

SCHEMA



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MAGAZINE OF THE
ESKENAZI MUSEUM OF ART
AT INDIANA UNIVERSITY



Dear Friends,

What does it mean to be a teaching museum? For us it means encouraging all Indiana University students to directly study original works of art from an outstanding collection that spans nearly every art-producing culture throughout history. Through this first-hand engagement with art, we facilitate learning opportunities that help students connect the dots between the past and the present and expand their understanding of the human experience.

In addition to teaching classes in a variety of disciplines at IU, including art history, medicine, and psychology, our museum staff work with university faculty to incorporate the works from our collection into their own curricula. Through a collaborative development, in-gallery customized programs enhance and build upon the themes, issues, and ideas presented in class lectures and readings. This includes required visits to the museum and close study of individual works in two object study rooms, which are equipped with zoom cameras and technology that enables distance learning.

A long-standing, robust graduate assistantship program also offers students a chance to learn on the job from museum professionals who serve as mentors and teachers in various areas of expertise. Recruited from various schools on campus, the program provides experiences not only for those seeking to enter the museum field but also for students whose chosen career paths benefit from immersion in a supportive learning environment.

The Eskenazi Museum is committed to enriching the lives of all IU students with art-based teaching that encourages curiosity, creativity, and inclusiveness. Our advantageous position in the heart of a world-class university campus and our first-rate collection offer unique opportunities for students to explore and learn individually and collaboratively. As a new class of freshman arrive on campus, we are excited to expand our reach to more future Hoosiers. Go IU!

Cheers,

David

David A. Brenneman
Wilma E. Kelley Director



Christine Baumgartner (German, b. 1967). **Gelande IV** (detail), 2010. Woodcut on Misumi paper, 20^{15/16} x 26^{3/16} in. Purchase with funds from friends of the Eskenazi Museum of Art in honor of Lynne M. Brenneman, Eskenazi Museum of Art, Indiana University, 2022.62



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Ellen Carey (American, b. 1952). **Dings & Shadows**, 2017. Color photogram, 23 7/8 x 19 in. Museum purchase with funds from the Martha and David Moore Endowment for Prints, Drawings, and Photographs, Eskenazi Museum of Art, Indiana University, 2021.166

This work is featured in the upcoming exhibition *Direct Contact: Cameraless Photography Now* (see page 24).

Teaching *at the* Museum



“EMA staff are fabulous. Tremendously helpful and friendly. They have included me as part of the family and I appreciate that very much indeed. Starting from the folks manning the galleries (when I go to sit and sketch an art object) there is always an interesting conversation. Of course, Emma and Christopher have helped with everything I need.”—Professor participating in the museum’s Course Connected Experiences

Teaching at the Eskenazi Museum of Art is a collaborative effort that includes a range of museum staff, and this spirit of teamwork makes excellent learning take shape. Teaching is at the core of our mission, and learning opportunities for students of all walks of life abound at our museum.

Beginning with its conception in 1941, the Eskenazi Museum was among the first university teaching museums, and it is a tradition we continue to uphold. We have an outstanding record of university student and faculty participation, including receiving the first U.S. endowment to support university-level teaching at the museum. A longstanding program that serves as an inspiration lab, faculty find opportunities to enliven their courses through our Course Connected Experiences.

Through the program, faculty and students learn multiple approaches to talking about works of art, including one of the thinking routines put forward by Harvard’s Project Zero. For example, using a method called Circle of Viewpoints, students in a Human Biology course recently explored a Kongo Power Figure (Nkisi N’konde). Using the technique, which encourages viewers to think about a work from different perspectives or viewpoints, the student-led discussion explored intersections of culture, hope, and community health.

The museum also recently expanded its semester-long course offerings taught by museum educators and curators. These include an arts and humanities elective titled Artifacts, Museums, and Everyday Life; the undergraduate class Museum as Experience; and a graduate-level seminar called Arts-based and Visual Research in partnership with the School of Education and the Art History department. A trauma-informed course for in-service teachers and therapists and an African textiles class are currently in development.

Kongo peoples, Democratic Republic of the Congo. **Power Figure (Nkisi N’Konde)**, 19th–mid-20th century. Wood, iron, and pigment, 40 ½ x 11 ½ x 8 in. Eskenazi Museum of Art, Indiana University, 77.29



Associate Professor of Art History Julie Van Voorhis and Curator of Ancient Art Juliet Graver Istrabadi examine objects from the museum’s collection with students enrolled in the course From Concept to Exhibition: Creating a Modern Display of Ancient Fashion (ARTH-200).

