

Indiana University  
Eskenazi Museum of Art

# MAGAZINE

Issue 5, Fall 2019





# LETTER FROM THE DIRECTOR

Dear friend of the IU Eskenazi Museum of Art,

As we near the reopening of our world-class teaching museum, I am reminded of the first masterpieces of visual art that I was able to examine intimately. This occurred during my early years as a graduate student at Brown University while I held fellowships in the print rooms of the Rhode Island School of Design Museum of Art and the Fogg Art Museum at Harvard University. These direct engagements with incredible objects were life-changing. Through the privilege of being in close proximity to my subjects, I realized that original, great works of art are not just ephemeral images, like slides on a screen, but also tangible, durable things that communicate the sublime ideas and consummate skills of their makers. I also realized that these works are authentic and that their makers were real, too, not just fictional personalities. And finally, I recognized that this epiphany could only have happened as a result of my engagement with original works of art.

After graduate school, I built a career as a curator and museum administrator, and always tried to transmit my fascination and passion for original works of art to others. When the opportunity to lead a great university art museum presented itself, I was eager and ready for the challenge. I was especially interested in engaging students with original works of art, knowing that the world had changed significantly since I was a university student. Technology and the proliferation of digital imagery is a mixed blessing. On the one hand, it makes vast amounts of information available at the touch of a button. On the other, it simply cannot function as a viable substitute for the direct multisensory experience of the original. How can a museum full of great original works of art make the case for the intimate, direct experience of great art when so much can be seen and learned on the Internet?

Digital technology is an incredible tool, and in reconceiving the Eskenazi Museum of Art, we were guided by the fact that technology undergirds and influences everything we do. Understanding the full potential and limits of technology is also key to managing and “curating” the art museums of the future. How can we harness digital technology to awaken new generations of students and learners to the wonders of great works of art? That is our challenge and that is how we went about reshaping our incredible museum.

I am very excited about our museum and its magnificent collections. Thanks to tremendous support from President Michael A. McRobbie and a transformative gift from



Sidney and Lois Eskenazi, there is so much potential for learning and inspiration that we can finally unleash through four new study centers, three new art study rooms, educational programming, and staff who are eager to engage with the IU community. Through the renovation and our recommitment to being a teaching museum, we are honoring the original vision of our founders, Herman B Wells and Henry Radford Hope. In recognition of this legacy, we have named the west wing of the building after Henry Hope.

I hope you will join me for the grand unveiling of our teaching museum for the twenty-first century and sample some of the amazing works of art that are just waiting for you to connect with in meaningful ways.

With my warmest and most enthusiastic regards,

*David*

David A. Brenneman  
Wilma E. Kelley Director



Gallery technicians Brandon Alexander, Max Shaw, and Kaila Austin take some time to view newly installed works in the Sidney and Lois Eskenazi Gallery.



During a cleaning of the museum’s **Resting Satyr** (Roman, ca. 320 BCE), freelance object conservators Amy and Greg Byrne discover previously undetected pigment. For more on the museum’s research into polychromy, visit our website: [artmuseum.indiana.edu](http://artmuseum.indiana.edu).



# CENTER FOR EDUCATION



Students enrolled in the IU Lifelong Learning course Art Heals discover how the museum plans to implement art therapy in its outreach efforts.

**T**here is tremendous diversity among art museums. To describe their collections, some assign characteristics like *encyclopedic* or *specialized*; for context, others use terms like *academic* or *city*; and to define proprietorship, one might call a museum *private* or *public*. With a collection as excellent as ours, it is telling that we describe ourselves first by our mission: We are enthusiastically a preeminent teaching museum! As we reopen the Eskenazi Museum of Art this fall, the Center for Education is a new and essential element in fulfilling our mission.

For university students, an essential audience for the museum, we offer a range of ways to for finding personal meaning through engagement with art. From casual public programs to formal internships, students have opportunities throughout their academic day and in their leisure time to connect through multimodal forms of learning. They can participate in free-choice learning experiences, such as drop-in art-making on the weekend, or facilitated courageous conversations about current topics that activate deeper understanding of ideas that span time and cultures. Students can also participate in curricular-driven experiences in the Center for Education, including real-world practicums for undergraduate education majors in conjunction with our cutting-edge youth outreach and school tour programs at the museum.

Through programs and research, we explore, study, and share the most advantageous ways of connecting people, both students and beyond, with works of art. The benefits of the arts, which include healing and profound learning opportunities, are often missed by those who could benefit most. One recent effort to bridge this gap is our new arts-based wellness program, which offers art therapy to children who have suffered trauma, memory care groups for individuals with dementia and their caregivers, and wellness groups for students pursuing high-stress degrees. By pairing the new Center for Education with the practices of art therapy, we can study the impact of museums and wellness on reaching diverse audiences.

**The Center for Education will be a major contributor to the larger educational ecosystem at IU through**

- Audience engagement that reaches learners across the lifespan
- Spaces that activate learning from original works of art
- A research unit that produces outstanding scholarship, courses, and creative work

Audiences are at the core of our work in the center. Led by the theory that learning is best facilitated through producing and engaging with materials, we offer experiences that inspire arts-based learning for diverse audiences. Specifically, we reach learners across the lifespan through five branches in the education department: university, youth, public, tour and docent, and arts-based wellness experiences.

