This marks a historic year for the Eskenazi Museum of Art. The physical renovation of our building is complete and we are beginning the process of moving people and artwork back into the museum. Our staff are settling into new offices; we are readiness our new education, conservation, curatorial, and prints, drawings, and photographs centers for expanded educational programming; and the galleries are welcoming new installations of art, piece by piece.

The next several months will be a busy time for the museum staff as we prepare new signage, labels, lighting, and galleries for our reopening in the fall. We are also programming a new installation of video art and developing educational experiences for the thousands of schoolchildren and IU students who tour the museum annually. The reopening will also see the launch of new initiatives like the Bob and Sara LeBien Arts-based Wellness Pilot Program, which will help children who have experienced trauma and serve as a model for other museums to follow. State-of-the-art equipment is being installed in our updated and expanded conservation lab and photography studio, and the workshop is buzzing with activity as our installation staff prepares mounts, pedestals, and frames for the artwork on display. The modernized café and gift shop is filling its shelves with new products and getting ready for the many guests who enjoy lounging with coffee or tea.

“Architecture is not only building. Architecture is the art of building.”

You can expect a more open, expansive, and modern museum experience both inside and outside the building. Outside there will be more places to relax, study, or meet and mingle with friends. At the 7th Street entrance, a new sidewalk takes you directly in front of the museum where new windows allow a glimpse of what is inside. On the other side of the building, the sculpture terrace has been expanded with a grand staircase connecting the museum to the campus arboretum.

Upon entering the museum, you will be welcomed by a new guest services center and a renovated café and gift shop. And, as you walk through the galleries, the improved layout will allow for self-directed touring. A new sky bridge connects the third-floor galleries with the Prints, Drawings, and Photographs Center. The new Education Center features a lecture hall and expanded opportunities for engaging and learning about art.

For a deeper dive into the museum’s collections, new viewing rooms have been created, where, with a little planning, you can access our collection like never before.

While all this work takes place, we will continue to conduct research, plan future exhibitions and loans, travel to area schools to share the wonders of art, hire and train new staff, and share news about our grand reopening. We are so excited to welcome you home to your museum.

David A. Brenneman
Wilma E. Kelley Director
Late last year, the museum received a transformative estate gift from painter, collector, and IU Professor Emeritus of Fine Arts William “Bill” Itter. The gift includes an exceptional collection of more than 500 objects such as African ceramics, textiles, and baskets. Itter and his late wife, Diane, a pioneering fiber artist whose work can be found in major museums across the United States and in Europe, began collecting in the 1970s. Attracted by the beauty of handmade ethnographic objects, the Itters were inspired to form an objects library that contributed to and reflected their studio and teaching disciplines.

The Itters have been longtime friends of the art museum, and works by both Bill and Diane are already included in the collection. A large-scale oil painting by Bill hung prominently in the museum’s offices before it closed for renovation. The museum also hosted a retrospective exhibition of Diane’s work in 1996, and in 2009, Form and Surface: African Ceramics, Baskets, and Textiles from the William Itter Collection highlighted Bill’s ceramics collection, along with textiles and baskets.

The museum’s internationally recognized sub-Saharan African art collection is considered outstanding, and Itter’s gift greatly enhances these holdings. The gift also established the William and Diane Itter Museum of Art Conservation and Research Endowment, which will allow either the hire of an objects conservator or further research into the museum’s collections. The endowment portion of the gift was matched as part of the $3 billion For All: The Indiana University Bicentennial Campaign. A new objects viewing room, which will offer students opportunities for engaging directly with art, was also named in honor of Bill and Diane.