Another mode of teaching and learning is possible in the museum’s recently renovated building. Works that are not on view in the galleries can be requested for close study in the Martha and David Moore Prints, Drawings, and Photographs (PDP) Study and in the William and Diane Itter Object Study. Last semester, Andrei Molotiu, Senior Lecturer in Art History, focused his Topics in Art History course on the museum’s Sal Steinberg collection, which was made available in the Moore PDP Study for in-depth analysis. Similarly, the Itter Object Study offers a learning environment that is rare among many museums. Dr. Aina Puce, Eleanor Cox Riggs Professor in Psychological and Brain Sciences, piloted and brought to life an innovative new course titled Art and the Brain. Through the lens of brain sciences, students in the class examined how art is experienced by the viewer and how it might be conceptualized and created by the artist.

In addition, teaching that takes place through a mentor-student relationship is often one



Heidi Davis-Soylu
Patricia and Joel Meier
Chair of Education

of the most impactful career development opportunities offered by the museum. Staff from a variety of departments serve as mentors for students’ hands-on learning in internships and assistantships. A graduate student in the School of Global and International Studies recently shared: “I am now looking at a career in museums, though that wasn’t something I would have known about if I hadn’t had this opportunity.” These examples are only a few of the ways in which the museum emphasizes its teaching mission as a key contributor in student and faculty learning at Indiana University.



An IU student looks closely at a work by graphic artist Sal Steinberg in the Martha and David Moore Prints, Drawings, and Photographs Study.



Trauma- informed Museum Visits

Trauma is, unfortunately, pervasive throughout our community, and it is also the root cause of many accessibility challenges.

In IU's free online Trauma Informed Care training, faculty John Keesler shares that trauma can be understood as an emotionally overwhelming, adverse experience or enduring condition that is, or is perceived to be, a threat to one's life or wellbeing. Renowned psychologist Dr. Gabor Maté clarifies that trauma is what happens inside of you, not what happened, or did not happen, to you.

Recently, the museum's work has focused more on wellbeing and connecting audiences with the magnitude of restorative opportunities art museums can offer. This approach is in-step with museums across the country who are making efforts to become more trauma aware with programs like *Slow Looking* at the Museum of Modern Art. Similarly, scholars in the field have put forth a trauma-aware art museum education framework that encourages museum educators to design more inclusive and supportive programs.

The Eskenazi Museum's work toward trauma-aware engagement takes shape in two ways: 1) through focused art therapy and wellbeing programs led by a licensed art therapist, and 2) through art education and psycho-educational practices led by museum educators. In the art therapy programs, we provide deep wellbeing and, when appropriate, trauma-specific therapy opportunities for participants.

The initiatives led by museum educators are distinctly not therapy, but instead build awareness of trauma and create a museum environment that supports human interactions that are healing. Trauma-informed thinking takes into consideration museum guests who may have experienced trauma, and it applies neurobiology to provide opportunities that regulate a guest's nervous system, with particular emphasis on supportive tone, pacing, agency, and connection. These approaches favor a gentle pace that supports regulation, which can calm and activate the museum guest.

This year, with support provided by Art Bridges, the museum focused on trauma awareness for teachers, museum educators, and arts

administrators. Specifically, we are exploring innovative programming that builds trauma awareness and trauma-informed practice through the facilitation of workshops for rural arts professionals; the development of a music and art pathway in Quest, the museum's recently launched progressive web app; and the creation of a new mini-zine teaching tool. This project explores how to make the healing power of art accessible to all, particularly those who may be trauma reactive to certain images.

By highlighting research on trauma, wellbeing, and image selection, we utilize our position as a teaching museum to further the professional development of teachers, therapists, and administrators across the state. With a ripple effect, our work focuses on educating professionals with trauma-informed approaches that will reach students and clients, who in turn reach families, and then the broader community. This ongoing work toward trauma-informed museum practice exemplifies the kinds of profound connection we seek through innovative programming and transformative learning.

Art Bridges

For more information on IU's free online Trauma Informed Care training, see expand.iu.edu/browse/publichealth/publichealthandyou/courses/public-health-you-professional-development-certificate-in-trauma-informed-care.

If you would like to learn more about the museum's art therapy program, see the recent article in IUPUI's *Engage!* Journal, which features the Creative Art for Vets program.



Heidi Davis-Soylu
Patricia and Joel Meier
Chair of Education



THE JOY OF

Learning

never complete without visits to local museums. Art and educational exploration were highly regarded by Letty's parents who were also voracious readers.

Letty's love for art expanded when she attended IU as an

undergraduate student majoring in journalism. Her first experience with art at IU began when she was assigned an article to write about the Showalter Fountain sculpture by Robert Laurent. Her careful observation and contextualized study of the work led to an affinity for art research. This acquired skill has proven to be integral to her success as a long-time docent at the museum.

