

SCHEMA



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MAGAZINE OF THE
ESKENAZI MUSEUM OF ART
AT INDIANA UNIVERSITY

Dear Friends,

We are adjusting to the new normal, but continuing to teach about, collect, and exhibit works of art. During this time of crisis, we have been quite productive, and in this issue of *SCHEMA* you will find highlights of our many activities.

I am pleased to introduce Allison Martino, our new Laura and Raymond Wielgus Curator of the Arts of Africa, Oceania, and Indigenous Art of the Americas. Allison is no stranger to Indiana University, where she received her MA in art history. She obtained her PhD from the University of Michigan, where she studied African textiles and contemporary photography. Just before arriving in Bloomington this summer, Allison was a Mellon postdoctoral fellow at Bowdoin College, where she incorporated works of art into innovative and collaborative approaches to teaching. Please join me in welcoming Dr. Martino to the IU Eskenazi Museum of Art family.

Speaking of innovative teaching, two of our educators, Lauren Daugherty and Kelly Jordan, are conceiving new ways to engage with students. Lauren is working with IU medical students to develop empathy through the visual arts, and Kelly is finding new ways to present artists' ideas to schoolchildren through the new program Notes to a Young Artist. Thanks to the Jordan Schnitzer Family Foundation, Kelly was able to introduce the work of Leonardo Drew, whose exhibition is currently on view, to schoolchildren throughout southern Indiana.

Our curators are also enriching the stories we tell with art from our collections. We recently acquired a painting by the fascinating Surrealist artist Alice Rahon, who was one of a group of Mexican modern artists that included Frida Kahlo and Diego Rivera. This was made possible through generous gifts from Paula Sunderman and Ann Sanderson, and from an endowment fund created by Herman B Wells. The work of Leonardo Drew, which is currently on view in the exhibition *Cycles*, was a revelation to us, and we are thrilled to bring a major sculptural work by Drew into our collection thanks to the generosity of Nancy and Bill Hunt of Indianapolis. These works represent important ways in which we can celebrate the richness and diversity of our world through the visual arts.

Finally, we are excited to announce that we are partnering with the Sage Collection of the IU Eskenazi School of Art, Architecture + Design to present highlights from the actor Glenn Close's extraordinary costume collection. The exhibition, which will open in early May and will be accompanied by an important catalogue, will feature costumes from some of Ms. Close's best known roles.

The museum successfully reopened to students and the public in late August 2020. I would like to thank our security and guest services department, as well as our art handlers and registrars, for their dedication and professionalism. I am immensely proud of our staff for their hard work, creativity, and esprit de corps during these difficult times. Go IU!



David A. Brenneman
Wilma E. Kelley Director

Works from the exhibition *Leonardo Drew: Cycles* from the Collection of Jordan D. Schnitzer and His Family Foundation.



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THE ART OF THE CHARACTER

HIGHLIGHTS FROM THE GLENN CLOSE COSTUME COLLECTION

Opening May 6, 2021

With a career spanning more than 45 years, Glenn Close is recognized as one of the greatest actors of our time. From iconic roles in films like *Fatal Attraction*, *Dangerous Liaisons*, and *101 Dalmatians* to outstanding performances on Broadway and television, her versatility and presence as an artist are remarkable.

Born in Greenwich, Connecticut, Close majored in theater and anthropology at the College of William and Mary in Virginia. She began her professional career on stage in 1974 with theater roles in New York City, winning the first of three Tony awards in 1983. Close's film debut was playing Jenny Fields in *The World According to Garp*. This was followed by roles in *The Big Chill* and *The Natural* as well as iconic characters in *Fatal Attraction*, *Dangerous Liaisons*, and *101 and 102 Dalmatians*. She has received seven Academy Award nominations and has garnered three Emmy Awards for her work in television, two of which were awarded for her portrayal of Patty Hewes in *Damages*. An extraordinarily versatile actor, she most recently appeared as Mamaw in Ron Howard's film adaptation of the memoir *Hillbilly Elegy* by J. D. Vance.

From the outset of her career, Close has enjoyed a collaborative relationship with the designers who create the costumes that help bring her characters to life. Seeing these creations as integral to her transformation into character, she is also one of the few actors to collect the costumes and accessories worn during a production. As she explains, "The costume collection . . . represents not only the characters I have played . . . but also the thousands of hours spent in fitting rooms, collaborating with brilliant costume designers and builders. These garments represent a process that is at the very core of my craft. I treasure each costume because it was conceived and built by some of the very best in the business, and each piece has added, immeasurably, to my understanding of the characters I have inhabited."

In 2017, Close donated her collection of more than 800 pieces and other items to Indiana University. A valuable resource for students and faculty in a variety of studies, including theater, merchandising, and design, the collection reflects the important role that costume design plays in the production of plays, films, and television series. Marked by a high level of craftsmanship, the costumes and accessories in the collection display the ingenuity and skill of each designer and reflect the



Glenn Close as the Marquise de Merteuil in *Dangerous Liaisons*, 1988. |

painstaking process of bringing each of Close's characters to life.

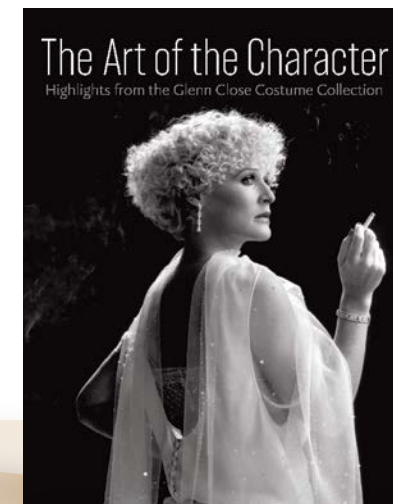
Close's relationship with the university began in 2013 through the national nonprofit organization Bring Change 2 Mind (<https://bringchange2mind.org>), which Close founded in 2010 to destigmatize mental illness. After meeting IU Distinguished Professor of Sociology Bernice Pescosolido, who serves on the Bring Change 2 Mind scientific advisory board, the two created the U Bring Change 2 Mind College Toolbox Project. The student-run pilot program is developing, testing, and evaluating programs and activities for college students centered on destigmatizing mental illness.