As a result of the renovation, our building now has three new places of learning in the Center for Education. The **Center for Education** is more than a space to welcome guests. It also will host hands-on interpretative activities, as well as faculty and student artwork exhibitions. This space will be an important component during each First Thursday event at the museum.

The new **Commons**, which can seat approximately 90 individuals, will host mission-based artist talks, workshops, discussions, performances, conferences, school field trip lunches, and other large group gatherings. We value community contributions for ideas to activate the museum’s teaching mission in this space. Community members and groups are invited to complete the Community Creative proposal online, which will be reviewed by a committee twice per year.



**Tree** (1981) by Morton C. Bradley Jr. (American, 1912–2004) is installed above the Center for Education Lobby.

The **Art-making Studio** is also a terrific new addition to the Center for Education. This fully stocked space, which includes art-making materials and a sink, will host art therapy groups, wellness activities, family day drop-in art-making, tour group sensory activities, teacher professional development, and children’s programs throughout the year.

The center also houses a research unit, which is a transdisciplinary initiative committed to producing, and

making discoverable, outstanding research, teaching, and creative work in the practice and theory of teaching museums. This unit will invite a community of students, postdocs, professors, visiting artists and scholars, and continuous learners to participate in our work. The primary research focus of the Center for Education is art museum learning, museum art therapy, and curatorial studies. For instance, this year, an affiliated graduate student is studying object-based learning in the museum’s new art study rooms.



Students from Noblesville, Indiana, participate in a creative activity in the new Art-making Studio.



## Expanded Learning Opportunities

Through grants from the Brabson Library and Educational Foundation and the Indiana Arts Commission, we will partner with IU's Advanced Visualization Lab, Eskenazi School of Art, Architecture + Design, and School of Education to conduct research on a new experiential, sensory program that is anchored on the creation of 3D printed replicas of objects in the collection. In this work, we will also partner with Stone Belt, a nonprofit organization that supports individuals with disabilities, and with Head Start/Early Head Start, a family centered child development program, to implement the project. The object replicas will be central to the study of multisensory programming for individuals with disabilities, at-school professional development for early childhood educators, and touchable experiences at the museum.



The museum's school tour program offers excellent opportunities for pre-K–12 teachers and students to engage with art.

The research unit is also a nexus connecting students with courses offered by museum staff. During our reopening year, we will present Artifacts, Objects, and Everyday Life, in partnership with the School of Education; Artists' Materials and Techniques, in conjunction with the Department of Art History; and Arts-based Wellness, in partnership with the School of Medicine.

Leading technology in the Center for Education will be an essential component of the education program. High-quality zoom cameras, speakers, projection screens, and video capture will enable distance learning that can reach pre-K–12 Indiana teachers in our Rural Teachers Engaging Art (RTEA) program. As we developed the RTEA program,

teachers and administrators shared their concerns about the drug addiction crisis that is leading to high numbers of dysregulated children in rural classrooms. We are responding by creating professional development opportunities that will empower teachers with techniques for utilizing art museum collections and art materials to support children who struggle with learning due to overwhelming stress. Through distance learning and new partnerships with schools in Brown, Dubois, Monroe, Shelby, and Washington Counties, we can greatly expand our reach.

## Incredible Partners in Education

As we enter this important year in the history and work of the museum, we are particularly grateful to IU's Center for Rural Engagement, the Grafton Trout Education Fund at the Eskenazi Museum of Art, and Patricia and Joel Meier for supporting our pre-K–12 experiences work. And for their support of the Arts-based Wellness program, we sincerely thank Bob LeBien and Patricia and Joel Meier, along with the Brabson Library and Educational Foundation and Indiana Arts Commission for their support of a touchable art experiment that will lead to better understanding of activating the senses beyond sight. If you are interested in learning more or would like to help support education at the museum, please contact Heidi Davis-Soylu, Lucienne M. Glaubinger Director of Education, at hdavis2@iu.edu.



Lauren Daugherty, Arts-based Wellness Manager, in the museum's new Art-making Studio.

## CENTER FOR CURATORIAL STUDIES



Juliet Graver Istrabadi, Curator of Art of the Ancient World, leads a discussion about **Necklace with Eros within a Herakles-Knot Clasp** (Greek, ca. 300–250 BCE) in the new Center for Curatorial Studies objects study room.

**A**s a university museum, teaching and learning naturally underpin everything we do. With a collection that includes art from 30,000 BCE to the present day, the Eskenazi Museum of Art's holdings are vast and diverse. The Center for Curatorial Studies offers extraordinary opportunities for students to learn by engaging firsthand with this outstanding collection. Different from the gallery experience or studying the collections online, the center provides experts paired with in-depth, up-close access to works of art not currently on view in the galleries.

Curatorial studies is the interdisciplinary study of the materiality, history, and display of objects, visual arts, design, film, time-based media and video art, and performance as well as the development of collections. The Center for Curatorial Studies is a portal for gaining access to, and learning from, the incredible reserve collection of sculpture, textiles, ceramics, paintings, and other works in the museum. Most works not on view may be requested and examined by appointment in the new objects study room. The center is available to all, from experts in the museum field to those who are simply curious about art. For many, the experience of having direct and intimate access to a work of art can be profoundly transformational, and we invite requests online.