The first experience with art at IU for Del, who is also an IU alum, came years later in 1991 when he and Letty began auditing art history and music classes. Their

constant presence on IU's campus sparked the attention of a close friend who then introduced the Newkirks to Heidi Gealt, Director Emerita of the Eskenazi Museum of Art. Gealt suggested that the Newkirks become members of the museum's newly formed National Advisory Board in 1993.

The Newkirks' extensive and continued service on the Advisory Board reflects their dedication and love of the meaningful learning that has shaped so much of their lives. Their enthusiasm is contagious and a hallmark of the Advisory Board's membership. The Newkirks reflect the passion for art, learning, and philanthropy that is evident among all Advisory Board members.

They proudly acknowledge that not only is the museum's Advisory Board hardworking but also fun, as members have unique learning opportunities through exhibitions, artist and collector talks, museum publications, and travel to other world-class art destinations like Paris, Berlin, and China.

Del and Letty are also fueled by generosity. The Eskenazi Museum is home to the Luzetta and Del Newkirk Café and Gift Shop. As Del reflects on guests connecting product in the gift shop with art in the museum's collection, he declares, "That's why we did it!" This is exactly what Del and Letty envisioned when they gave in support of the museum's newly renovated gathering space—spark students' curiosity while they enjoy a coffee or use the location as a study space in which to also serendipitously encounter art. Such visits may also encourage students to visit the galleries where contemporary and historical treasures can impact their understanding of the past and how we view our world today. Essentially, Del and Letty want museum guests to experience the same joy of learning that they have for so many years. As a museum docent, Letty recalls with a smile the many times she witnessed students light up when experiencing a learning moment, when the dots are connected through a story, an artwork, or a conversation.

As the Newkirks commented, "We hope Indiana will know about the Eskenazi Museum of Art. The museum belongs to the people. The museum has wonderful leadership. David Brenneman, the museum's director, has brought in great staff. The curators are doing a marvelous job. They have accepted the challenge to bring in art that is relevant and thought provoking. Through our giving, it is our desire to share the museum as the treasure that it has been to us. We desire that it be a treasure to others in the same way."

The Eskenazi Museum has a treasure in the Newkirks.

Eskenazi Museum of Art National Advisory Board members Del and Luzetta Newkirk are life-long learners

who believe engagement with art and music is crucial to the development of young people. Del's exposure to the arts began during his early childhood when he would thumb through his father's daily journal chronicling work tasks and the developmental stages of his crops and other experiences. Each page included hand-drawn sketches illustrating his farming recollections. His father's journal piqued Del's curiosity in visual

art, and an interest in music also was inspired by the elder Newkirk, who played trumpet and piano and sang with a beautiful tenor voice in the church choir. Experiencing his father's broad creativity fostered indelible childhood memories that would impact Del's love for a wide range of artistic expressions.

Luzetta, or Letty as she is affectionately called, references art posters that decorated her childhood home in Pennsylvania, her mother's beautiful needlepoint, and exquisite watercolor paintings as points of entry into the art world. She also fondly remembers seashore vacations and trips to New York City, excursions that were



Joi Cooper
Assistant Director of Donor Relations and Stewardship

POSITIVE FRAGMENTATION

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

JULY 14–DECEMBER 11, 2022 | FEATURED EXHIBITION GALLERY
HENRY RADFORD HOPE WING | FIRST FLOOR

Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation features 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). Other artists like Nicola López and Sarah Morris leverage their experiences of the contemporary city to rearrange elements of the urban landscape to better capture the vibrancy of daily life.

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.

This exhibition was also made possible by the Jane Fortune Endowment for Women Artists.

At the Eskenazi Museum, the exhibition is co-organized by Elliot Josephine Leila Reichert, Curator of Contemporary Art, and Galina Olmsted, Assistant Curator of European and American Art and Managing Editor of *A Space of Their Own*. A fully illustrated catalogue accompanies the exhibition.



