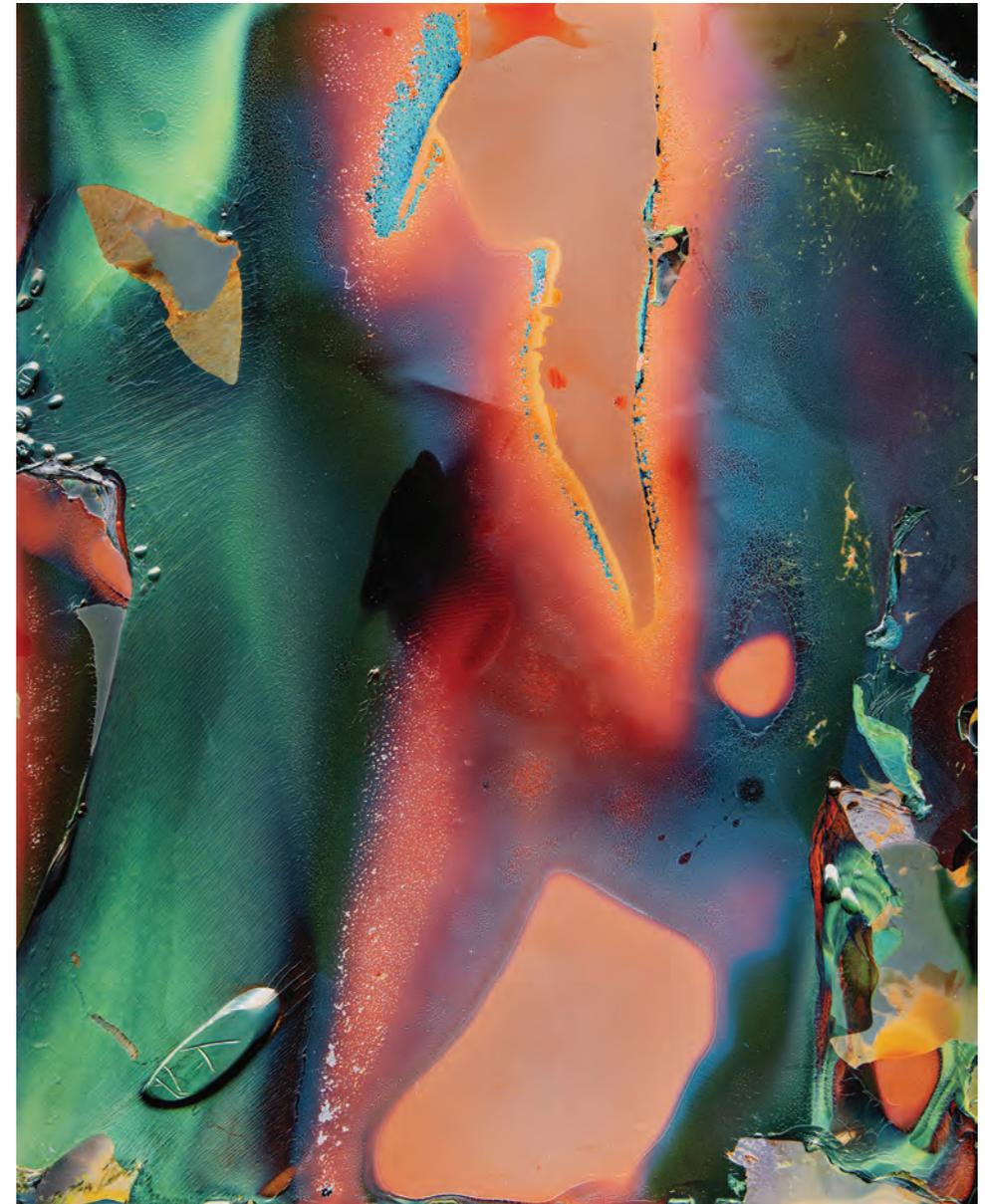
Yto Barrada (Moroccan-French, b. 1971)

Bonbon 2, 2017

Photogram, image: 10 x 8 in.

Museum purchase with funds from the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2021.185

For her series *Bonbon*, Yto Barrada selects pieces of wrapped candies native to her hometown of Tangier, Morocco, and arranges them on light-sensitive paper in the dark. After exposure to light and development, the resulting abstraction draws attention to themes of absence and presence. Barrada has long engaged with how and by whom history is written, especially as it relates to Morocco's colonial history, economics, and education.