In May, the Eskenazi Museum of Art and the Sage Collection in the Eskenazi School of Art, Architecture + Design will present selections from the Close collection in *The Art of the Character*:

Highlights from the Glenn Close Costume Collection. Featuring the work of award-winning costume designers, such as Anthony Powell (*101 and 102 Dalmatians*), Ann Roth (*The Stepford Wives*), and James Acheson (*Dangerous Liaisons*), the exhibition will explore 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. It will also showcase the artistry and handcraft of makers such as Barbara Matera and Katherine Marshall.

Of the exhibition, Close commented, "All my costumes are the product of an informed, passionate collaboration. I'd like students and visitors to understand the connection between character and costume. I'd like them to be amazed by the artistry. And I'd like them to gain an insight into the creative process, which is basically the thing that keeps any artist's soul alive—the actual process."

A fully illustrated exhibition catalogue, published by Scala Arts Publishers, will accompany the exhibition. The exhibition is co-curated by Kelly Richardson, Curator, Sage Collection, and Galina Olmsted, Assistant Curator of European and American Art, Eskenazi Museum of Art. Support for the exhibition and catalogue were provided in part by the Indiana University Foundation Well House Society, the Women's Philanthropy Leadership Council, Kimberly and John Simpson, and the Office of the Bicentennial at Indiana University.



Exhibition catalogue for *The Art of the Character: Highlights from the Glenn Close Costume Collection*.



Photo: Dennis Griggs

Meet Our **New Curator:** Allison Martino

Laura and Raymond Wielgus Curator of the Arts of Africa, Oceania, and Indigenous Art of the Americas

Where did you grow up and when did you first become interested in art?

I grew up in Ohio and first became interested in visual arts as a young child. I remember my mom taking me to youth art classes at a local art museum. As an undergraduate at Denison University in Granville, Ohio, I studied studio art (with a focus on painting) and art history.

What made you decide to focus on arts from Africa and the African diaspora?

I took my first art history course, Arts of Postcolonial Africa, during my first year at

Denison University. Taught by Professor Joanna Grabski, it was transformational in how it sparked my interests in studying African art, and especially African photography—a subject that I have continued to research since then. While at Denison, I took other courses that Grabski taught on Africa art, as well as a course on Oceanic art history. Those classes motivated me to pursue graduate school in art history and research on African art and visual culture.

You received your MA in art history from IU. What brought you back to IU's art museum?

I am incredibly grateful for this opportunity to be back at IU and in this new role. I was interested in pursuing curatorial work at an academic art museum, in part because of my past teaching experiences and the potential for bringing together my curatorial and education interests. The Eskenazi Museum has one of the best Arts of Africa, Oceania, and Indigenous Art of the Americas (AOA) collections in the country, so I was drawn to the possibilities of working with such an outstanding collection and within a larger university environment that has a strong presence in African Studies. And I was also interested in returning to IU because I had such positive experiences during my MA program and loved my time in Bloomington.

Could you describe your vision for activating the museum's AOA collection?

As part of a teaching museum, I am keen to pursue ways that the AOA collection can support students, faculty, and the larger campus community at IU, and by extension connections to IU alumni. I am also eager to pursue future partnerships with Black and Indigenous artists and other communities to activate the collection. In bringing different perspectives to the AOA collection, I hope that future work will tell new stories and broaden the collection's reach and relevance.

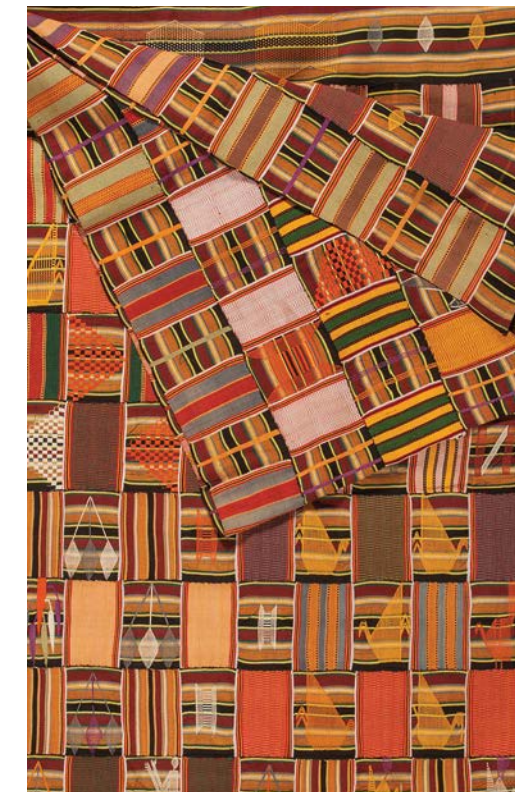
Do you have a favorite work? Which works are you eager to learn more about?

Malick Sidibé's photographs are particularly memorable to me from my initial involvement with the museum during my MA program. Sidibé's *Nuit de Noel* (see cover image) is a personal favorite for how it captures so beautifully a moment of a sister and brother dancing.

I am eager to learn more about textiles from Africa, Oceania, and Indigenous Americas, as well as textiles from other parts of the world in the museum's collection.

The AOA collection encompasses a large geographic area with many different influences and traditions. What are the challenges in presenting and interpreting works from so many different regions and cultures?

The introductory section to the Wielgus Gallery provides some context to this history of why these diverse objects have often been displayed together in museums. There are many challenges with displaying an AOA collection because the major world areas represented are indeed so different and also span artistic production over thousands of years. And there is immense diversity within each region and world area to address. Conveying the specificity and distinctions between places and ethnicities is one challenge. Another related issue is explaining that these cultures are not static, but have a long history of change and exchange with other cultures and places.



Ewe culture, Ghana. **Man's Wrapper (Kente)** (detail), 20th century. Cotton, 120 × 70 in. Museum purchase with funds from Paula Sunderman, Eskenazi Museum of Art, Indiana University, 2014.27

Decolonization (including perspectives that should have always been included, but historically were not) is a subject that many museums are exploring today. How will you approach this idea when interpreting and exhibiting the museum's AOA collection?