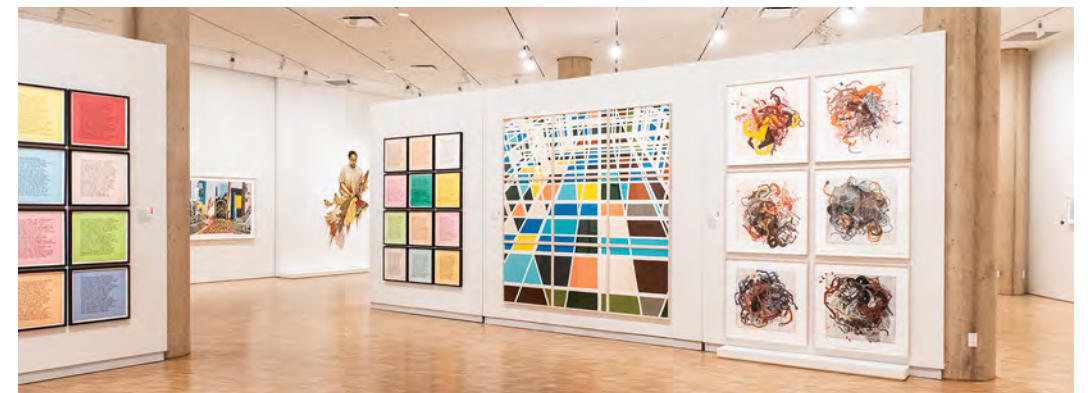
Galina Olmsted

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



Elliot Josephine Leila Reichert

Curator of Contemporary Art



CURRENTS

Recent Acquisitions, 2019–2022

SEPTEMBER 29, 2022–MAY 28, 2023
RHONDA AND ANTHONY MORAVEC GALLERY
CENTER FOR PRINTS, DRAWINGS, AND PHOTOGRAPHS
THIRD FLOOR

Art museums seek to preserve the cultures of the past while also documenting their changes over time. At the museum, history is kept in the present while the works of living artists are collected to look toward the future. Museums show how human history ebbs and flows like the tide, with current events washing over and echoing moments from the past. The works in this exhibition allow guests to consider how they respond to present conditions and historical events, as well as how they might connect to their personal experience.

Importantly, all the artists represented in *Currents* are people of color, women-identifying, or queer—identities that historically have been underrepresented in museum collections, including those of the Eskenazi Museum. Each of these newly acquired works supports the museum's mission of encouraging active learning through direct engagement with art from our wide-ranging collection, which spans nearly every art-producing culture throughout history.

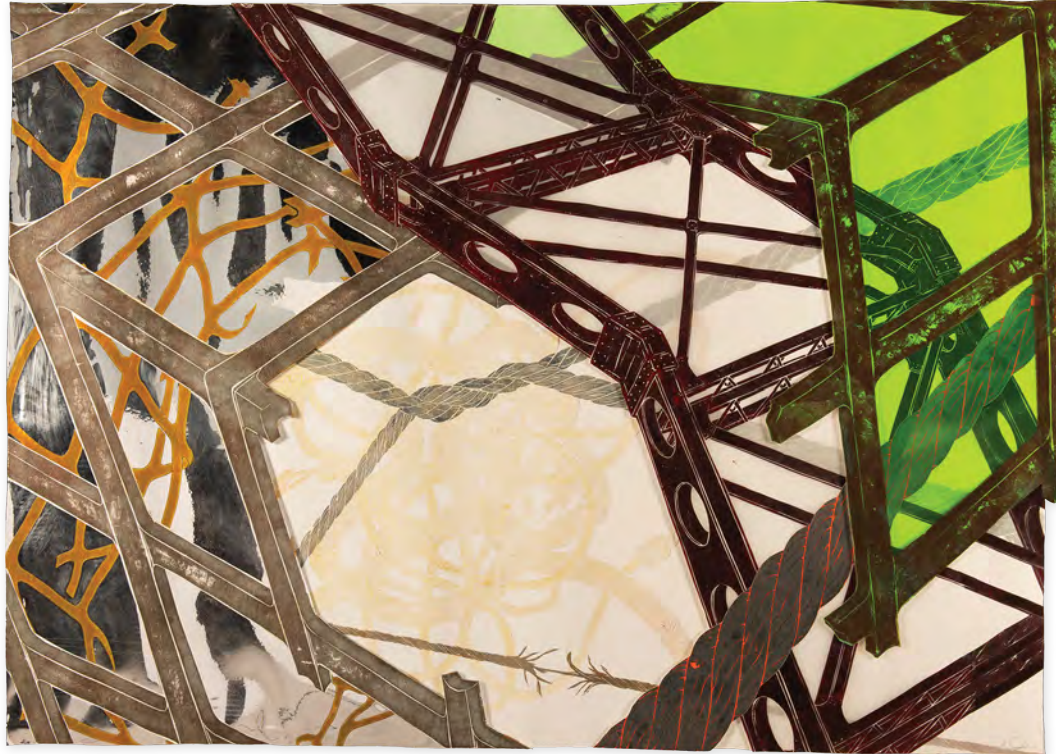
Elliot Josephine Leila Reichert
 Curator of Contemporary Art