The objects study room offers amazing opportunities for direct engagement with original works of art, and a new Curatorial Library provides access to object files and other research materials. With superior zoom cameras, speakers, projection, and video, the technology in the center enhances our ability to look closely together in the space, and it allows virtual connectivity to those outside the museum walls. For example, via distance learning, we could collaborate with other Big Ten museums to offer courses that connect and integrate objects from multiple collections.

The center also makes the museum a superior site for building future collections, because acquiring works of art that can be accessed for teaching and research, even when not on view in the galleries, expands our teaching mission. This aspect of being a portal to the entire collection encourages the growth and depth of already outstanding holdings of art, ensuring our competitive standing as a teaching museum for future generations.

As a primary space for learning about best practices in the field, the Center for Curatorial Studies will provide unparalleled mentoring opportunities for IU students, faculty, and other guests. It will allow us to advance our teaching mission in unprecedented ways, including providing students with practical and theoretical understandings of art museum work, equipping faculty with curricular-driven connections to original works of art, and offering programs that meet all levels of learning.



Lavinia Fontana (Italian, 1552–1614)

**Holy Family with Infant St. John**, ca. 1600

Oil on copper, 7 1/8 x 5 3/4 in.

Gift of Dr. Jane Fortune, Eskenazi Museum of Art, Indiana University, 2019.3



## CENTER FOR CONSERVATION



The museum's new Conservation Analytical Laboratory.

**C**onservators work with other museum colleagues, including curators and registrarial staff, to ensure the proper physical care of artwork through documentation and ethical treatments, and by advising on desirable environmental conditions, including lighting, temperature, relative humidity, presentation, loans, and general care. Because of the increasingly technical nature of a career that spans the intersection of art and science, museum conservators specialize in particular types of objects. Julie Ribits, the Beverly and Gayl W. Doster Paintings Conservator at the Eskenazi Museum of Art, focuses on the paintings in our collection. This includes researching artists' materials and techniques; documenting damage to paintings as a result of inherent vice, environment, and human interaction; and treating paintings that are in need of intervention. All of these tasks will be completed in the museum's new Center for Conservation.

As part of the museum's renovation, the center was created by expanding the existing Conservation Analytical Laboratory into a larger and more open space that is visible from

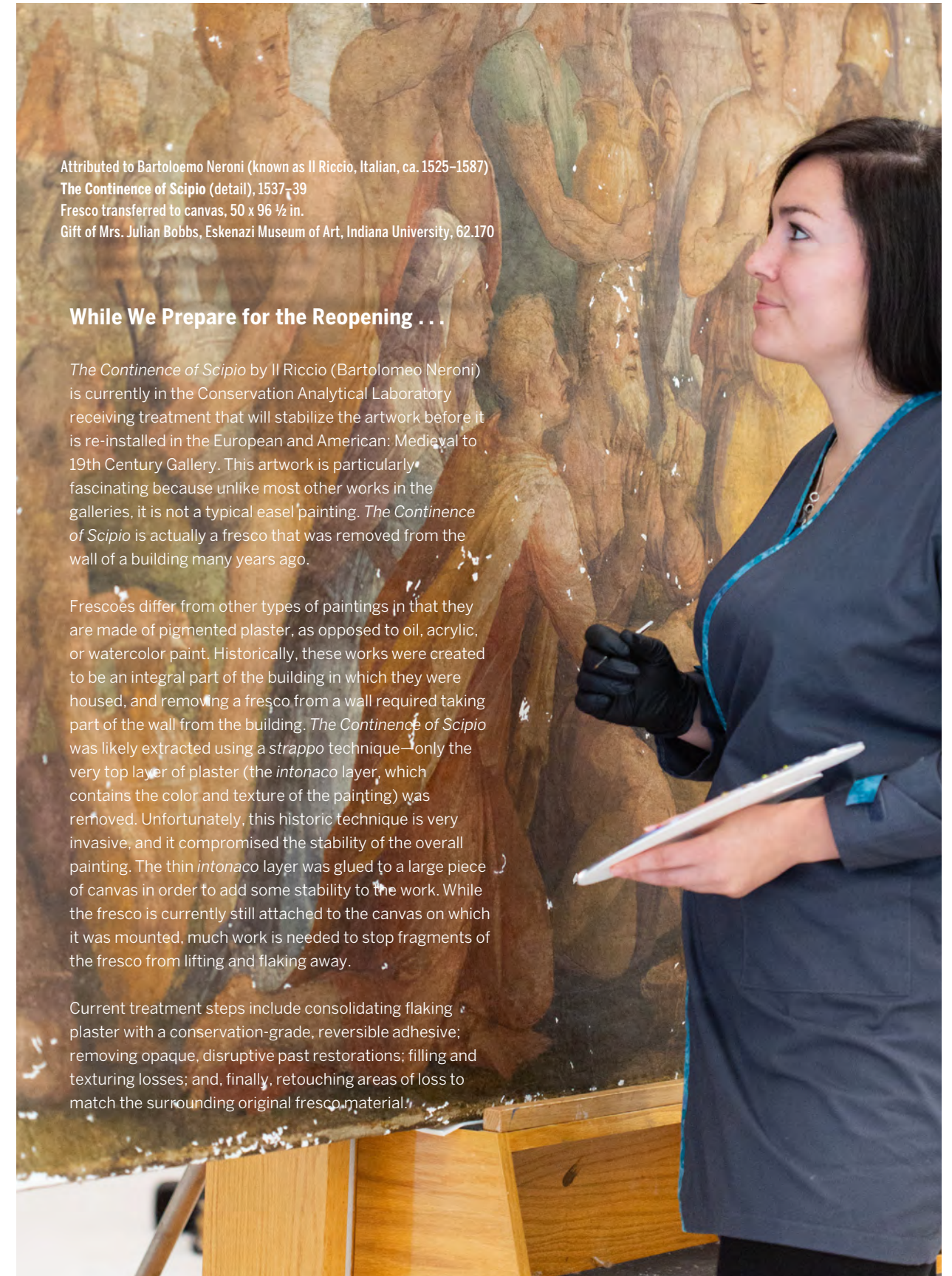
both the second floor galleries and the outside terrace. An additional room on the second floor has been converted into a conservation art study, a space in which lectures will be held, materials analysis will be performed, and engagement with the university's faculty and students will be fostered.