We are incredibly grateful to Bill for this tremendous gift. It will make the reopening of the art museum even more exciting. We look forward to sharing new works from Itter’s collection as well as new spaces funded by his generosity.
Susan Thrasher graduated with honors from IU in 1974 and often comes back to visit the beautiful Bloomington campus. During one such visit in 2004, she decided to join a campus art tour. Susan had grown up exposed to art and felt the need to get art back into her life. Little did she know that this would be the beginning of a long-standing relationship with art at IU or that it would lead to support of the Eskenazi Museum of Art’s conservation fund, ongoing support of its Annual Fund, a position on the museum’s National Advisory Board, and a recent endowment supporting special exhibitions.

“Special exhibitions are so important—critical—to the vibrancy of the museum,” says Susan. “They draw the outside in, and provide enjoyable teaching experiences and awakenings.” Some of the museum’s most memorable special exhibitions for Susan include Plant Portraits: The California Legacy of A.R. Valentien (2008), Vik Muniz (2016), and A Step in Time, Across the Line: Recent Work by Chee Wang Ng (2017).

“I am more interested in details than abstraction,” Susan shares. “For me, the visualness of artworks is everything. Their visual memory persists and has impact. I can clearly see works in my mind.” So, it should come as no surprise that two of her favorite works from the museum’s collection feature intricate details—Still Life with Lobster by Dutch artist Pieter de Ring and Portrait of a Lady by another Dutch artist, Gerard ter Borch the Younger. She also loves Stuart Davis’s Swing Landscape, which will be the focus of a new special exhibition in 2020. “Even though it doesn’t have the same type of detail,” says Susan, “it moves me ahead in time, and I am amazed by how the abstract shapes representing elements from the scene were all fit into place by the artist. It’s hard to imagine what it took to think up the design.”

Thanks in part to Susan’s support, special exhibitions will continue to be a major focus for the museum when it reopens in fall 2019. “I always want to offer support where it is needed most,” she notes, “which is often general support. But I feel good about supporting areas like exhibitions and conservation, because all areas are important to the future of the museum.”

If you would like to learn more about supporting exhibitions, conservation, or other museum areas, contact Patricia Winterton, Director of Development, at pwinterton@indiana.edu or 812-855-1031.

Our approach to pre-K–12 outreach aims to provide macro- and micro-work that will sustainably connect the art museum with teachers in rural schools. Specifically, through multiple convenings with teachers in rural communities, the museum has developed rural teacher outreach systemically by adding a new branch of pre-K–12 programming into the education department at the museum, and directly, by starting the Rural Teachers Engaging Art program.

The program shares and studies school-based techniques for engaging with museum collections. It includes efforts along three lines of engagement with teachers in rural communities, including:

1) Creating a professional learning community in which teachers have the opportunity to discover, design, and critique techniques for engaging with art;

2) Demonstrating techniques in the classroom, led and co-led by museum and classroom educators; and

3) Studying teacher engagement, learning outcomes, and outputs, as a result of the program.

To pilot the program, we are working with elementary, middle, and high schools in Brown, Washington, and Dubois Counties.
CURATORIAL RESEARCH

The Importance of Provenance

What is provenance?
Provenance is the history of ownership of an artwork. This information can include where and when the object was sold or inherited as well as the exhibitions in which it was displayed. It can also provide details about attribution (who created it). A key aspect of curatorial work, provenance research is similar to detective work, requiring physical examination of the object as well as research in archives and libraries. More often than not, an artwork’s provenance is incomplete, and sometimes, due to the loss of records over time, a complete picture can never be determined.

Why is provenance important?
Well-documented provenance can confirm an artwork’s authenticity. Gaps in the timeline of an object’s history sometimes indicate forgery. Thorough provenance can also prove that an artwork has not been stolen or looted. We are particularly attentive to provenance gaps that correspond to the Nazi era (1933–45).

How is provenance useful in tracking artwork that was looted during World War II?
During the Nazi era and World War II, the Nazis and their collaborators unlawfully appropriated hundreds of thousands of artworks from public art museums and private collections. They also coerced many Jewish collectors and gallery owners to sell works as they fled Europe, and they confiscated the contents of Jewish homes and synagogues. When the war ended, more works were lost to theft by occupying Allied troops.