Decolonization is challenging work, in part because there isn't a clear definition of this complex term or a shared understanding of what decolonizing work at museums and other institutions looks like. That said, I'm interested in approaching decolonization in connection with antiracism work in the



Zapotec culture, Mexico. **Bowl in the Form of a Head**, ca. 800–100 BCE. Clay, 4 3/4 × 7 1/4 in. Raymond and Laura Wielgus Collection, Eskenazi Museum of Art, Indiana University, 81.32.4

AOA department, which is a long-term undertaking. I'm keen to explore options for approaching this work through collaborations and building community partnerships within and beyond IU to bring multiple and more diverse voices to the AOA collection. I'm also currently thinking about ways to approach decolonization through intersections to canon formation and decanonizing strategies, partly because the AOA collection's history is linked to the formation of the African art canon.

What are the most exciting developments in the African art world today?

I think that contemporary art production in Africa is among the most exciting developments today. My field research was in Ghana, where I also became interested in studying contemporary art while pursuing research on historical and contemporary photography and textiles. Major urban cities there—including the capital city Accra as well as Kumasi and Tamale—are such vibrant places for making and exhibiting contemporary art. It is an exciting time for contemporary art in Ghana, with so much

innovation and creativity among artists. There are a growing number of artists working in different mediums such as sculpture, painting, and photography as well as installations and multimedia works. It's extraordinary how significantly contemporary art in Ghana has changed and expanded just in the last five to ten years, and I can't wait to see what these artists pursue in their future work.

The objects in the museum's collection represent nearly every art-producing culture throughout history. How will you collaborate with your curatorial colleagues to make connections between the AOA collection and other areas?

I am eager to work with the other curators at the Eskenazi Museum on intersections between the other collection areas through resonances of larger topics and issues that span geography and time, in addition to larger work around diversity, equity, accessibility, and inclusion. In my research on

African textiles, I've been examining historical and contemporary connections between Africa and other parts of the globe—such as the textile trade between Africa and the United Kingdom during the late nineteenth to twentieth centuries. I'm particularly interested in working with the Global Contemporary Art department to explore options for contextualizing contemporary artists associated with the AOA collection with other contemporary artists from across the world, with representations that are not limited by geography.

The university has a strong African Studies program as well as other relevant collections, such as the Museum of Archaeology and Anthropology. What opportunities do you see in connecting those resources with the AOA collection? What about other cross-disciplinary connections and collaboration at IU?

I am excited about the possibilities for collaboration with other units on campus that could connect to both curatorial and educational work at the museum. I'm looking forward to meeting with colleagues at IU to learn about their work and understand how my work with the AOA department can serve students, faculty, and the larger campus community at IU. I am eager to learn more about other IU collections, including the Museum of Archaeology and Anthropology that also includes African, Oceanic, and Central and South American holdings, to consider possibilities for future collaborations.

I am delighted to now be an affiliate faculty in African Studies, and am looking forward to working with faculty and students at IU who share interest in studying visual and expressive cultures in Africa and the African diaspora.

Below: Asante culture, Ghana. **Wrapper (Kente)** (detail), date unidentified. Silk, 121 × 84 in. Gift in honor of Roy and Sophia Sieber by Budd Stalnaker, Eskenazi Museum of Art, Indiana University, 2003.162



Above: Biwat culture, Papua New Guinea. **Figure for a Sacred Flute (Wusear)**, ca. 1900–20. Wood, shells, boar tusks, human hair, cassowary feathers, fiber, and pigment, 13 3/4 × 10 1/4 × 6 1/4 in. Raymond and Laura Wielgus Collection, Eskenazi Museum of Art, Indiana University, 75.53



Reinventing Museum Education with Remote Learning

It seems almost as quickly as the global pandemic introduced social distancing and limited, often masked, interaction, we began identifying challenges and finding opportunities for new, meaningful, and necessary connections through art. With our arts-based wellness program in its second year, we are considering the challenges of remote learning from all the arts disciplines, including art therapy, which allows us to center art therapy, self-care, and wellbeing in our approach to programs during this difficult time. We established new relationships, for example, with Middle Way House, and continued strengthening existing partnerships, such as the one we share with IU's Center for Rural Engagement, in order to offer the healing power of art to communities across southern Indiana. For example, at Middle Way House, we provide socially distanced support that pairs art therapy with arts integration to nurture parent-child attachment for survivors of domestic violence.

We pivoted from in-person to virtual events, while developing remote learning opportunities that do not require access to the internet or a computer. By combining low-tech and hi-tech tools, we are building new models of outreach and sustainability. With our new Look Clubs program, we offer young children monthly, handwritten art-making prompts on postcards that are delivered to their homes. And we launched Notes to a Young Artist, which offers a video postcard to high school students with advice from a contemporary artist. We are thrilled that our first note was authored by Leonardo Drew, with the support of the Jordan Schnitzer Family Foundation.

During these troubling times, the scope for our university community also expanded. For example, last year we established an online art therapy course at the IU School of Medicine, which quickly added multiple sessions this year to address demand from medical students. In the course, students learn to use art as a tool for personal wellness, while also learning about art therapy and its potential for incorporating empathy, mindfulness, creativity, openness, and self-care into their practice. This is achieved through activities like looking and talking about works of art together,

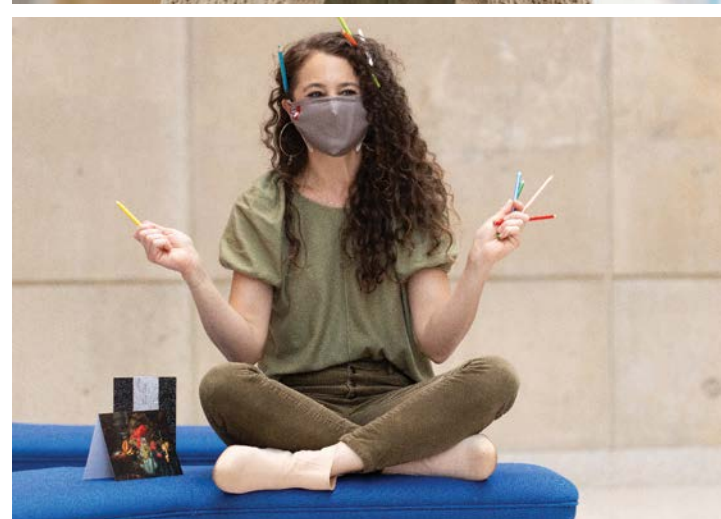
as well as writing a physician's manifesto, which takes its model from art proclamations. We are honored to be leading the field of museum-based art therapy and reinventing the possibilities of remote learning with IU students and community members at our side.

