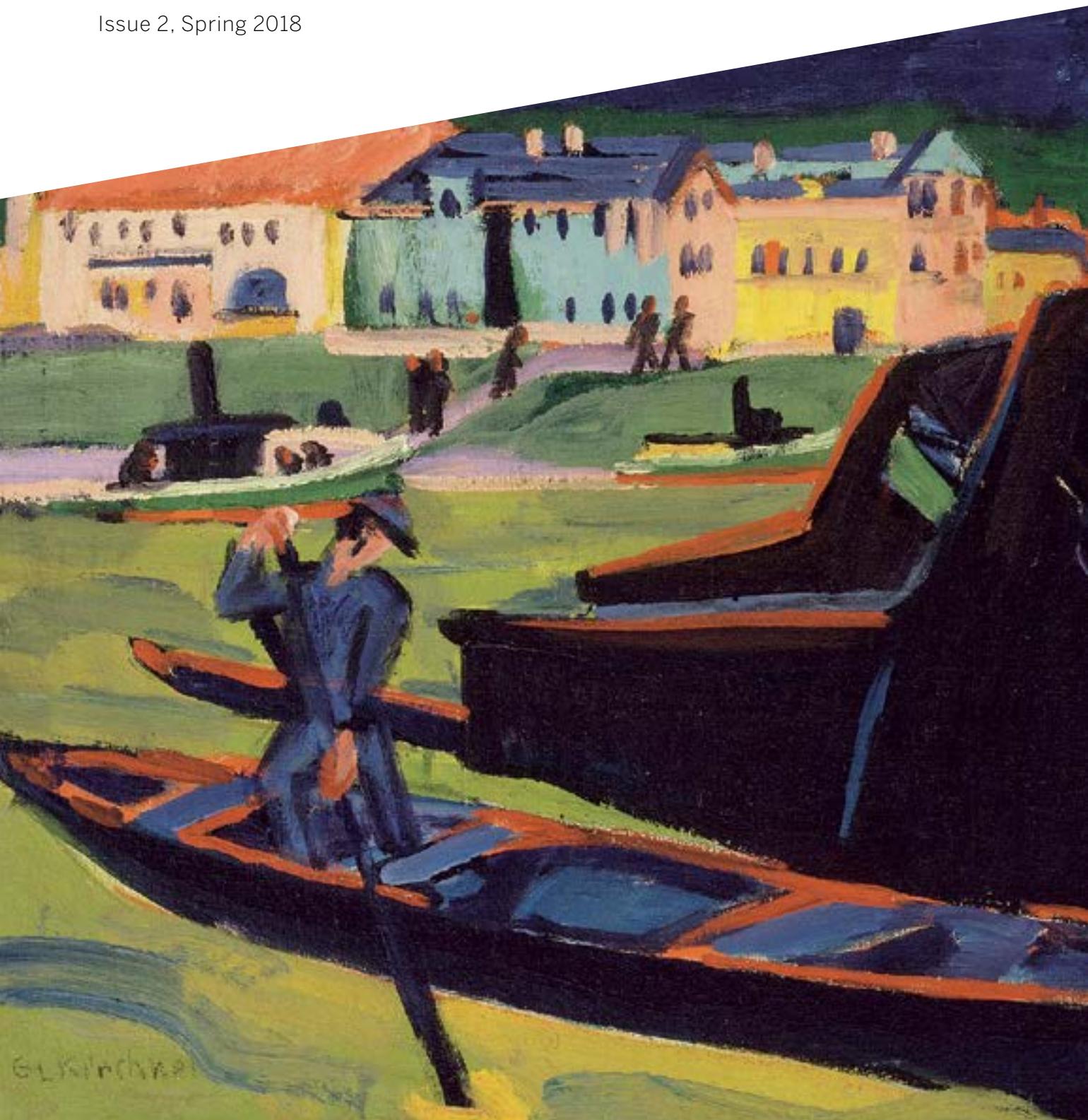


Indiana University
Eskenazi Museum of Art

MAGAZINE

Issue 2, Spring 2018



KLIMT

LETTER FROM THE DIRECTOR



IU Southeast Chancellor Ray Wallace, IU Eskenazi Museum of Art Director David Brenneman, and Speed Art Museum Director Stephen Reily

Welcome to the second issue of the IU Eskenazi Museum of Art's magazine. This issue finds the museum at a pivotal time. The renovation is now fully underway at the I. M. Pei–designed building, and the staff is busily planning the programs and exhibitions that will bring our renovated museum to life when we reopen in fall 2019. We look forward to sharing updates on how the construction is progressing in the months to come.