In addition to conducting scientific analysis and treatment of museum collections, the Center for Conservation will also train students who are interested in pursuing careers in art, conservation, preservation, and science. Through scholarly research, scientific practice, and faculty collaborations, highly trained conservators will have the opportunity to work together with student interns, scientists, and scholars to ensure that works of art are preserved for the benefit of future generations.

We are grateful to Beverly and Gayl W. Doster and Anthony and Rhonda Moravec for their support of conservation. If you are interested in learning more or helping to support conservation, contact Patricia Winterton, Director of Development, at [pwintert@indiana.edu](mailto:pwintert@indiana.edu) or 812.855.1031.

**“Conservation encompasses all those actions taken toward the long-term preservation of cultural heritage. Activities include examination, documentation, treatment, and preventive care, supported by research and education. Preserving cultural heritage is essential, but it also presents complex challenges. Conservators embrace these challenges with passion, commitment, and dedication.”**

— American Institute for Conservation



Attributed to Bartolomeo Neroni (known as Il Riccio, Italian, ca. 1525–1587)  
**The Continnence of Scipio** (detail), 1537–39  
 Fresco transferred to canvas, 50 x 96 ½ in.  
 Gift of Mrs. Julian Bobbs, Eskenazi Museum of Art, Indiana University, 62.170

### While We Prepare for the Reopening . . .

*The Continnence of Scipio* by Il Riccio (Bartolomeo Neroni) is currently in the Conservation Analytical Laboratory receiving treatment that will stabilize the artwork before it is re-installed in the European and American: Medieval to 19th Century Gallery. This artwork is particularly fascinating because unlike most other works in the galleries, it is not a typical easel painting. *The Continnence of Scipio* is actually a fresco that was removed from the wall of a building many years ago.

Frescoes differ from other types of paintings in that they are made of pigmented plaster, as opposed to oil, acrylic, or watercolor paint. Historically, these works were created to be an integral part of the building in which they were housed, and removing a fresco from a wall required taking part of the wall from the building. *The Continnence of Scipio* was likely extracted using a *strappo* technique—only the very top layer of plaster (the *intonaco* layer, which contains the color and texture of the painting) was removed. Unfortunately, this historic technique is very invasive, and it compromised the stability of the overall painting. The thin *intonaco* layer was glued to a large piece of canvas in order to add some stability to the work. While the fresco is currently still attached to the canvas on which it was mounted, much work is needed to stop fragments of the fresco from lifting and flaking away.

Current treatment steps include consolidating flaking plaster with a conservation-grade, reversible adhesive; removing opaque, disruptive past restorations; filling and texturing losses; and, finally, retouching areas of loss to match the surrounding original fresco material.



## CENTER FOR PRINTS, DRAWINGS, AND PHOTOGRAPHS

The Eskenazi Museum of Art has a long history of actively studying, exhibiting, and publishing our collection of more than 22,000 works on paper. These efforts will be expanded with the opening of our new Center for Prints, Drawings, and Photographs, which will offer enhanced visibility, increased access, a more extensive research program, development of the collection through strategic acquisitions, and a comprehensive collections care program.

Central to these activities will be a series of exhibitions in the new 1,500-square-foot gallery—our first space devoted solely to the display of works on paper since the museum moved into the I.M. Pei–designed building in 1982. The gallery’s inaugural show will be an exhibition of works by Jim Dine (see p. 12)

One of the most striking additions to the center is the stunning new study room in which students, scholars, and guests can examine works from the collection. While our previous viewing room served as many as 2,300 people annually, this new space will increase our seating capacity, enable group viewing and discussion of artworks on a vertical display wall, and



The reception loft of the new Center for Prints, Drawings, and Photographs.



Drawings by Saul Steinberg (American, 1914–1999), recent gifts from the Saul Steinberg Foundation, line custom-designed shelves in the new study room for prints, drawings, and photographs.



A new compact storage system provides expanded space for housing the museum’s collection of more than 22,000 prints, drawings, and photographs.

provide immediate access to object files. It also allows for the use of new technology, including magnifying cameras and the ability to incorporate distance learning. In addition to hosting classes, students, and scholars, guests can request viewings of works not on display, and we will collaborate with university and outside organizations to create and cross-promote the center’s activities.

Since the museum’s former prints, drawings, and photographs storage area provided inadequate room for expansion, our new and expanded storage space has been specially designed to house works of various sizes and media in integrated storage units on a compact track system. There is ample space for the collection’s continued growth through gifts and purchases, such as the recent acquisition of sixty-five drawings from the Saul Steinberg Foundation.