From top to bottom: Samuel Levi Jones (American, b. 1978). **Deeper** (detail), 2017. Flatbite and color aquatint, 62 7/8 x 47 3/8 in. Museum purchase with funds from the Elisabeth P. Myers Art Acquisition Endowment, Eskenazi Museum of Art, Indiana University, 2020.52; Rania Matar (Lebanese, b. 1964). **Lea, Beirut, Lebanon** (detail), 2019. Inkjet print, image: 12 1/2 x 10 in.; sheet, 15 x 12 3/8 in. Museum purchase with funds from the Ann K. Call Acquisitions Fund, Eskenazi Museum of Art, Indiana University, 2020.51; Leonardo Drew (American, b. 1961). **61P** (detail), 2017. Pigmented and printed handmade paper with attached silver core, 26 3/8 x 19 in. Gift of the Artist, Eskenazi Museum of Art, Indiana University, 2021.96



Recent Acquisitions



Nicola López
American, b. 1975

**Structural Detour 20: Bridge and Square Fences
Embrace Around the Knot and Rope, 2011**

Woodcut and mixed-media collage, 52 x 71 1/4 x 2 3/4 in.

Museum purchase with funds from Nancy and Bill Hunt and the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2022.56

In López's compositions, layered elements that recall built environments seem to be both collapsing in on themselves and exploding out into oblivion. About related works, the artist wrote: "The landscape that we live in has become saturated with signs of the easy mobility, speed, constant communication, imposition of structure, insistence on growth and glorification of technology that have come to be so characteristic of our society today. My work incorporates these signs, exaggerating and reconfiguring them in order to build maps that convey the sense of wonder and vertigo that is inevitable as we face the landscape of today's world."



Mickalene Thomas
American, b. 1971

Sleep: Deux Femmes Noires, 2013

Woodblock, screenprint, and digital print on paper, 38 3/8 x 80 1/2 in.

Museum purchase with funds from Nancy and Bill Hunt and the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2022.3



Nicole Eisenman

American, b. 1965

Picabia Filter, edition 10/15, 2018

Intaglio with drypoint, image: 15 $\frac{3}{4}$ x 9 in. each; sheet, 22 $\frac{1}{4}$ x 15 $\frac{1}{8}$ in. each

Museum purchase with funds from Nancy and Bill Hunt and the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2022.19A–D

In this suite of prints, Eisenman has transferred a photographic self-portrait onto the plate and overlaid fluid and geometric designs to obscure her features, finishing each image with symbols familiar from Snapchat and other social media platforms. The countdown timer in the bottom left corner of each print creates the sense that these fixed images might somehow be fleeting. Named for Francis Picabia, a proto-Dada artist known for his *portraits mécaniques*, or mechanical portraits, this “filter” allows Eisenman to place herself within the male-dominated narrative of twentieth-century modernism.



Julie Mehretu

American, b. Ethiopia, 1970

They are alone and vulnerable (3), 2020

Ink on paper, 11 x 14 in.

Museum purchase with funds from Nancy and Bill Hunt and the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2022.7

Ethiopian-born Julie Mehretu's abstract paintings and drawings teem with energetic scumbles and swooping swirls that refer to the dynamic history of civilization, art, and architecture, as well as current issues of migration, technology, and climate change. This unique drawing is relatively minimal but exhibits the same masterful draftsmanship as her larger compositions.