Daisuke Yokota (Japanese, b. 1983)

Untitled, 2015

From the series *Color Photographs*, Edition of 2/6

Archival pigment print, image: 14 ¼ x 17 ¾ in.

Museum purchase with funds from David and Martha Moore, Eskenazi Museum of Art, Indiana University, 2021.186

Daisuke Yokota's goal for his series *Color Photographs* was to coax out the physical aspects of film. To do so, he poured boiling water over layered sheets of unexposed, large-format color film and experimented with alternative developing methods, later scanning his results. Yokota's compositions are contradictory: at once melted and solidified, transparent and opaque, productive and deteriorating. He describes his approach as a means for showing the impossible: "the accumulation of time" in a single photograph.

Recent Acquisitions: Modern and Contemporary Art



Judith Rothschild (American, 1921–1993)

Bar Harbor (Variant A), 1949

Color white-line woodcut on paper, 8 1/2 × 11 1/8 in.

Museum purchase with funds from the Jane Fortune Endowment for Women Artists, Eskenazi Museum of Art, Indiana University, 2021.99

This white-line print by noted abstract artist and philanthropist Judith Rothschild is the first such example in the museum's collection. An unusual and rarely used printing technique that was developed in 1915 by artists in Provincetown, Massachusetts, white-line printing is believed to be the first woodcut method originated in America. The process draws on the Japanese ukiyo-e color printmaking tradition, but instead of multiple woodblocks uses a single matrix, carved and printed in many colors. The prints are characterized by the white lines dividing the shapes and the soft, hand-applied colors that resemble watercolor painting. What makes Rothschild's early print work even more interesting is that instead of the more simplified images of landscapes and vernacular architecture, still lifes, and everyday life in fishing villages preferred by many of the other Provincetown practitioners, her complex imagery (as seen in this print) combines a reference to a New England locale (Bar Harbor, Maine) with modernist abstraction.

Bar Harbor (Variant A)—which is recorded to have seven impressions, each with its own orchestration of colors—is one of Rothschild's best known prints from this period. Its acquisition adds an excellent example of an important printmaking technique by an innovative modernist woman artist to our collection.



Sedrick Huckaby (American, b. 1975)

Charlie Lewis (study), 2020

Oil pastel on paper, sheet: 25 × 17 in.

Purchase from the Elisabeth P. Myers Art Acquisition Endowment Fund, Eskenazi Museum of Art, Indiana University, 2021.100

An elderly man with warm, sienna skin looks outward with determination. His wizened visage is drawn with impasto strokes of thick, oil pastel. While the face of Charlie Lewis is rendered in detail, his suit jacket, necktie, and surroundings fade rapidly into the surface of the tan paper.

Lewis was among those African people brought to the United States on board the *Clotilda*, the last known slave ship to dock in the United States, long after the importation of enslaved people was illegalized in this country. After emancipation, Lewis was among those who founded Africa Town, a community that kept alive their Yoruba culture and traditions through the first half of the twentieth century. Sedrick Huckaby, who drew the portrait from an archival photograph of Lewis, created it as an illustration for a *National Geographic* feature on the *Clotilda* and the stories of its decedents, who continue to live in Africa Town. Although the work is a study, the artist successfully conveys the gravitas and dignity befitting Lewis and the history he represents.



SAITO KIYOSHI

MASTER OF DESIGN

MARCH 3-AUGUST 7, 2022 | RHONDA AND ANTHONY MORAVEC
PRINTS, DRAWINGS, AND PHOTOGRAPHS GALLERY | THIRD FLOOR

Although Saitō Kiyoshi (1907–1997) had a long career that spanned most of the twentieth century, this exhibition focuses on works from the 1950s and '60s when Saitō began to attract the attention of dealers and collectors at home and in the West. The decades after World War II saw a reimagining of the art of the woodblock print medium as well as its revitalization by innovative artists looking to meld Japan's artistic lineage with the demands of a contemporary nation.

Saitō was born in Fukushima prefecture but moved at the age of five to the northern island of Hokkaido. As a young man, he earned his living as a sign painter, but in 1932 he relocated to Tokyo to pursue training and a career in the newly popular art of Western-style oil painting. He also began experimenting with woodblock printing, and by 1938 he was focusing his artistic efforts exclusively on producing woodblock prints.