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



Above: Notes to a Young Artist launches with Leonardo Drew, who's exhibition *Cycles* is currently on view (see pg. 27).

Opposite: Pre-K-12 Experiences Manager Kelly Jordan created and delivered the Look Club program to young children.



Technology and Accessibility: Changing the Landscape

Cassi Tucker, Manager of Museum Technology

Sometimes I think back on my path to joining the staff of the Eskenazi Museum of Art, and I can't believe I ended up here. I didn't grow up going to art museums, although I was surrounded by the arts in other forms—our house was full of books, craft supplies, and sheet music piled up on the old piano I tried and failed to teach myself to play. I was a junior in high school before I visited my first art museum, which was several hours away from my rural hometown. In fact, by the time I visited one for the first time, I had the faint suspicion that perhaps I'd missed that magical window of opportunity to become an "art person," and would never quite feel comfortable in such a space.

Instead of fine art, I pursued other interests, first the humanities, then the digital world. A brief stint as an English major gave way to medieval history, and shortly after I was

recruited to join the brand-new Information Technology Innovation program, where I was given the freedom to explore my interests and cultivate a specialty in public and digital humanities. I was dazzled by the possibilities offered by digital humanities—all the optimism that we could digitize everything, and cultural heritage would be shared with everyone! However, over time, I also saw cases where "everyone" meant everyone except those who live with disability or whose rural internet can't keep up with the latest programs. The promise of the digital humanities world wasn't being kept yet, because accessibility hadn't been made a pillar of the work.

I completed my graduate program determined to have a meaningful, positive impact on people. When I started working at the museum a few months later, I was given that opportunity. In shaping the future for

technology at the museum, I have been able to create a plan in which the museum's ethos of community and education is echoed and supported by digital offerings that open the doors to any and all guests.

Digital Strategy & Accessibility

Before I was hired, the museum didn't have a dedicated technologist, which also meant that there was no comprehensive digital strategy. Past digital projects had typically been exhibition-driven and viewed as just another content repository, rather than as a unique content environment with purpose and best practices different from any physical version. Developing a strategy to guide how, why, and when we undertake new digital projects and measure their success was an immediate need.

I quickly identified accessibility as an area I wanted to focus on for immediate improvement. Digital accessibility refers to the process and practice of making all digital technologies—including websites, mobile phone applications, and virtual and augmented realities—usable and meaningful for visitors of any level of cognitive and physical ability or disability. It ensures that all guests are able to enjoy rich experiences within the museum's digital spaces.

With the museum undergoing a major renovation that included improvements to physical accessibility, it was the ideal time to establish a standard for this crucial part of the museum's mission of serving every guest. By grounding our digital strategy on being as accessible as possible, I knew we would be establishing ourselves as a valuable resource to our communities as well as a leader among university art museums.

Engineering Transformation

With no consistent base from which to begin, my first task in establishing standards for digital accessibility was to educate our staff on what it means, why things like images and PDFs require more work beyond providing

plain text, and how we could modify our existing workflows to meet our new goal of offering fully accessible digital tools.

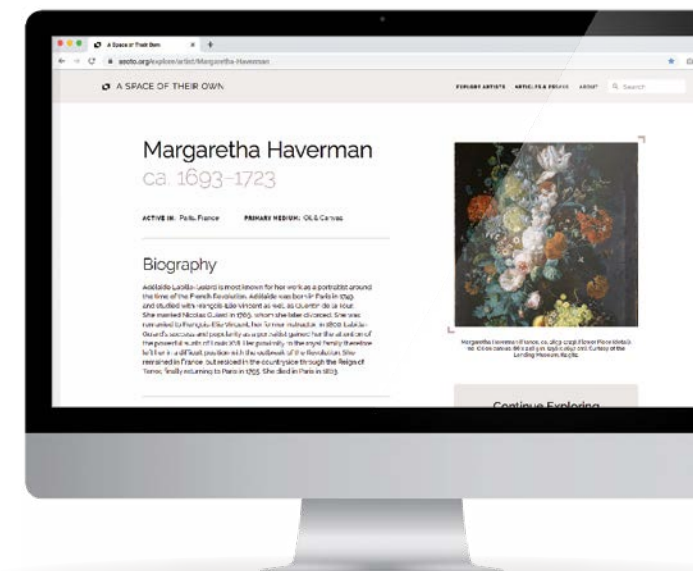
I look at digital accessibility from a few different angles. First, there are technology requirements for ensuring that our tools are useful for guests with different cognitive and physical abilities. These include alternative text describing images, following best practices for screen reader support, and choosing hardware and software tools that also hold high accessibility standards.

Second, I consider the accessibility of our written content. This is where my own background of growing up in a rural community and first visiting an art museum later in my life informs my approach. I try to think about what kind of language is helpful for visitors who are interested in art but haven't had the opportunity to learn about that subject. How can specialist terms be explained clearly, but not condescendingly? What kind of guidelines can help our content experts consider the varying perspectives of members of the general public?

Finally, I consider how accessibility can be influenced by the availability of technology infrastructure for our guests. With the museum positioned on a university campus, we often take things like high-speed internet and access to a computer for granted; however, Bloomington is surrounded by rural areas where those luxuries aren't guaranteed. So, I look at how we can plan for users who

Opposite: Cassi Tucker, Manager of Museum Technology

Right: An artist page from A Space of Their Own, currently under development.





only have a mobile phone, or whose only internet access is dial-up.

With a large collection of more than 45,000 works of art, one of the biggest tasks for us has been to make the images of those artworks accessible. This involves providing “alternative text” that appears when the user can’t see the image and may be using a screenreader. It provides a way for the visitor to understand what the image looks like, even if they can’t see it. Generally, art museums do not include alternative text in their digital offerings, arguing that artworks are too complex and subjective to be described in this way; however, the Museum of Contemporary Art (MCA) Chicago recently committed to adding alternative text to its images online, and they developed guidelines for doing so. We followed their lead, adapting our practices using their guidelines.

However, we chose to go a step further by making accessible descriptions a requirement, rather than a suggestion, for our Collections Online portal. In doing so, we are taking a strong stance: our work isn’t “done” until it works for any visitor who wants to engage, and accessibility is at the foundation of our digital offerings—not an add-on at the end.