With the goal of becoming a primary center for the study of prints, drawings, and photographs in the Midwest, we are rededicating ourselves to working with faculty, students, and outside scholars on collections-based research projects, exhibition planning, publications, and new scholarship via lectures, symposia, and study days. By promoting a deep knowledge of collecting, preservation, materials, techniques, and connoisseurship through direct engagement with original works of art, we hope to introduce a new generation of scholars to the joys of studying works on paper.



Nan Brewer, Lucienne M. Glaubinger Curator of Works on Paper, and other members of the Print Council of America view works of art in the Spencer Museum of Art, University of Kansas, viewing room.



# GRAND REOPENING AND SOCIAL SATURDAYS

## Welcome Home!

The museum will reopen to the public on November 7, 2019, in conjunction with the Arts and Humanities Council First Thursdays festival. The celebration is open to all and will include a block party on the plaza, a dramatic opening of the doors, live music in the renovated building, and experts on hand to answer questions in the reinstalled galleries and new centers. There will also be art-making experiences in the Center for Education, art games throughout the evening, and a closing musical event. We are grateful to Gregg and Judy Summerville for their support of the reopening event and the museum's First Thursday programs.



*Right:* Architectural rendering of the new museum entrance, which connects the Luzetta and Del Newkirk Café and Gift Shop with IU's Arboretum, along a major thoroughfare for students going to and from campus.

## Social Saturdays

During the renovation, we conducted audience research that indicated a need for adjusting our hours. Experimenting with extended hours on Saturday, and building on the recent successes of our First Thursdays program, we are launching Social Saturdays. Throughout the academic year, Social Saturdays will activate mornings, afternoons, and evenings with a combination of programs. Some are popular throwbacks that were offered before the renovation, including Yoga, and others, such as Museum Games, are new. Consider joining us for Date Night, Music Café, Afternoon Concerts, or Open Studio as part of a Social Saturdays experiment. Visit our website for details and dates: [artmuseum.indiana.edu](http://artmuseum.indiana.edu).



*Right:* Adjusted hours will accommodate additional programming, such as Open Studio, at Social Saturday events.

# FEATURED EXHIBITIONS

## Recent Acquisitions by Contemporary Artists November 7, 2019–May 10, 2020

### Featured Exhibition Gallery, Henry Radford Hope Wing, 1st Floor

Celebrating the Eskenazi Museum of Art's commitment to studying, exhibiting, and collecting contemporary art, this exhibition features 51 works by 45 artists—all of which were acquired in the past five years.

As a preeminent teaching museum, the Eskenazi Museum of Art recognizes a need to include more contemporary art in its collection. Some of the works in this exhibition represent the first by an emerging or mid-career artist in our collection, while others add to existing holdings by established masters.

Central to our collecting philosophy is adding diversity in terms of artistic identity, subject matter, materials, and techniques. This exhibition is divided into five themes—Beauty and Identity; Race, Ethnicity, and Community; Social Activism; Nature and Place; and Abstraction—although the divisions have been left intentionally fluid, as some works reflect multiple ideas. Some of the artists included in the show have a strong regional connection, including several IU faculty artists, while others create work that alludes to larger public art projects or performance pieces.



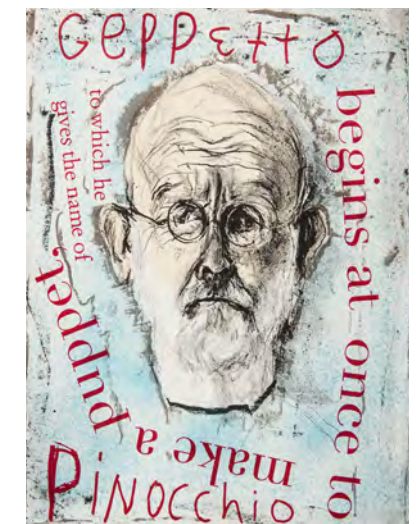
Kerry James Marshall (American, b. 1955)  
**Untitled (Handsome Young Man)**, 2010  
Etching and aquatint on paper, image/plate: 15 5/16 x 12 in.  
Museum purchase with funds from Donald, Nicole, and Dexter Griffin, Janice and William Wiggins, Jr., Mary E. Wiggins, Kevin and Dianne Brown, Beverly Calender-Anderson, Frank Motley and Valeri Houghton-Motley, and Tanya Mitchell-Yeager in honor of Black History Month, and the estate of Herman B Wells via the Joseph Granville and Anna Bernice Wells Memorial Fund, Eskenazi Museum of Art, Indiana University, 2015.158

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## Jim Dine: Pinocchio, Geppetto, and Other Personal Metaphors November 7, 2019–May 10, 2020

### Center for Prints, Drawings, and Photographs, East Wing, 3rd Floor

The inaugural exhibition in the new Center for Prints, Drawings, and Photographs will focus on work by noted American painter, sculptor, and printmaker Jim Dine. It includes the artist's gift of his 44 plate Pinocchio series and a recent self-portrait print, as well as his first print series, *The Crash*, which relates to one of his early performative Happenings. Like his later Pop art works, *The Crash* has autobiographical significance. Also featured are 11 other works from the museum's collection that highlight Dine's interests in poetry, psychoanalysis, transformation, and the fine art of drawing. The museum's works on paper are complemented by treasures from other IU collections, including a first edition of Carlo Collodi's *The Adventures of Pinocchio* (1883) from the Lilly Library and one of Dine's first filmed interviews for National Education Television (NET) in the IU Libraries Moving Image Archive.