Saitō Kiyoshi (Japanese, 1907–97). *Asakusa Kwannon*, 1945. Color woodblock print on paper, 7⁵/₁₆ x 9³/₄ in. Purchased with funds from the Thomas T. Solley Endowed fund for the Curator of Asian Art, Eskenazi Museum of Art, Indiana University, 2011.265.7

A chance encounter in 1943 with Koshiro Onchi (1891–1955), the founder and champion of the newly formed Creative Print Movement (Sōsaku Hanga), led to an invitation to join the prestigious Japan Print Association in 1944, giving Saitō more chances to exhibit his work. Sōsaku Hanga artists exercised complete control over the artistic process, from carving the blocks to printing the designs. This is in contrast to traditional woodblock prints of the seventeenth through nineteenth centuries when publishers controlled an assembled team of designers (artists), carvers, and printers to execute a design. However, it was not until after World War II that Saitō's printmaking career really took off.

With active support from the U.S. State Department for exhibitions and sales of arts and crafts through Post Exchanges (PX) and other locations, such as the 1948 Salon Printemps in Tokyo sponsored by Americans for Japanese artists, Saitō's work achieved a larger and more international audience. At the São Paulo Biennale of 1951, he won first place for his print *Steady Gaze*, giving a further boost to his career, and in 1956, Saitō's work was included in the seminal exhibition and publication *Modern Japanese Prints: An Art Reborn*. He was also invited by the U.S. State Department and the Asia Foundation to travel and exhibit around the United States and Europe. Saitō visited collectors and museums all over the country, selling and donating his works and increasing his visibility and admirers. It is within this context that Sōsaku Hanga and Saitō emerged onto the stage of the world art market.



Saitō's sense of design and bold use of texture and color employed in the depiction of people, places, and animals endears him to his admirers. His manipulation of three-dimensional space, which dynamically melds the identifiable with the abstract, makes for vibrant, unforgettable designs that continue to captivate.

Saitō Kiyoshi: Master of Design is curated by Judith Stubbs, Pamela Buell Curator of Asian Art. It is accompanied by a fully illustrated catalogue co-published by the John and Mable Ringling Museum of Art and Scala Arts Publishers. The exhibition includes works from the Eskenazi Museum's collection and loans from the Richard E. Peeler Art Center, DePauw University, and the John and Mable Ringling Museum of Art.

Judith Stubbs
Pamela Buell Curator
of Asian Art



Above: Saitō Kiyoshi (Japanese, 1907–97). *Winter in Aizu*, 1948–52. Color woodblock print on paper, 9⁷/₈ x 15¹/₄ 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, 2005.24

Right: Saitō Kiyoshi (Japanese, 1907–97). *Young Geisha in Training*, 1960s. Color woodblock print on paper, 15³/₈ x 10¹/₈ in. Bequest of Herman B Wells, Eskenazi Museum of Art, Indiana University, 2002.48



Positive Fragmentation:

From the Collections of Jordan D. Schnitzer and His Family Foundation

July 14–December 11, 2022
Featured Exhibition Gallery, first floor

We often think of fragmentation as an inherently destructive process. When something is fragmented, it is splintered, pulled apart, or broken into pieces. In 1995, the feminist art critic Lucy Lippard coined the term “positive fragmentation” to describe how fragmentation, as an artistic strategy, can instead be constructive and creatively generative. This is especially true for historically marginalized artists such as women, who fragment images and ideas to expose hidden truths or to create an entirely new reality.

Positive Fragmentation: From the Collections of the Jordan D. Schnitzer and His Family Foundation will feature more than 180 prints by contemporary women artists who employ a strategy of fragmentation in their artistic process. Some of the works focus their attention on the human body, as in Louise Bourgeois’s *Anatomy* series (1990) or Wangechi Mutu’s *Histology of the Different Classes of Uterine Tumors* (2006). The latter combines glossy fashion magazine photographs with medical illustrations to reimagine patriarchal stereotypes as powerful female avatars who stare back at oppressive social norms. Other artists like Nicola López and Sarah Morris leverage their experiences of the



Left: Wangechi Mutu (American, born Kenya, 1972). *Histology of the Different Classes of Uterine Tumors: Cancer of the Uterus* (detail), 2006, edition 14/25. Glitter, fur, and collage on found medical illustration paper, 23 x 17 in. Collection of Jordan D. Schnitzer

contemporary city to rearrange elements of the urban landscape to better capture the vibrancy of daily life. With a highly conceptual approach, Jenny Holzer’s *Inflammatory Essays* (1979–82) isolates fragments of bold and sometimes confrontational statements to subvert the rigid ideologies from which they borrow.