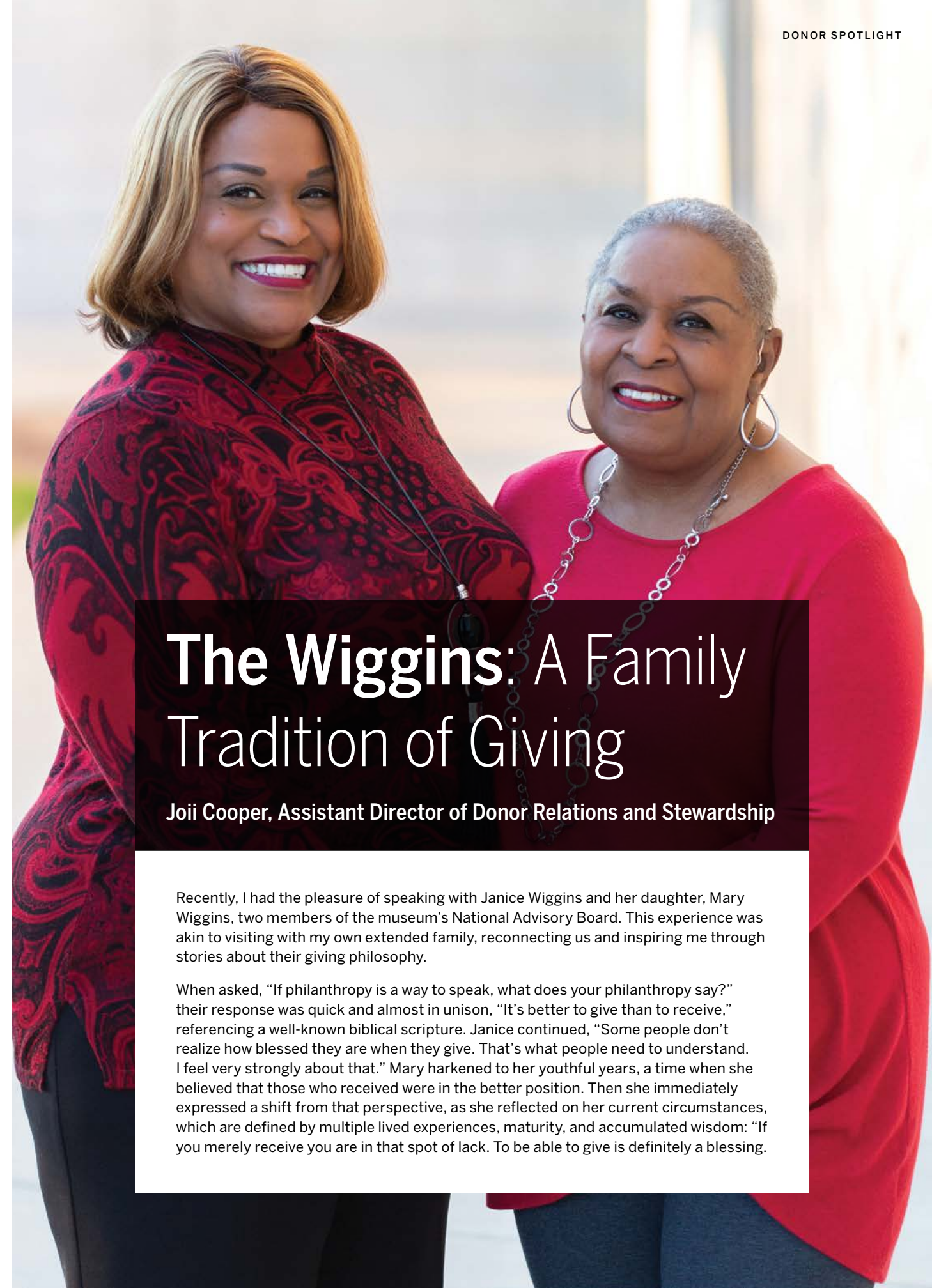
Continuing to Learn & Lead

There are challenges to digital accessibility at a small institution like ours. Compared to the

size of our collection, we have a small staff, and it takes time to review every artwork and digital publication for accessibility. And this new realm comes with a steep learning curve as we navigate best practices and how to apply them to a museum context. In the last year, the COVID-19 pandemic increased the demand for digital offerings, which in turn came with added pressure on our staff to generate and make new programs accessible. I’m proud to say that our staff has taken on this challenge with enthusiasm, and as each new digital program presents a new challenge, we use those opportunities to improve our process.

Over the last two years, I’ve worked closely with all museum departments to understand the unique challenges for making a museum digitally accessible and to develop guidelines that are sustainable. My hope is that these principles will develop into best practices and recommendations that are shared and adopted by other art museums around the country, demonstrating that any institution—no matter the size—can achieve success in digital accessibility. We’ve made huge strides, but there is always room to grow. As new technologies emerge and new ways of creating and displaying art become available, we’ll see unique challenges in making them accessible to all our guests. With the tools and best practices we’ve already established, we’re ready to face those challenges head-on.

↑ Above: Cassi in the museum’s Design Studio making notes to mockups for digital projects.



The Wiggins: A Family Tradition of Giving

Joii Cooper, Assistant Director of Donor Relations and Stewardship

Recently, I had the pleasure of speaking with Janice Wiggins and her daughter, Mary Wiggins, two members of the museum’s National Advisory Board. This experience was akin to visiting with my own extended family, reconnecting us and inspiring me through stories about their giving philosophy.

When asked, “If philanthropy is a way to speak, what does your philanthropy say?” their response was quick and almost in unison, “It’s better to give than to receive,” referencing a well-known biblical scripture. Janice continued, “Some people don’t realize how blessed they are when they give. That’s what people need to understand. I feel very strongly about that.” Mary harkened to her youthful years, a time when she believed that those who received were in the better position. Then she immediately expressed a shift from that perspective, as she reflected on her current circumstances, which are defined by multiple lived experiences, maturity, and accumulated wisdom: “If you merely receive you are in that spot of lack. To be able to give is definitely a blessing.

It means that you are not in a position of lack. You are giving from a place of abundance.”