Wangechi Mutu

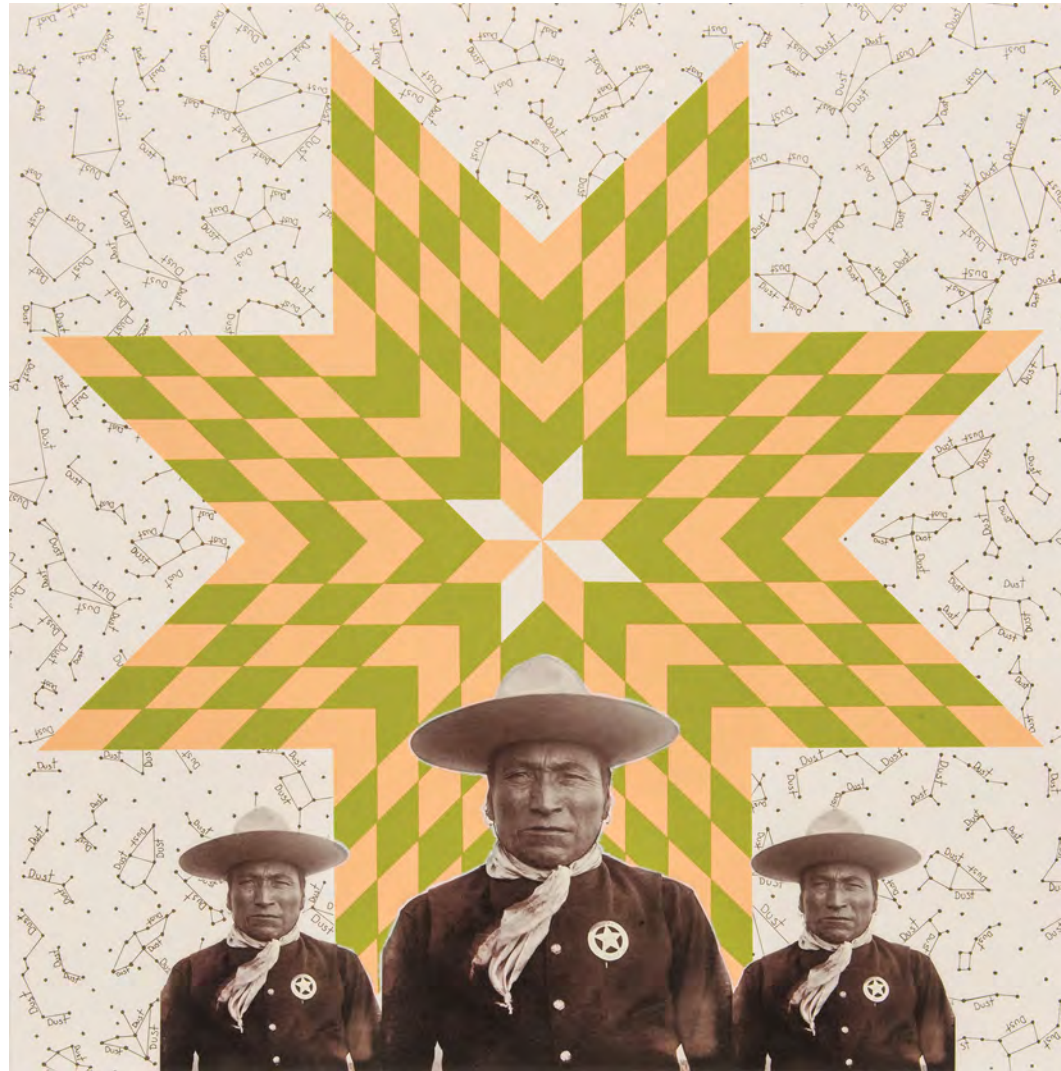
Kenyan, b. Nigeria, 1972

Second Born, 2013

24K gold, collagraph, relief, digital printing, collage, and hand coloring, 36 1/8 x 43 in.

Museum purchase with funds from Nancy and Bill Hunt and the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2022.1

Wangechi Mutu is known for her science fiction-inspired collages combining African cultural traditions with fantasy and technology to reimagine an empowered Black diaspora. *Second Born* combines a range of materials and techniques to create a monstrous image of a woman cradling an infant. The title refers to the status of Black women as doubly disempowered in white, patriarchal society.



Wendy Red Star
Native American, b. 1981

Dust, 2021

Three-color lithograph on Somerset Satin soft white, with archival pigment printed chine collé on mulberry paper, 20 3/4 x 20 1/4 in.

Museum purchase with funds from Nancy and Bill Hunt and the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2022.20

Wendy Red Star grew up on the Apsáalooke (Crow) reservation in south-central Montana. In *Dust*, Red Star evokes different methods of storytelling and historical transmission, combining an image of her great-great-grandfather in his Crow Tribal police uniform with a star quilt pattern and constellation maps.



Elizabeth Catlett
American, 1915–2012

Lovey Twice, 1976

Lithograph on paper, 22 1/2 x 30 1/4 in.

Museum purchase with funds from Donald, Nicole, and Dexter Griffin and the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2022.8

Elizabeth Catlett created this double portrait of a Black woman above a loose and gestural foreground by experimenting with mixtures of oil- and water-based inks on the surface of the lithographic printing stone. The image appears like a monument towering above a landscape or perhaps a floating figment of a memory.

FUTURE EXHIBITION PREVIEW

FEBRUARY 16–JULY 9, 2023

How does one experience a photograph that is seemingly “unphotographic”? Often referred to as photograms or contact prints, cameraless photographs are made using only light, chemicals, and light-sensitive surfaces. They frequently appear abstract and do not directly correlate with our perceptions of the real world. Dating back to photography’s nineteenth-century origins, the photogram is routinely considered a technical preparatory exercise for using a camera. *Direct Contact: Cameraless Photography Now* challenges this notion. Presenting the work of more than forty intergenerational, global artists, this exhibition positions the cameraless object as both an intellectual cornerstone within the broader history of photography, as well as an important influence across contemporary art practice.