A notable strength of the exhibition is its focus on women artists of color who have been underrepresented in the museum’s permanent collections and in its exhibition program. Artists like Mickalene Thomas challenge historical narratives by creating compositions that echo those of nineteenth-century European painters but through wholly novel techniques and media, combining woodblock, screen-printing, and digital photography. Wendy Red Star, an indigenous American artist of the Crow Nation, creates colorful, often playful prints that nonetheless convey the struggles of indigenous marginalization and the legacy of European colonization on the continent by combining appropriated indigenous motifs with images of everyday life on the reservation. Ethiopian-born Julie Mehretu creates large-scale abstract compositions that speak to the traditions of European and American abstraction while compounding these histories with contemporary global concerns regarding climate change and migration.

Derived from the Collections of Jordan D. Schnitzer and His Family Foundation—one of the largest private print collections in the world—the exhibition is presented by the National Museum

of Women in the Arts (NWMA) in partnership with the American University Art Museum. It was curated by Virginia Treanor, Associate Curator, and Kathryn Wat, Deputy Director for Art, Programs, and Public Engagement and Chief Curator at the NWMA. At the Eskenazi Museum, the exhibition is co-organized by Elliot Reichert, Curator of Contemporary Art, and Galina Olmsted, Assistant Curator of European and American Art. A fully illustrated catalogue will accompany the exhibition.



Galina Olmsted

Assistant Curator of European and American Art; Managing Editor, *A Space of Their Own*



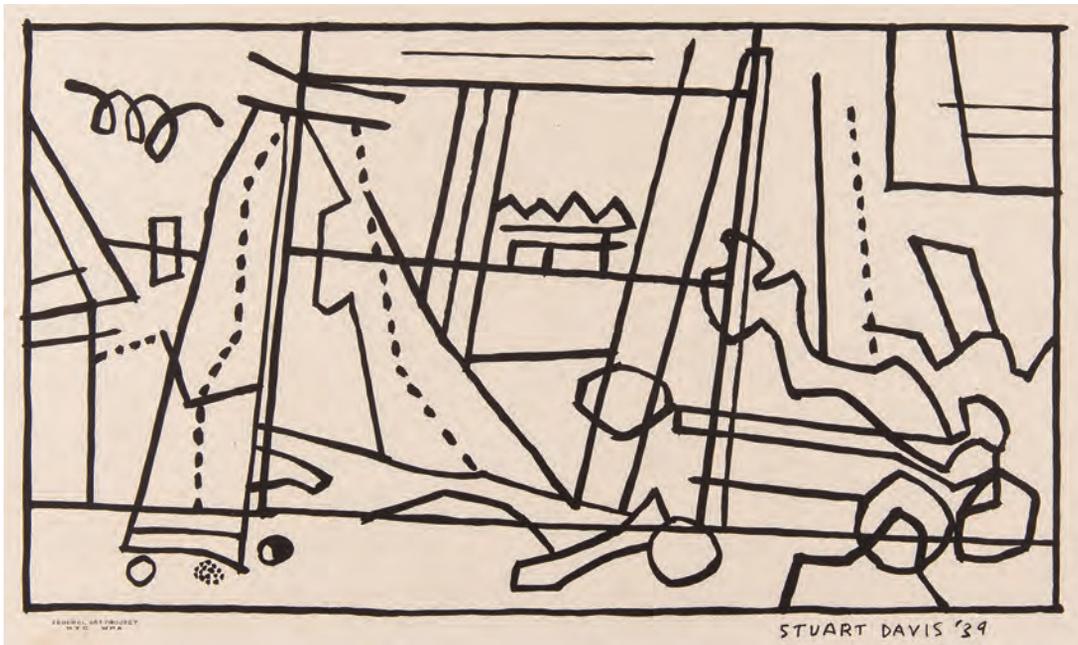
Elliot Reichert

Curator of Contemporary Art

Detail right: Julie Mehretu (American, born Ethiopia, 1970). *Six Bardos: Transmigration*, 2018, edition 23/25. Aquatint, 98 x 74 in. Collection of Jordan D. Schnitzer

Below: Wendy Red Star (Native American, Crow, b. 1981). *Yakima or Yakama—Not For Me To Say*, 2015, edition 2/20. Lithograph with archival pigment ink photograph, sheet: 24 x 40 in. Collection of Jordan D. Schnitzer





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