Both mother and daughter agree that their resources are not solely for self-benefit. Rather, through giving, their financial means can be tools to help others in need. Giving has always been important to the Wiggins family. Janice quickly debunks the notion that one has to be wealthy to be a great philanthropist: “We are not financially rich. We’re not that. People might think, ‘Oh, the Wiggins must have some money.’ We don’t. Believe us,” she says with a big laugh. “We’re working-class people, but we give what we have.”

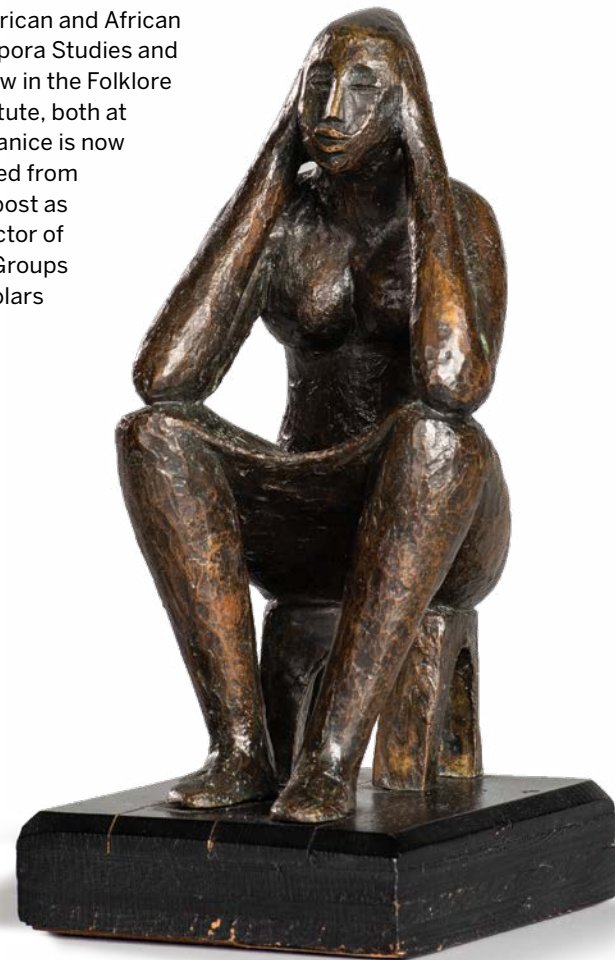
Janice was raised by her grandmother. She describes the family matriarch as “strong.” Janice and her two siblings lost their mother when they were very young, and their father was away in the service. Their grandmother recognized the needs of her grandchildren and nurtured them by giving of herself and her resources. A devoted church attendee, their grandmother also identified specific needs in her religious community, and subsequently gave of her time and money. Although there was never much money, there was always enough to give in support of others. Janice, impacted by this role model early in her life, resolved to give to others, just like her grandmother did.

Along with her late husband, Dr. Bill Wiggins Jr., Janice moved to Bloomington in 1969 with their daughter, Mary. College students with a family, the young couple sought assistance through their familial network. Once again, the family saw a need and filled it with what they had to give. When Bill and Janice finished school, they secured positions at IU and immediately began to pay it forward by happily giving to others. Janice feels a duty to give what she has so often received. She also believes that philanthropy should not be

put on hold until one feels wealthy enough to participate.

To Mary, her parents have been great examples of generosity, and she continues to learn from her mother who has “a great ability to see a need” and fill the void. Giving can of course be financial, but for Mary, it is more encompassing. When she witnessed her parents giving their time and themselves as nurturers, it impacted her greatly. Reminiscing about childhood summers and holiday breaks with her paternal grandmother in Louisville, Kentucky, she remembers her family delivering food to those in need. Mary chuckled as she mused, “We were ‘meals on wheels’ before it was popular.” Philanthropy was not only something she witnessed among her family but also something with which the family made sure she was actively engaged. Essentially, she was trained to give.

Janice and her family have a high regard for education. The late Dr. Bill Wiggins Jr. was Professor Emeritus of African American and African Diaspora Studies and Fellow in the Folklore Institute, both at IU. Janice is now retired from her post as Director of the Groups Scholars



Previous page: Mary and Janice Wiggins.

Right: Elizabeth Catlett (American, 1915–2012). *Seated Figure with Hands to Head*, ca. 1982. Bronze, 8 5/16 × 3 5/8 × 4 1/2 in. Museum purchase with funds from Donald, Nicole, and Dexter Griffin; Janice and Mary Wiggins; and the Estate of Herman B Wells via the Joseph Granville and Anna Bernice Wells Memorial Fund, Eskenazi Museum of Art, Indiana University, 2017.62



Top: Kerry James Marshall (American, b. 1955). *Untitled (Handsome Young Man)*, 2010. Etching and aquatint on paper, 15 15/16 × 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 Haughton-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

Bottom: Martin Puryear (American, b. 1941). *Phrygian (Cap in the Air)*, 2012. Color softground etching, spit bite, aquatint, and drypoint on paper, 23 3/4 × 17 11/16 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 Haughton-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, 2015.159

Program, which supports first generation and low-income students at IU. Mary teaches at University Elementary School in Bloomington. Students mean a great deal to this family. When students had needs, the family rose to assist without fail. The Wiggins believe that an appreciation of humanity through the arts is integral for the intellectual development of young people. Janice, who was not exposed to the arts until she went to college, commented, “These kids may not know about the arts and the contribution they can make to your life. They, too, need to be introduced to the arts and feel a part of this experience.” This sentiment was the impetus for the Wiggins Family African American Art Acquisition Endowment, a way in which the family can further meet the needs of students. According to Mary, “I think the art museum is a wonderful venue for exploration of time, history, and one’s place in this world. The importance of art is sometimes overlooked. For a student, it can reveal much about our world. The art museum can be a tool for inspiration. There are opportunities for connectivity with people or an artwork. Art is key in teaching and learning. I love that there is so much you can learn. As an educator, sometimes we rely too much on what is written. There is something to be said about other means of learning and expression. Some students don’t thrive in reading, writing, and arithmetic. These are certainly important, but students need to know that there are many valuable ways to learn and express one’s self.”