One of the principal themes of our current work is partnerships, both on campus and beyond. A successful example of the former was our partnership with the IU School of Art, Architecture, and Design's Grunwald Gallery to present the exhibition and catalogue for *A Shared Elegy*. We are also excited to announce a new collaboration with our regional neighbor, the Speed Art Museum in Louisville, Kentucky. This summer important works from our collection of modern art will be shown from June of this year through January 2019 in the exhibition *Picasso to Pollock: Modern Masterworks from the Eskenazi*

Museum of Art, Indiana University. All IU students, faculty, and staff will be able to visit the Speed for free for the duration of the partnership. *Picasso to Pollock* will kick off an ongoing exchange of works of art, programs, and professional development opportunities between our museums, with works from the Speed on loan to the Eskenazi Museum of Art after we reopen, and more to follow in the future. This mutually beneficial relationship will enrich our respective communities, and we are actively working to form similar partnerships with other museums that will extend the reputation of the Eskenazi Museum of Art and IU while improving the way we share the world of art with you. Through recent loans, we have also connected with other institutions like the Amon Carter Museum of American Art in Fort Worth, Texas, and the Crocker Art Museum in Sacramento, California, and we hope to finalize more exciting partnerships in the near future.

Last semester we furthered our commitment to our ongoing partnerships with schools in Monroe County and across Indiana. Our school

tour program has always been a part of our core mission. With the museum closed for renovation, we want to make sure that no second-grade student in Monroe County goes without a museum experience. So, instead of schoolchildren coming to the museum, we sent our docents directly into the classroom. This has been a very successful initiative that we plan to continue by including more schools.

I trust you will enjoy this issue of our new magazine and continue to support the IU Eskenazi Museum of Art. We are working hard to build upon these exciting times toward an even brighter future, but we cannot do it without your continued support. Thanks for reading.

Sincerely,
David A. Brenneman
Wilma E. Kelley Director

EDUCATION

From Inside to Outside the Museum



When the art museum is open, it is not unusual to hear sixty elementary schoolchildren enter the museum's atrium sounding like a flock of excited birds as their voices echo through the open space. Often, you enter a gallery and hear them enthusiastically talking with a docent about art. To continue this connection between elementary school students and art, we have extended our educational outreach during the renovation by taking our tour program out of the museum and into the schools.

This fall, our docents are traveling into the classroom to give every second-grade student in Monroe County an in-class presentation. Using our Looking and Talking technique, students engage in discussion and discover works of art from the museum's collection.

At the end of each classroom presentation, the teacher receives a specially designed canvas bag containing a new coloring book featuring works from the museum's collection and a box of colored pencils for each student. This ritual of giving the students coloring books after the second-grade tour is a long tradition at the art museum, one we wanted to continue in the classrooms. Students often remember an older sibling receiving one of the coloring books in the past, and this made a big impression on both the younger sibling and the recipient.

During the renovation period, we are also offering walking tours that feature outdoor art and architecture on the IU Bloomington campus. These tours are presented to a broad range of participants, from elementary school students to IU students and adults visiting from out of town.

We continue to offer our Benton mural tour for fourth-grade students, as well as to other classes, groups, and interested individuals.

In addition to these on-campus and in-classroom tours, we are presenting Teacher In-Service Workshops to educate K-12 teachers on how they can use art in the classroom to enhance discussions around various disciplines, themes, and issues.

We are enjoying this opportunity to find new ways to connect people of all ages to an engaging, intimate, and personal experience with art.

If you or your class or group are interested in booking a tour, contact our Tour Manager, Patsy Rahn, at pahn@indiana.edu.

SPECIAL EXHIBITION

New Partnership with the Speed Art Museum



Pablo Picasso
(Spanish, 1881–1973)
The Studio (*L'Atelier*)
June 1934
Oil on canvas, 50 $\frac{3}{8}$ x 62 $\frac{3}{4}$ in.
IU Eskenazi Museum of Art
Gift of Dr. and Mrs. Henry R. Hope
69.55
© 2017 Estate of Pablo Picasso /
Artists Rights Society (ARS),
New York

Although the IU Eskenazi Museum of Art is currently closed for renovations, a significant selection from our renowned collection of modern art will be on view at the Speed Art Museum in Louisville, Kentucky, during the second half of 2018. Drawn exclusively from our collection, the exhibition *Picasso to Pollock: Modern Masterworks from the Eskenazi Museum of Art, Indiana University*, will be on view from June 16, 2018 through January 13, 2019. The show will feature more than seventy paintings, sculptures, and works on paper, including highlights by Pablo Picasso, Diego Rivera, Henry Moore, and Jackson Pollock.

The Eskenazi Museum of Art's encyclopedic collection— notable for both breadth and quality—places us among the best university art museums in the country. Although our holdings of modern art include major works by many of the twentieth century's most significant artists, the collection is not widely known among the general public. Surveying the major movements of modern art from 1900 to 1960, the exhibition at the Speed will introduce new audiences in our region to the Eskenazi Museum of Art and its remarkable

modern holdings. It also enables us to continue serving IU students and faculty, particularly those affiliated with the IU Southeast campus in New Albany, during our closure. Free admission to the Speed will be available to IU students, faculty, and staff for the duration of our five-year partnership.