Some of the objects were sold, with others being destroyed or never recovered. Following the war, Allied governments began a large-scale restitution project, returning many works to their rightful owners. However, many works were also dispersed through the art market, some of them as legitimate purchases by American museums. As a result, restitution of confiscated works to their rightful owners continues today.

In 1998, guidelines known as the Washington Principles were developed that advise all museums to review the provenance of their collections and make that information publicly available. The Eskenazi Museum of Art recognizes the importance of this effort and is committed to transparency in documenting works that have gaps in their provenance during the Nazi era. This research is led by Jenny McComas, Curator of European and American Art, who established the museum’s Nazi-Era Provenance Research Project in 2004.

Jenny has researched hundreds of works in the museum’s collection, including the painting Portrait of a Lady by Franz Seraph von Lenbach. She discovered that the painting’s Jewish owners had escaped Nazi-occupied Prague, leaving the work with non-Jewish neighbors who hid it for thirty years until it was returned to the rightful owners. Thus, through its provenance, this painting offers a tangible connection to a story of Jewish survival during the Holocaust. Another work in the collection, Nudes and Eunuch by Emil Nolde, was included in the notorious Nazi propaganda exhibition Degenerate Art (1937), which was meant to devalue modern German art, but instead served as a turning point in the American reception of German Expressionism. Thus, making provenance more visible also provides a deeper understanding of the political, social, and economic roles that artwork plays as it moves through time and space.

Provenance Research Exchange
Last year, Jenny was invited to participate in the German-American Provenance Research Program for Museum Professionals (PREP), sponsored by the Smithsonian Institution and the Stiftung Preußischer Kulturbesitz (Prussian Cultural Heritage Foundation) in Berlin, the program seeks to expand international exchange and collaboration in the field of provenance research by bringing together researchers from American and German museums. In addition to facilitating international relationships, the PREP organizers arranged for participants to visit museums and archives and convened panel discussions and presentations on topics ranging from legal and ethical issues to making provenance research more accessible to the public—an area in which the Eskenazi Museum of Art has been a leader.

Last February, PREP participants spent a week at the Getty Research Institute in Los Angeles. The Getty holds one of the most extensive collections in the United States of materials related to the history of collecting. Then in October, the group met again in Munich, Germany.

After the war, much Nazi-looted art was sent to Munich to be inventoried and researched prior to restitution. The PREP conference took place in the very building that served as the Central Collecting Point where this work was conducted. In Munich, participants also visited the NS-Dokumentationszentrum (Documentation Center for the History of National Socialism) and the Jüdisches Museum München (Munich Jewish Museum), as well as many of the city’s renowned art museums and art historical archives.

In addition to forging new international relationships between their own institutions, PREP participants are working together to develop an online guide to provenance-related resources in the United States and Germany. This resource will be available to the broader provenance research community and to scholars worldwide.
TECHNOLOGY MAKES ART COME TO LIFE

How are the Eskenazi Museum of Art and the Galleria degli Uffizi, the famous art museum in Florence, Italy, connected? The short answer: museum technology and its ability to help people understand art.

As a university museum, the Eskenazi Museum of Art has access to resources and opportunities for collaboration with other departments on campus. One such partnership is with the School of Informatics and, in particular, with Professor Bernie Frischer, who founded the Virtual World Heritage Lab to foster growing interest in the use of digital media as a means of preserving cultural heritage. The Eskenazi Museum is working with Professor Frischer and his colleagues to provide a training ground where students and faculty not only can learn to create 3D models of art objects but also test related technologies in a museum setting. This effort attracted international attention, and in 2015 the Uffizi asked Professor Frischer and his team of students to create 3D models of all the objects (nearly 1,200) in their ancient art collection. A website with the models was launched in 2018.