Jim Dine (American, born 1935)  
**Untitled [Pinocchio]** from *Pinocchio*, 2006  
Color lithograph on paper, Image/sheet: 22 x 17 1/4 in.  
Gift of the artist, Eskenazi Museum of Art, Indiana University, 2017.75.11



## WHAT'S NEW IN THE GALLERIES?

**T**ransparency has been introduced throughout the building, with tinting removed from the windows, allowing a view of the art inside via many new vantage points outside the museum, such as a new sidewalk that runs in front of the building, along 7th Street. There are three new galleries on the first floor with redesigned thresholds that allow for dramatic, inviting sneak peeks of the treasures inside.

Our European and American art collection has been divided into two galleries: The Sidney and Lois Eskenazi Gallery in the Hope Wing displays modern and contemporary art, and the Jane Fortune Gallery in the East Wing houses works from the medieval period to 1900. A third gallery will host featured exhibitions.

**The reinstatement includes works that have never been on view** and many others that have not been seen in several years. In the Jane Fortune Gallery, all eight panels from our Spanish altarpiece by Felipe Vigarny will be shown together for the first time, in a display specially designed by the museum's installation crew.

### Our newly renovated galleries feature

- Redesigned layouts with more intuitive navigation
- Museum-wide, high-speed wifi that allows for immediate sharing via social media
- Interpretative strategies that encourage attentive viewing and connections with art
- Carefully placed seating meant for contemplative study of particular works
- Enhanced lighting that will give viewers a fresh perspective on old favorites
- Focus spaces that will highlight themes from each collecting area

Felipe Vigarny (French, active Spain, ca. 1475–1542)

**Eight Scenes from the Life of the Virgin**, ca. 1515

Polychromed relief: tempera on gold leaf on wood, 48 x 30 in. each

William Lowe Bryan Memorial, Eskenazi Museum of Art, Indiana University, 65.46–65.51, 65.112, 65.113



### We also designed and fabricated new mounts and platforms

for the works on view, and each gallery includes recent acquisitions. A contemporary work by the Ghanaian sculptor El Anatsui, generously donated by Jane Fortune, is featured in the Raymond and Laura Wielgus Gallery for arts of Africa, Oceania, and the Americas. In the second floor gallery for arts of Asia and the Islamic world, a selection of the Japanese bamboo sculptures donated by Ann and Rusty Harrison are also on view.

*Right:*

Tanabe Kochikusai (Japanese, b. 1935)

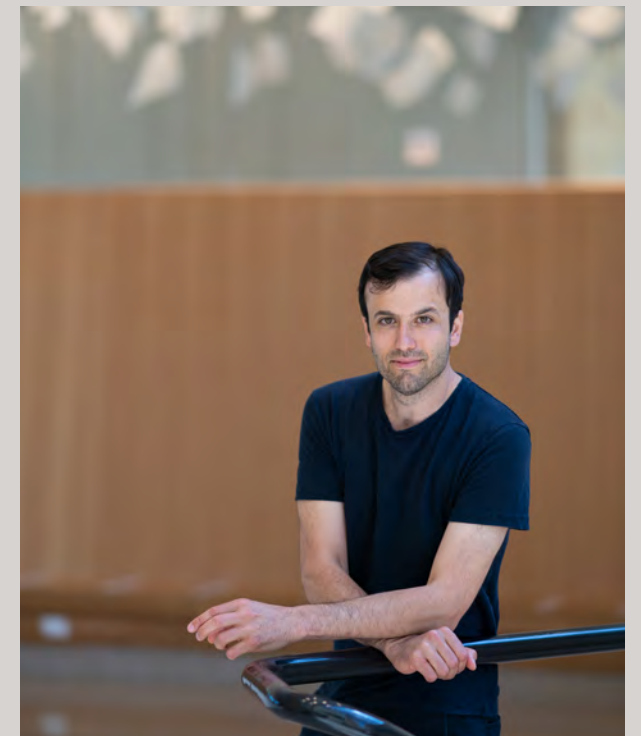
**Flight**, 2012

Madake, susutake, and rattan, 21 x 16 x 16 in.

Gift of Ann S. Harrison, Eskenazi Museum of Art, Indiana University, 2019.141



**You will also find contemporary art throughout the building**, including in the Luzetta and DeI Newkirk Café and Gift Shop, where the English artist Paul Cockledge installed a wonderful work of art for this new entrance to the museum. We are grateful to Nancy and Bill Hunt, who provided funding for Cockledge's *Gust of Wind*.