Through their endowment, Janice and Mary are helping support the acquisition, maintenance, restoration, and exhibition of artworks related to African American culture/diaspora and/or created by African American artists. Three important artworks have been added to the museum’s collection in part through the generosity of Janice, Bill, and Mary. Clearly, they continue to meet needs through the “family affair” of giving.

Alice Rahon

French/Mexican, 1904–1987



Boîte à musique III, 1945

Oil and sand on canvas, 10 x 12 in.

Museum purchase with funds from Paula Sunderman, Ann Sanderson, and the Estate of Herman B Wells via the Joseph Granville and Anna Bernice Wells Memorial Fund, Eskenazi Museum of Art, Indiana University, 2020.2

After joining the Surrealist circle in Paris in the early 1930s, Alice Rahon traveled to Mexico in 1939. She remained there for the rest of her life, becoming a Mexican citizen in 1946. In Mexico City, she was active in artistic and expatriate circles, and was encouraged in her painting career by fellow women Surrealists Leonora Carrington and Remedios Varo. Rahon's work reveals her fascination with the pre-Hispanic cultures of ancient Mexico. The imagery in *Boîte à musique III* evokes the hieroglyphs and carvings found on Mayan temples and pyramids. This is further emphasized through the technique of *sgraffito*, which involves incising lines into the painting's surface of sand-infused oil paint to reveal contrasting layers of color below.

Leonardo Drew

American, b. 1961



Number 258, 2020

Wood and paint

66 x 18 x 30 in.

Museum purchase with funds provided by Nancy and Bill Hunt, Eskenazi Museum of Art, Indiana University, 2021.9

Number 258 is a prime example of Leonardo Drew's wall-hung, three-dimensional sculptures. Drew begins with raw materials—primarily found and machined wood fragments—then combines them with washes of paint, creating assemblages that juxtapose elements of chaos and order. His sculptures seem to suggest densely populated cities, forests, wastelands, or organic forms, referring to the cyclical character of time and nature. This work exemplifies new directions in Drew's sculptural practice, which has recently grown to incorporate fluid waves and spirals. The acquisition of *Number 258* was spurred by Drew's exhibition *Cycles*, on loan to the Eskenazi Museum of Art from the Jordan Schnitzer Family Foundation.

Gustave Baumann

American, 1881–1971



Opposite

Stem with Bell-shaped Pink Flowers, ca. 1912

Pastel on brown paper, sheet (folded): 12 ¹⁵/₁₆ x 10 in. Gift of the Ann Baumann Trust, Eskenazi Museum of Art, Indiana University, 2020.47

Above

Sycamore Trees and Bridge with Village in Distance, ca. 1912

Tempera and watercolor on paperboard, image: 8 ⁷/₈ x 9 ³/₄ in.

Gift of Ann Baumann Trust, Eskenazi Museum of Art, Indiana University, 2020.23

Gustave Baumann was one of the first printmakers associated with the Brown County Art Colony, and he is, perhaps, the most internationally recognized member of that group. In 1909, he became a part-time resident of Nashville, Indiana, and a close friend of painter T. C. Steele. Baumann continued to travel between southern Indiana and Chicago until 1916, when he relocated to Santa Fe, New Mexico. He used drawings and colorful tempera paintings on paper as the basis for his woodcuts. While no corresponding print has been identified for the work above, it reflects Baumann's sensitivity to the natural beauty and bucolic charm of rural Brown County. These works are part of a gift of twenty-seven unique works on paper from the estate of the artist's only child, Ann Baumann.

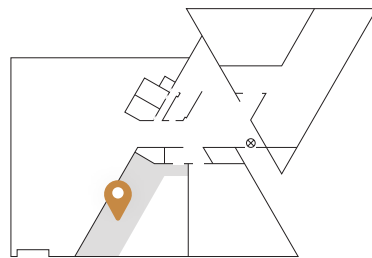
... Robert Baines ...

Living Treasure and Fabulous Follies

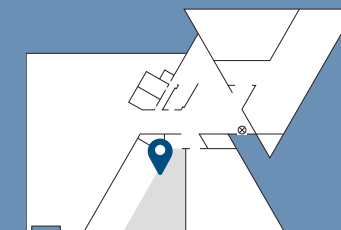
Renowned goldsmith Robert Baines is recognized as a “Living Treasure” in his native Australia and his work has been exhibited and collected internationally throughout his long career. In this intriguing exhibition, he tells three “jewelry stories”—groupings that explore the ways in which artistic styles and forms change over time. Baines is also a specialist in the study of archaeometallurgy (ancient jewelry production) and he incorporates ancient techniques into his art and the presented narratives.

In celebration of the connections between ancient and modern art that are highlighted in Baines’s work, a selection from the Eskenazi Museum’s ancient jewelry collection will be on display in an area adjacent to the exhibition.

The exhibition is curated by Juliet Graver Istrabadi, Curator of Ancient Art. It is made possible in part by the generosity of Rita Grunwald.



Featured Exhibition Gallery
Henry Radford Hope Wing,
First Floor, South



Featured Exhibition Gallery
Henry Radford Hope Wing,
First Floor, North



FACING THE REVOLUTION

Portraits of Women in France and the United States

Facing the Revolution: Portraits of Women in France and the United States focuses on the transformative period of political revolution that shaped the modern era on both sides of the Atlantic. As the former subjects of monarchical rule became citizens of new republics, artists began to consider how portraiture could better reflect new ways of thinking about individual identity. *Facing the Revolution* explores the intersection of these political and artistic revolutions by foregrounding portraits of the prominent female personalities who helped shape this historical period (1770–1830).

The exhibition is curated by Galina Olmsted, Assistant Curator of European and American Art. It is made possible in part by the Jane Fortune Endowment for Women Artists.



THROUGH SUMMER 2021

Jawshing Arthur Liou

House of the Singing Winds

A three-channel immersive video experience

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

The exhibition is curated by Elliot Reichert, Curator of Contemporary Art at the Sidney and Lois Eskenazi Museum of Art. The Time-based Media Gallery is made possible in part by support from the Office of the IU Provost and Executive Vice President, Patrick and Jane Martin, and the Michael J. Shubin Estate.



Time-based Media Gallery
Third Floor

I **Above:** Installation of Liou's *House of the Singing Winds*.