In addition to interactive gallery displays, 3D digital models can be used to help with conservation reports, mount-making, and exhibition design. As museum staff experiment with these possibilities, Informatics students are investigating how to use virtual reality technologies to support the use of 3D models for scholars, curators, and conservators. Last year, the Eskenazi Museum also received a prestigious grant from the Allen Whitehill Clowes Charitable Foundation, and this support will allow continued exploration and collaboration. Projects that are being pursued include further development of the Resting Satyr Augmented Reality Experience, the creation of audio tours for a smart phone app, and digital reconstructions.

The reconstructions will be used in an upcoming exhibition that focuses on the two important busts of Roman Emperor Septimius Severus and his wife, Julia Domna, in the Eskenazi Museum’s collection. Ongoing research by art historians Mark Abbe (University of Georgia) and Julie Van Voorhis (Indiana University) is providing exciting new evidence concerning the original appearance of the portraits. Their research, which was highlighted in a recent New Yorker article, will be published in a book that will coincide with an exhibition in 2021.

In IU’s Resting Satyr Augmented Reality Experience, currently under development, a museum visitor wearing a HoloLens visor will see the Eskenazi Museum’s fragmented sculpture in the gallery and, simultaneously, view holograms of other versions of the same sculpture from other museums while listening to audio discussions about this famous work of art.

Although upon first glance the sculptures appear to be creamy white marble, careful study has revealed the presence of pigment, a clear indication that multiple layers of colorful paint (known as polychromy) were applied to the marble. Several technologies are being used to conduct research on the museum’s busts, including infrared and UV light, chemical analysis, X-ray fluorescence, and surface-enhanced Raman spectroscopy.

These efforts to find ways of providing access to art through technology will benefit museum visitors in both Indiana and Italy. And they will likely create even stronger ties between the Eskenazi Museum of Art and the Uffizi.

The Uffizi Digitization Project: http://www.digitalsculpture.org/florence/


Eskenazi Museum staff and Informatics School graduate students continue to explore ways in which the results of these digitization efforts, both at the Uffizi and the Eskenazi Museum, can be presented to visitors, scholars, and conservators. One promising technology is the Microsoft HoloLens, which allows 3D digital models to be shown as holograms in a physical space.
RECENT ACQUISITIONS

Although born in Riga, Latvia, Vija Celmins has deep Hoosier roots. She moved with her family to Indiana at the age of ten and studied at the John Herron Art Institute (now part of IUPUI) from 1955 to 1962. Although initially drawn to Abstract Expressionism, Celmins’s move to California in 1963 changed her trajectory. She turned her attention to Photorealism and began working from photographs of the ocean, sky, and desert. Although remarkably complex in their trompe l’oeil illusions, her drawings, paintings, and prints are simple in their compositions. Without any horizon line or clear focal point, they capture the vastness of the natural world, while at the same time encouraging viewers to look closely at the smallest details. Celmins is also interested in the artistic process. As such, she often chooses time-consuming and antiquated print techniques, such as wood-engraving and mezzotint. To create this celestial image, she slowly roughened a large copperplate to produce a solid, velvety black background and then selectively polished areas for subtle tonal effects. The picture that emerges from the darkness reveals surprising depth and illumination.

This print is the museum’s first work by Carrie Mae Weems, one of the country’s most influential African American artists. For more than thirty years, Weems has created images that address issues of family, race, gender, cultural identity, and power in contemporary society. This diptych shows a blurry, anonymous male figure in a hoodie from both a frontal and side view, like a nocturnal mug shot seen through a thermal imagining device used by law enforcement. The work relates to Weems’s 2016 performance project, All the Boys, which included photography, video, and text panels—one with the age, name, date of death, race, height, and weight of ten unarmed victims of U.S. police shootings. In this print, Weems’s haunting apparition (with multiple spots in the lower torso) serves as a poignant reminder of the life and death of Trayvon Martin and other young black men—whom the artist calls the “usual suspects”—in the era of the Black Lives Matter movement.