Paul Cockledge



## COMMITMENT TO CONTEMPORARY ART

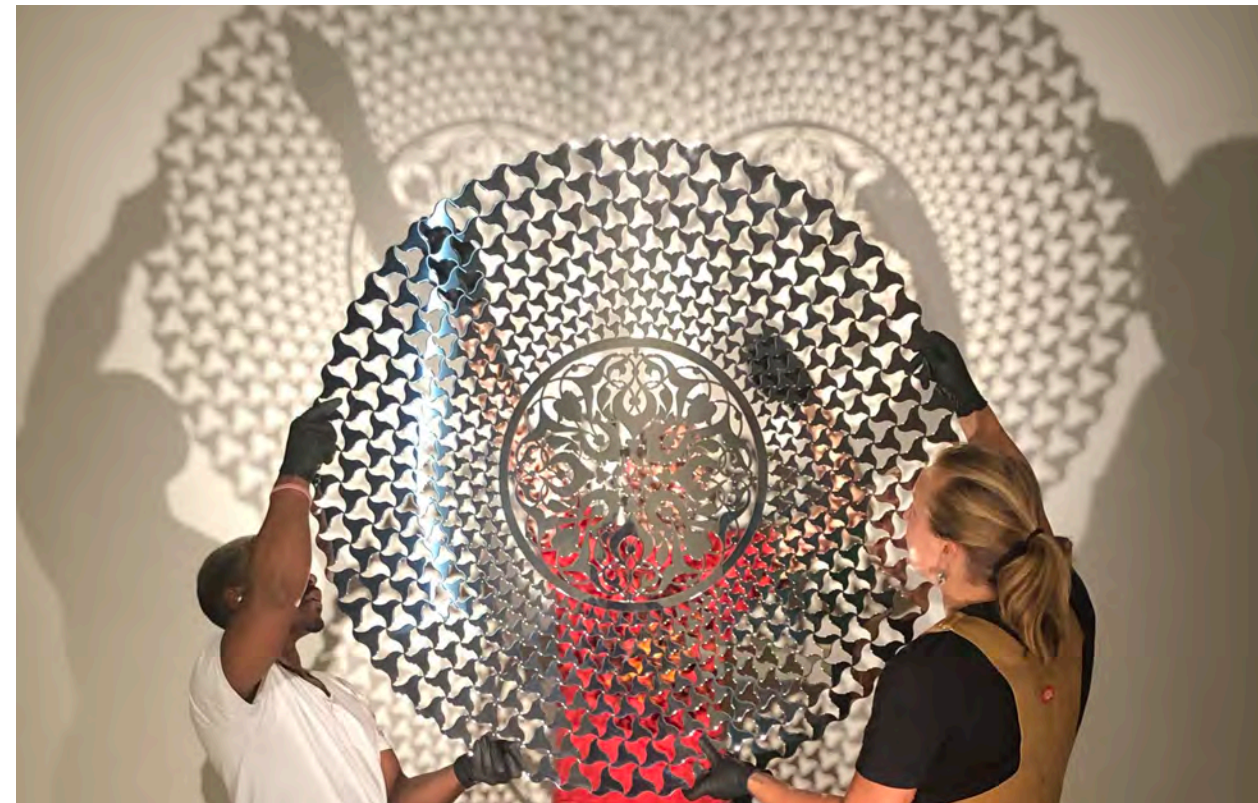
**A**s many of the highlights of the recent acquisitions featured in this issue attest, the Eskenazi Museum of Art reopens with a renewed commitment to exhibiting and collecting contemporary art. Renewed, but not new, because all art was once contemporary and the museum's vast holdings reflect art and material culture as they have continued to emerge throughout art history. Because contemporary art exceeds the typical boundaries of eras, continents, and cultures, the museum's contemporary art program will unite strengths in all of its existing collections, while also extending historical conversations about art into the present.

The core teaching and learning mission of the museum will drive its engagement with contemporary art. Through exhibitions, artist visits and residencies, public art installations, site-specific commissions, and coursework, contemporary art will serve as the basis for student study, faculty research, and community engagement. Emphasizing living artists with active studio practices, the museum will invite artists to spend time on campus sharing, discussing, and even creating new work.

A new gallery devoted to time-based media and video art provides opportunities to exhibit emerging and experimental digital art with a rapid turnaround between exhibitions. State-of-the-art projection and audio will offer artists the ideal conditions to show their work. The gallery's panoramic view will be open at night to share its glow with the entire museum.

New acquisitions and loans from partner institutions will also appear in unexpected places within and outside of the museum's galleries, and the museum will continue to collect contemporary prints, drawings, and photographs as well as other media. The museum's inaugural Curator of Contemporary Art, Elliot Reichert, is committed to exploring the myriad relationships between contemporary art and the long arc of art history that is so wonderfully captured in the collections of the Eskenazi Museum of Art.

We are grateful to Gregg and Judy Summerville and Linda Watson for support that made it possible to hire our first Curator of Contemporary Art. If you are interested in learning more or supporting contemporary art, please contact Patricia Winterton, Director of Development, at [pwintert@indiana.edu](mailto:pwintert@indiana.edu) or 812.855.1031.



**Flight of a Thousand Birds** (2018) by Anila Quayyum Agha (Pakistani-American, b. 1965) casts intriguing shadows as it is lifted by members of the museum's installation crew.

## A VIRTUAL MUSEUM COMES TO LIFE

Ψ INDIANA UNIVERSITY BLOOMINGTON

### Sidney and Lois Eskenazi Museum of Art Collections Online

EXPLORE
SEARCH
ABOUT

[Browse the collection](#)

## Three Turtles

**Artist** Colin Jones  
**Culture** Kaladoon  
**Culture** Nunuckle  
**Title** *Three Turtles*  
**Style** Contemporary  
**Date** Unknown  
**Medium** Acrylic on canvas  
**Dimensions** Image: 34 x 45 1/2 in. (86.4 x 115.6 cm)  
 Support: 37 1/2 x 49 1/4 in. (95.3 x 125.1 cm)  
**Credit Line** Museum purchase with the funds from the Elisabeth P. Myers Art Acquisition Fund, Eskenazi Museum of Art, Indiana University  
**Accession Number** 2003.2

[+ Show Image Description](#)

**Share this artwork!**

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**About this Work**

Known for his multi-layer dot paintings, Colin Jones is an artist of Kaladoon and Nunuckle descent. His paintings often relate to the lands his family historically lived on and to the animals of those areas. It is common in his works for there to be some reference to the Aboriginal peoples, often a footprint or handprint. In this example, seven small figures are depicted in the lower left of the painting.