***Direct Contact* is the first survey to focus on contemporary explorations of cameraless techniques across generations, cultures, and ideologies, while also highlighting many emerging artists and featuring primarily women-identifying artists.**

Exhibited artists include Yto Barrada, Iñaki Bonillas, Ellen Carey, Gohar Dashti, Hernease Davis, Chris Duncan, Joy Episalla, Sheree Hovsepian, Roberto Huarcaya, Kei Ito, Dakota Mace, Letícia Ramos, Mariah Robertson, and Daisuke Yokota, among many others. Unfolding across six thematic sections—Body, Kinship, Topography, Architecture, Metaphysics, and Sign/Pattern—each core theme speaks to an enduring artistic desire to confront the unplanned and imperfect. *Direct Contact* encourages slow-looking: embracing color and form, as well as the material, physical, and tactile properties of photography despite their more common association with mediums like painting and sculpture. With a heightened proximity to the physical world—touch, contact, impression—perhaps cameraless photography brings viewers closer to “an art of the real.”

Beginning with cameraless innovator and IU’s inaugural Professor of Photography, Henry Holmes Smith, *Direct Contact* holds particular relevance to our institution and community. Invited by László Moholy-Nagy to teach the first light workshop at the New Bauhaus, Smith brought to IU a radically different attitude on photography’s role within the broader visual arts. Since Smith’s hire in 1947, both the Eskenazi Museum and IU Eskenazi School of Art, Architecture + Design have embraced the acquisition and teaching of experimental photography. As a continuation of these efforts, this exhibition will also highlight several new acquisitions made by the Eskenazi Museum in 2021 and 2022, which support our continued institutional mission to cultivate more progressive and equitable collecting and exhibition practices.

Direct Contact: Cameraless Photography Now will be on view from February 16 to July 9, 2023, in the Featured Exhibition Gallery on the first floor. The exhibition is curated by Dr. Lauren Richman, Assistant Curator of Photography at the Eskenazi Museum of Art. It is accompanied by a fully illustrated exhibition catalogue. In conjunction with the exhibition, the museum will host a visiting artist talk, Social Saturday featuring a live performance by artist Tatiana Kronberg, and a variety of accompanying educational programs.



Lauren Richman
Assistant Curator
of Photography

DIRECT CONTACT

CAMERALESS PHOTOGRAPHY NOW

Daisuke Yokota (Japanese, b. 1983). **Untitled** from the series *Color Photographs*, 2015. Archival pigment print, image: 17¹⁵/₁₆ x 14 5/16 in.; sheet: 23 7/16 x 16 7/16 in. Museum purchase with funds from the Martha and David Moore Endowment for Prints, Drawings, and Photographs, Eskenazi Museum of Art, Indiana University, 2021.186

FUTURE EXHIBITION PREVIEW

Displaying Our Stories

A forthcoming Focus Gallery exhibition for the Arts of Africa, Oceania, and Indigenous Art of the Americas sets out to tell new narratives about artworks in the museum's collection. Provisionally titled *Displaying Our Stories*, the project centers on community engagement and a collaborative approach to curatorial work as tools for creating an inclusive exhibition. A small group of IU undergraduate and graduate students who self-identify as descendants from places represented in the Arts of Africa, Oceania, and Indigenous Art of the Americas collection will be involved in the making this exhibition. Serving as co-curators, these students will work with museum staff during the current 2022–23 academic year to develop an exhibition.

The process of creating this exhibition will engage with methodology related to community-based research, shared curatorial authority, and decolonization. In doing so, *Displaying Our Stories* seeks to inspire new ways of looking at arts of the Global South. With research currently underway, the students are selecting particular thematic areas and artworks to display in the exhibition. *Displaying Our Stories* will use storytelling as a powerful form of knowledge transmission to interpret artworks from multiple perspectives. The student curators are considering how people relate to historical artworks through their individual and shared experiences with contemporary objects or cultural practices in their own lives. For example, they are discussing how their own life experiences contribute alternative insights into works from the museum's collection. Through this collaborative, community-based project, the exhibition will explore how related concepts of heritage, home, and identity connect to arts of the Global South.

The project supports a broader goal for the Arts of Africa, Oceania, and Indigenous Art of the Americas Focus Gallery to develop faculty and

student-centered exhibitions that experiment with new curatorial strategies and methodologies. *Displaying Our Stories* is organized by Angiee Liliana Rocha Parra, a Graduate Assistant at the Eskenazi Museum, with support from Curator Allison Martino and other museum staff. Liliana said of this project, "*Displaying Our Stories* opens an inspiring chance to connect with different local and international communities on the IU campus and, more important, to facilitate recognition of multiple voices in the museum. I am convinced that a participatory exhibition is a meaningful effort with a long-lasting positive effect on both the museum and the participating communities." Liliana, a visual and fiber artist from Bogota, is a graduate student in the Curatorship Master of Arts program at IU and is pursuing this project as the capstone experience for her degree. She earned her MFA in Fibers at IU and a BFA at the School of Arts ASAB, Distrital University Francisco José de Caldas.