An artist with an international following, Ai Weiwei is also an activist, architect, curator, and filmmaker. Openly critical of the Chinese government in his speech and work, Ai was arrested and imprisoned for eighty-one days in 2011 without specific charges and later released to house arrest. Some of his best known works are installations that often create a dialogue between the contemporary world and traditional Chinese art and production. Since 2015, Ai has been living in Berlin, Germany, with his family, working on installations and traveling extensively.

We are particularly pleased to add a work by this distinguished and, perhaps, notorious artist to our collection: WANTED clearly references a wanted poster with Ai’s passport photographs and offer of a reward but with a twist. Instead of a description of an alleged crime, the text makes an appeal to release Ai from imprisonment and to return his passport. To add yet another layer of contextual references, the format and conception of the lithograph is based on Marcel Duchamp’s WANTED poster from 1963.

Part of a large gift of contemporary and Old Master prints from Indianapolis collectors Joan and Walter Wolf, this fifteen-color woodcut adds to the museum’s holdings of two prints by Helen Frankenthaler, one of the few women to gain fame as an Abstract Expressionist or Color Field artist. Frankenthaler is recognized not only for her large color-stained canvases but also for her skillfulness in translating a loose, painterly style into the printmaking medium. In 1973, she began to explore the hard-edged woodcut technique, often incorporating the textures of the woodgrain. For this complex print, she used six woodblocks and hand-dyed paper pulp sprayed through stencils to create an illusion of fluidity, in which the colors swirl around a red, pinpoint dot with the exception of a single, yellow horizontal line (a radius broken free of the centripetal pull). The composition references Frankenthaler’s large 1992 painting Overture. Although her works are non-representational, their allusion to the landscape, particularly under stormy weather conditions, has led to comparisons with the later work of the English Romantic artist J. M. W. Turner.

An artist with an international following, Ai Weiwei is also an activist, architect, curator, and filmmaker. Openly critical of the Chinese government in his speech and work, Ai was arrested and imprisoned for eighty-one days in 2011 without specific charges and later released to house arrest. Some of his best known works are installations that often create a dialogue between the contemporary world and traditional Chinese art and production. Since 2015, Ai has been living in Berlin, Germany, with his family, working on installations and traveling extensively.

We are particularly pleased to add a work by this distinguished and, perhaps, notorious artist to our collection: WANTED clearly references a wanted poster with Ai’s passport photographs and offer of a reward but with a twist. Instead of a description of an alleged crime, the text makes an appeal to release Ai from imprisonment and to return his passport. To add yet another layer of contextual references, the format and conception of the lithograph is based on Marcel Duchamp’s WANTED poster from 1963.

Part of a large gift of contemporary and Old Master prints from Indianapolis collectors Joan and Walter Wolf, this fifteen-color woodcut adds to the museum’s holdings of two prints by Helen Frankenthaler, one of the few women to gain fame as an Abstract Expressionist or Color Field artist. Frankenthaler is recognized not only for her large color-stained canvases but also for her skillfulness in translating a loose, painterly style into the printmaking medium. In 1973, she began to explore the hard-edged woodcut technique, often incorporating the textures of the woodgrain. For this complex print, she used six woodblocks and hand-dyed paper pulp sprayed through stencils to create an illusion of fluidity, in which the colors swirl around a red, pinpoint dot with the exception of a single, yellow horizontal line (a radius broken free of the centripetal pull). The composition references Frankenthaler’s large 1992 painting Overture. Although her works are non-representational, their allusion to the landscape, particularly under stormy weather conditions, has led to comparisons with the later work of the English Romantic artist J. M. W. Turner.
Roslyn Adele Walker: A Legacy of African Art at IU

Roslyn Adele Walker, PhD (IU 1991), is the Senior Curator of the Arts of Africa, the Americas, and the Pacific and The Margaret McDermott Curator of African Art at the Dallas Museum of Art (DMA). Art. Dr. Walker studied with Dr. Roy Sieber (1923–2001), who was instrumental in assembling the Eskenazi Museum of Art’s world-renowned African art collection. We recently caught up with Dr. Walker to discuss reflections on her time at the museum and IU.