[- Hide Details](#)

**Provenance**

Provenance research is ongoing for this and many other items in the Eskenazi Museum of Art permanent collection. For more information on the provenance of European paintings, sculptures, and drawings produced before 1946, please see our [Nazi-Era Provenance Research Project](#). For all other

An entry from the Collections Online section of the museum's newly designed website.

**A**long with the reopening of our I. M. Pei–designed building, which includes advanced technology in every learning space, the museum is launching a redesigned website that includes several new features. Improved navigation will enable ease of access to information, integrated social media will give visitors the opportunity to share content, and enhanced media, such as video, will be enabled.

With generous support from the Office of the Provost, we have also created an online portal that allows individuals from around the world to study objects from the museum's collection and use them for research, teaching, and more. With the eventual goal of providing access to all of the works in our collection, this initial launch features 500 select items from each of the museum's five curatorial areas.

Earlier this year we also received an extraordinary estate gift from Indiana philanthropist Jane Fortune, part of which will support A Space of Their Own, the world's largest database on international women artists from the fifteenth through nineteenth centuries. Containing research led by Eskenazi Museum of Art Director Emerita, Dr. Adelheid (Heidi) Gealt, the database—the most comprehensive resource to date of information on female painters, printmakers, and sculptors active in the United States and Europe during those eras—will be integrated into the new website.



## ART AND A MOVIE

**Art and a Movie** is presented in partnership with the Eskenazi Museum of Art and IU Cinema. This program is made possible in part by gifts from Marsha R. Bradford and Harold A. Dumes. All screenings are free, but ticketed. For advance tickets, visit IU Cinema's website at [www.cinema.indiana.edu](http://www.cinema.indiana.edu) or the IU Auditorium's box office.



Elliot Reichert

### Pre-screening Talk: Schnabel in Focus

**Sunday, October 13, noon**

Eskenazi School of Art, Architecture + Design,  
Fine Arts Building, Room 102

**Elliot Reichert**, the Eskenazi Museum of Art's Curator of Contemporary Art, will discuss the work of Julian Schnabel, who gained fame in the 1980s as a Neo-Expressionist "broken plate" painter and later as an award-winning director of films on artists and writers, such as *Basquiat* and *The Diving Bell and the Butterfly*.

### Movie:

#### *At Eternity's Gate*

(2018, 111 min., PG-13, English and French with English subtitles)

Directed by Julian Schnabel

**Sunday, October 13, 1 p.m.**

IU Cinema

While many biopics about the Post-Impressionist artist **Vincent van Gogh** have been produced, this is the first to be directed by another acclaimed visual artist, Julian Schnabel. As such, it focuses more on van Gogh's creative process than on his tragic demise. As Schnabel said, "This is a film about painting and a painter and their relationship to infinity." The film's touching portrayal of a complex man is aided by Willem Dafoe's Oscar-nominated performance.



Willem Dafoe as Vincent van Gogh in *At Eternity's Gate*.

### Pre-screening Tour and Family Program:

#### *Dine and Pinocchio in Focus*

**Sunday, December 8, noon**

Eskenazi Museum of Art, Center for Prints, Drawings, and Photographs, East Wing, third floor, and Center for Education, East Wing, second floor

**Nan Brewer**, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will lead a tour of the museum's exhibition of works by Pop artist Jim Dine, with a focus on his Pinocchio suite. A concurrent hands-on program for families will take place in the museum's new Center for Education.



Nan Brewer

### Movie:

#### *Pinocchio*

(1940, 88 min., Rated G)

Produced by Walt Disney

**Sunday, December 8, 1 p.m.**

IU Cinema

The artist **Jim Dine** recalled first seeing Disney's second animated feature, *Pinocchio*, at the age of six. Based on the 1883 book by Italian writer Carlo Collodi, it traces the adventures of a wooden puppet who becomes a real boy. The film's striking imagery and moralistic message left a strong impression on Dine, who returned to its subject matter in his work for more than thirty years, seeing it as more than a child's fairy tale, but as a metaphor for the creation of art.

### Right:

Jim Dine (American, b. 1935)

**Pinocchio**, 2006

Color lithograph on paper, image/sheet: 22 x 17 ¼ in.

Gift of the artist, Eskenazi Museum of Art, Indiana University, 2017.75.6







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**Thank You For Your Support!**

100% of the museum's annual funding for special exhibitions, educational programs, special events, and publications is provided by individuals like you, and we are grateful for your support.

*front cover:*

The Jane Fortune Gallery features works from the European and American art collection, medieval to 1900, including the sculpture **Ile-de-France** (1925) by Aristide Maillol (French, 1861–1944).

*back cover:*

The Thomas T. Solley Atrium featuring the installation **A Gust of Wind** (2019) by Paul Cockledge.