LEONARDO DREW

CYCLES

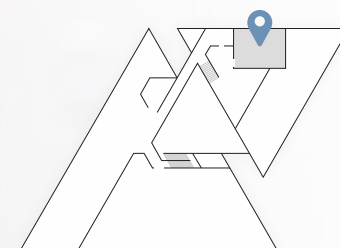
THROUGH MAY 9

**From the Collection of Jordan D. Schnitzer
and His Family Foundation**

Leonardo Drew's prints, at once powerfully large yet fragile, test the versatility of the medium, transforming cotton paper pulp and pigment into what suggests densely populated cities, a forest, or an urban wasteland. They sometimes look like maps of geographical landscapes viewed from above, while others are reminiscent of the night sky and distant galaxies. Evocative of fire, soil, sky, and water, there are strong perceptions in both microcosmic and macrocosmic scale.

Organic forms within the composition undulate with various textures and luminosities, pushing the boundaries of its materiality. Much like his sculptural installations in wood, Drew starts with a raw material, transforming and reconstructing its essence until it resembles debris. Through this process, the artist articulates diverse histories of chaos, and cycles of birth and death.

The exhibition is curated by Loretta Yarlow, Director of the University Museum of Contemporary Art, UMass, Amherst, and organized by the Jordan Schnitzer Family Foundation.



Rhonda and Anthony Moravec Gallery
Center for Prints, Drawings,
and Photographs, Third Floor

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Art and a MOVIE

These programs are presented in partnership with the Eskenazi Museum of Art and IU Cinema and are made possible in part by gifts from Marsha R. Bradford and Harold A. Dumes. Due to the coronavirus pandemic, the screenings and discussions will be held virtually. This partnership is supported by IU Cinema's Creative Collaborations program. Curated by Nan Brewer of the Eskenazi Museum of Art, this spring semester's selections will focus on two documentaries about women artists by women producers or directors.

Please note that while the introductions and Q&As will be via Zoom, the films will be accessed through a different web address, which will be provided during the live virtual event. To register for these events, visit <https://cinema.indiana.edu/upcoming-films/series/art-and-a-movie>.

Alice Rahon, l'abeille noire

(Alice Rahon, The Black Bee)

Directed by Dominique and Julien Ferrandou, 2012
Not Rated | French (with English subtitles) | 64 min.



Virtual Screening: Tuesday, February 9, 2021, 7 p.m.

This rarely seen documentary was produced by Aubé Breton Elléouët, the daughter of the founder of Surrealism, André Breton. It traces the unconventional life of a lesser-known member of the Surrealists—the painter and poet Alice Rahon (French/Mexican, 1904–1987). Reading like a “Who’s Who” of modern art and literature, Rahon’s pancontinental career spanned from Europe to Mexico, intersecting with writers like Breton, Roland and Valentine Penrose, Paul Éluard, and Anaïs Nin; filmmaker Luis Buñuel; and many artists, including Wolfgang Paalen, Leonora Carrington, Paul Klee, Man Ray, Joan Miró, Pablo Picasso, Diego Rivera, and Frida Kahlo. In addition to archival material, the film incorporates many of Rahon’s fantastic abstract and semi-abstract paintings—along with her poetry—to illuminate her remarkable personal and artistic journey.

Jenny McComas, the Eskenazi Museum of Art’s Curator of European and American Art, will discuss the museum’s recently acquired painting by Alice Rahon (see p. 20)—which will be on view in the Sidney and Lois Eskenazi Gallery beginning on February 11, 2021—in a taped introduction.



Special Program: Q & A with a Gallerist

Immediately following the screening, Nan Brewer, the Eskenazi Museum of Art’s Lucienne M. Glaubinger Curator of Works on Paper, will lead a virtual discussion with San Francisco-based art dealer Wendi Norris, whose gallery recently began representing Rahon’s work. Norris is publishing the first English language monograph on Rahon, due in February 2021, and in the spring will present the artist’s first solo gallery show since 1965.



Right: Alice Rahon

Queen of Hearts: Audrey Flack

Directed by Deborah Shaffer and Rachel Reichman, 2019
Not Rated | English | 75 min.



Virtual Screening: Tuesday, March 11, 2021, 7 p.m.

This award-winning documentary explores the life and art of trailblazer Audrey Flack. At eighty-nine years old, Flack holds a unique place in the history of contemporary art in America as a feminist, rebel, mother, painter, sculptor, and teacher. Her often controversial forty-year career evolved from Abstract Expressionism in the 1950s to Photorealism in the 1970s. One of the first women included in the famed Janson's *History of Art*, Flack continues to create, explore, and inspire with her unique style and indomitable spirit. *Queen of Hearts* follows Flack as she takes her work in a brand new direction—returning to her canvas for the first time in decades—revealing her longtime struggles as an artist and mother and quest to find her rightful place in the art world.

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will present a short introduction to several works by Flack in the museum's collection.



**Special Program:
Q & A with the Artist and Director**

Immediately following the screening, Sarah Edmands Martins, Assistant Professor of Graphic Design in the Eskenazi School of Art, Architecture + Design, will lead a virtual discussion with the artist Audrey Flack and Deborah Shaffer, the director of *Queen of Hearts: Audrey Flack*.



Left: Audrey Flack

Opposite: Audrey Flack (American, b. 1931). *Macarena Esperanza* from *Ten Lithographs by Ten-Super-Realists Chosen for the Documenta in Kassel, Germany 1972, 1972–73*. Color lithograph and silkscreen with gold leaf on paper, image/sheet: 34 x 24 in. Gift of Dr. Samuel Mandel, Eskenazi Museum of Art, Indiana University, 86.32.1





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SCHEMA

Front cover: Malick Sidibé (Malian, 1936–2016). **Christmas Night**, 1963. Digital photograph, 8 3/16 x 8 1/4 in. Museum purchase with funds from the Class of 1949 Endowed Curatorship for the Arts of Africa, Oceania, and the Americas, Eskenazi Museum of Art, Indiana University, 2005.38

Page 4: Gustave Baumann (American, 1881–1971). **Nashville House: White Picket Fence with Summer Flowers** (detail), ca. 1912. Tempera and black ink on brown paper, image: 11 7/8 x 10 in. Gift of Ann Baumann Trust, Eskenazi Museum of Art, Indiana University, 2020.44

Back cover: Students learn about works on paper in the Center for Prints, Drawings, and Photographs.