1. Why did you choose IU for graduate studies? I was a student at Hampton University and working at the museum there when I met Roy Sieber in 1965. He was there to lecture Peace Corps volunteers about African art. I was asked to shadow Dr. Sieber and take notes as he reviewed the museum’s important collection of African art. I was able to see the collection through his eyes, and this sparked my love of African art. I also learned about African culture, which contrasted with what I had learned previously. Eventually, Dr. Sieber asked me to consider IU for graduate school.

2. What are some of your fondest memories of IU? I enjoyed being a docent and leading tours of the collection. I have a picture of me showing an African mask to a group of children that was published in the local newspaper. I still can’t believe that I actually removed the mask from its pedestal to give them a closer look!

3. Do you have a favorite piece in the museum’s collection? I like the form and meaning of an Igbo Ikenga seated male figure from Nigeria that was featured in the National Museum of African Art’s inaugural exhibition, Shrines. Ikenge, 20th century. Wood and pigment. Indiana University, 2008.195. I was extremely proud to have earned my degrees at IU and to have Dr. Sieber as my teacher, mentor, and friend.

4. What was it like working with Roy Sieber? Working with Dr. Sieber was often an adventure. I was his teaching assistant and nicknamed “intrepid,” as were my predecessors. In 1967, he had me substitute for him as a consultant to the board of the Afro-American Museum in Detroit, as they planned an African art display in the proposed mobile museum. There was a scheduling conflict because Dr. Sieber had received a grant to do fieldwork in Ghana.

5. What are your hopes for the future of the Eskenazi Museum of Art? I hope that the museum will continue to acquire great works of art and be a center for engagement. I am excited to see the results of the renovation, especially how the African collection will be presented in the new galleries. I think that people know very little about Africa and African peoples, so it is important to demonstrate through the works of art that Africans produced sophisticated societies, and that as other human beings, they are not that “other” at all.

Thanks, Dr. Walker. Anything you’d like to add? My approach to displaying African objects in the gallery at DMA makes me “truly a child of Roy Sieber.” I remodeled the African art collection according to themes within the cycle of life, with the addition of a grand display of masks and masquerade costumes.

Indiana University will always be important to me because of so many first experiences, for example, voting. I am extremely proud to have earned my degrees at IU and to have Dr. Sieber as my teacher, mentor, and friend.

A Legacy of African Art

Africans produced sophisticated societies, and that as other human beings, they are not that “other” at all. It is important to demonstrate through the works of art that people know very little about Africa and African peoples, so it is important to demonstrate through the works of art that Africans produced sophisticated societies, and that as other human beings, they are not that “other” at all.

I was a student at Hampton University and working at the museum there when I met Roy Sieber in 1965. He was there to lecture Peace Corps volunteers about African art. I was asked to shadow Dr. Sieber and take notes as he reviewed the museum’s important collection of African art. I was able to see the collection through his eyes, and this sparked my love of African art.

I also learned about African culture, which contrasted with what I had learned previously. Eventually, Dr. Sieber asked me to consider IU for graduate school.

I enjoyed being a docent and leading tours of the collection. I have a picture of me showing an African mask to a group of children that was published in the local newspaper. I still can’t believe that I actually removed the mask from its pedestal to give them a closer look!

I like the form and meaning of an Igbo Ikenga seated male figure from Nigeria that was featured in the National Museum of African Art’s inaugural exhibition, Shrines. Ikenge, 20th century. Wood and pigment. Indiana University, 2008.195. I was extremely proud to have earned my degrees at IU and to have Dr. Sieber as my teacher, mentor, and friend.