Allison Martino

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


Angiee Liliana Rocha Parra

Fiber Artist - MA Curatorship Student Curatorial Graduate Assistant

Diné (Navajo). **Yei Rug** (detail), early–mid-20th century. Dyed wool, 15 1/2 x 31 1/8 in. Gift of Dr. and Mrs. Henry R. Hope, Eskenazi Museum of Art, Indiana University, 63.33





Art and a MOVIE

This series is presented as part of a Creative Collaborations partnership with the Eskenazi Museum of Art and IU Cinema and is made possible in part by gifts from Marsha R. Bradford and Harold A. Dumes. All of the programs will be held in person. The films are curated by Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper.

AB: The Life and Work of Albert Bloch

Directed by Tim De Paepe | 2019 | Not rated | English | 48 min.



| AB: The Life and Work of Albert Bloch



Pre-screening Gallery Talk: Bloch in Focus

Sunday, September 11, noon
Sidney and Lois Eskenazi Gallery, first floor

Jenny McComas, the Eskenazi Museum of Art's Curator of European and American Art, will discuss a painting by Albert Bloch on short-term loan as part of the installation *American Artists and the Avant-Garde: Three Paintings from the Art Bridges Foundation*, on view through September 11, 2022.



Film Screening: *AB: The Life and Work of Albert Bloch*

Sunday, September 11, 1 p.m.
IU Cinema | Free, but ticketed
For more information, please visit cinema.indiana.edu/upcoming-films/series/art-and-a-movie closer to the event date.

AB is the first documentary to unravel the remarkable story of Albert Bloch—the only American artist to be included in the first exhibition of Der Blaue Reiter (The Blue Rider), a revolutionary group of artists that featured iconic Expressionists like Wassily Kandinsky, Franz Marc, and August Macke. Bloch's connections to these avant-garde figures, what happened to him following this influential period, and how his work fell into relative obscurity are all addressed. Featuring many of his little-known paintings and passages from his poetry, the film's focus on Bloch's lifelong commitment to finding spiritual truth through art remains at its heart.

Preceding the documentary, a series of short films by George L. K. Morris—the only known examples of an established American abstract painter from the period creating purposeful film abstractions—will be shown.

Swoon: fearless

Directed by Fredric King | 2017 | Not rated | English | 57 min.



| Still from the film *Swoon: fearless*



Pre-screening Gallery Talk: Swoon in Focus

Sunday, December 4, noon
Featured Exhibition Gallery, first floor

Elliot Josephine Leila Reichert, the Eskenazi Museum of Art's Curator of Contemporary Art, will discuss three works by Swoon that are part of the special exhibition *Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation*, on view through December 11, 2022.



Film Screening: Swoon: fearless

Sunday, December 4, 1 p.m.
IU Cinema | Free, but ticketed
For more information, please visit cinema.indiana.edu/upcoming-films/series/art-and-a-movie closer to the event date.

Using footage shot over a twenty-year period in locations around the world, this documentary follows the extraordinary career of Caledonia Curry (aka Swoon), including her difficult childhood; large, paper "graffiti" portraits; gallery and museum shows; and parade of sculptural junk rafts down Venice's Grand Canal. One of the first women street artists to gain international recognition, Swoon was also able to use her notoriety to further her social activism. Focusing on communities in crisis as the result of natural disasters, poverty, addiction, and/or structural violence—from Louisiana and Pennsylvania to Haiti and Mexico—Swoon and a committed team of collaborators create community-based, immersive installations that combine art, performance, and a positive social message.

Immediately following the film, New Orleans-based director Fredric King will join in a short Q & A with the Eskenazi Museum of Art's Curator of Contemporary Art Elliot Josephine Leila Reichert.





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Front cover: zakkiyyah najeebah dumas o'neal (American, b. 1991). **entry #6**, 2021. 35mm film scans on Canson Rag Photographique archival paper, 16 x 24 in. Museum purchase with funds from Donald, Nicole, and Dexter Griffin and the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2022.9

Page 31 and back cover: Students study Japanese prints (p. 31, top), works by Saul Steinberg (p. 31, bottom), and a new acquisition of a work by Leonardo Drew (above) in the Martha and David Moore Prints, Drawings, and Photographs Study.



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