Working with Dr. Sieber was often an adventure. I was his teaching assistant and nicknamed “intrepid,” as were my predecessors. In 1967, he had me substitute for him as a consultant to the board of the Afro-American Museum in Detroit, as they planned an African art display in the proposed mobile museum. There was a scheduling conflict because Dr. Sieber had received a grant to do fieldwork in Ghana.

I hope that the museum will continue to acquire great works of art and be a center for engagement. I am excited to see the results of the renovation, especially how the African collection will be presented in the new galleries. I think that people know very little about Africa and African peoples, so it is important to demonstrate through the works of art that Africans produced sophisticated societies, and that as other human beings, they are not that “other” at all.

Thank you, Dr. Walker. Anything you’d like to add? My approach to displaying African objects in the gallery at DMA makes me “truly a child of Roy Sieber.” I remodeled the African art collection according to themes within the cycle of life, with the addition of a grand display of masks and masquerade costumes.

Indiana University will always be important to me because of so many first experiences, for example, voting. I am extremely proud to have earned my degrees at IU and to have Dr. Sieber as my teacher, mentor, and friend.

ART AND A MOVIE

Art and a Movie is presented in partnership with the IU Cinema and 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 or the IU Auditorium’s box office.

Pre-screening Talk: Hokusai in Focus Sunday, March 24, noon School of Art, Architecture + Design, Fine Arts Building, Room 302 Judy Stubbs, Pamela Buell Curator of Asian Art, will discuss works by Hokusai in the museum’s collection, including some that inspired scenes in the movie.

Movie: Miss Hokusai (2015, 93 min., PG-13, Japanese with English subtitles) Directed by Keiichi Hara Sunday, March 24, 1 p.m.

This award-winning Japanese anime film, based on a historical manga series by Hinako Sugira, tells the story of Katsushika Ôi (ca. 1800–ca. 1866), an artist who worked in the shadow of her famous father—the great ukiyoe print designer, Katsushika Hokusai. In addition to exploring issues of familial relationships, gender roles, and the mystical power of art, the film depicts life in nineteenth-century Edo and alludes to some of Hokusai’s famous images, such as The Great Wave.

Pre-screening Tour and Demonstration: Focus on Letterpress Sunday, April 28, 11:30 a.m.–12:30 p.m. School of Art, Architecture + Design, Fine Arts Building, Room 245 Jenny El-Shamy, graphic design area coordinator, and graduate students Alexander Landerman and Bethany Rahn will give a tour of IU’s Typography Studio (Type Shop)—which includes several Vandercook presses and more than two hundred wood and metal fonts—and a printing demonstration. The concurrent exhibition, New Impressions—Letterpress Works from the School of Art, Architecture + Design, Indiana University, will also be on view in the creative core atrium of the Fine Arts building, first floor.

Movie: Pressing On: The Letterpress Film (2016, 99 min., Not Rated) Directed by Erin Beckloff and Andrew P. Quinn Sunday, April 29, 2013, 1 p.m. IU Cinema

This Midwest-produced documentary traces the history, technique, and importance of letterpress, while focusing on the passionate (and often colorful) printers who are preserving, using, and teaching this now-antiquated technology. The film features segments at IU’s Lilly Library and School of Art, Architecture + Design, one of the few university programs to teach the medium. A post-screening discussion with the directors, led by Founding Dean of the School of Art, Architecture + Design Peg Fairman, will immediately follow. Additional support for the directors’ visit was provided by the School of Art, Architecture, + Design, Friends of the Lilly Library, IU Cinema, and the Eskenazi Museum of Art.
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:
Portrait Bust of Septimius Severus (detail)
See page 10

back cover:
Makonde peoples, Mozambique
Bottle
Clay, pigment
10 3/4 x 9 1/4 in.
Gift of William M. Itter,
Eskenazi Museum of Art,
Indiana University, 2009.73