Picasso to Pollock marks the inauguration of a multiyear partnership recently established between the Eskenazi Museum of Art and the Speed. The partnership—spearheaded by Jenny McComas, the Eskenazi Museum of Art's Curator of European and American Art, and Erika Holmquist-Wall, the Speed's Chief Curator and Mary and Barry Bingham Senior Curator of European and American Paintings and Sculpture—will facilitate a variety of exhibition exchanges and loans between the two institutions in the coming years. In addition to *Picasso to Pollock*, a selection of paintings by nineteenth-century American artist Thomas Chambers will be on view at the Speed during the Eskenazi Museum of Art's closure, from July 21, 2018 through January 6, 2019. Tentatively titled *American Storybook: The Imaginary Travelogue of Thomas Chambers*, this smaller exhibition will call attention



Kazimir Malevich (Russian, 1878–1935)

Peasant Scene, 1910–11

Graphite on paper, image (irregular): 3 $\frac{5}{8}$ x 3 $\frac{5}{8}$ in.

Jane and Roger Wolcott Memorial

Gift of Thomas T. Solley

IU Eskenazi Museum of Art, 79.49



Ernst Barlach (German, 1870–1938). **Singing Man**, 1928.

Bronze, 20 x 24 in. William Lowe Bryan Memorial,

IU Eskenazi Museum of Art, 57.36

to the Eskenazi Museum of Art's strength in American art, including its holdings of work by Chambers—the largest such collection at any museum. Additional loans from the Eskenazi Museum of Art's European and American collection will also be presented in the Speed's permanent galleries during the latter half of 2018.

Following the Eskenazi Museum of Art's reopening, loans and/or exhibitions borrowed from the Speed will enhance our programming and augment our permanent collection installations. The partnership benefits both institutions, not only by raising the profile of each museum in the region but also by facilitating our respective audiences' access to new works of art at a fraction of the cost normally associated with major loans or traveling exhibitions. Stay tuned for information about public programs accompanying *Picasso to Pollock: Modern Masterworks from the Eskenazi Museum of Art, Indiana University*—and if you are planning a trip to Louisville, be sure to stop by the Speed Art Museum to see this show!



IU Eskenazi Museum of Art staff take a tour of the Speed Art Museum

RECENT ACQUISITIONS



Gerhard Richter
(German, b. 1932)
17.7.2015 (2), 2015
Oil on chromogenic
color print, image: 4¼ x 6 in.
Museum purchase with
funds from David and Martha
Moore; Burton and Suzanne
Borgelt in honor of Linda
Watson; the Elisabeth P.
Myers Art Acquisition
Endowment; and the Estate
of Herman B Wells via the
Joseph Granville and Anna
Bernice Wells Memorial Fund
IU Eskenazi Museum of Art
2017.82

17.7.2015 (2) by Gerhard Richter

The internationally recognized painter Gerhard Richter has consistently defied expectations of what one should paint and how. In the early 1960s, Richter gained notoriety with his blurry paintings based on smeared photographs. Never one to be pigeonholed by a single theme or style, he created images of color charts, monochromatic works, glass constructions, and abstract pictures executed with a squeegee. Richter even experimented with painting over his “failed” gray paintings with colorful streaks of paint.

In 1986, he began a series of overpainted photographs. By combining the implied realism of the photographic image, historically considered the most factual of all media, with abstract gestures, Richter raises questions about the nature of representation. As he said, “Abstract pictures...make visible a reality that we can neither see nor describe, but whose existence we can postulate.” In this small, unique work, the juxtaposition of the thick impasto paint with a color photo of a forest taken by the artist leads us to draw our own inferences and to read the multicolor brushstrokes as floral, fungi, or ferns. Although the painting blocks almost two-thirds of the photograph, to Richter each element is equally important.

The Captive by Ahron Ben-Shmuel

Although little known today, Ahron Ben-Shmuel was recognized as a leading American sculptor in the 1930s. Known as a “sculptor’s sculptor” among his peers, Ben-Shmuel was especially admired for his technical mastery of stone carving, although he also worked in terracotta and bronze. In the 1930s, his sculptures were featured in exhibitions at the Museum of Modern Art, the Whitney Museum of American Art, and the Sculptors’ Guild in New York.

Ben-Shmuel’s streamlined style reflected his study of ancient sculpture as well as the influence of modernism. Although only fifteen inches high, *The Captive* (alternately titled *The Martyr, Saint Sebastian*) conveys a powerful sense of anguish. In both subject (human suffering) and style (figural elongation), the piece has a clear affinity with German Expressionist sculpture.

The Captive will complement the Eskenazi Museum of Art’s holdings of German sculpture, revealing the international dissemination of Expressionism, and reintroducing a significant American modern artist to our visitors.



Kara Walker (American, b. 1969), **Resurrection Story with Patrons**, 2017. Etching with aquatint, sugar-lift, spit-bite, and drypoint on paper, frames (left and right): 42 x 32 in.; (center): 42 x 51 in. Museum purchase with funds from Paula W. Sunderman, IU Eskenazi Museum of Art, 2017.81

Resurrection Story with Patrons **by Kara Walker**

This new triptych by Kara Walker reflects the complexities of her narratives and her use of the print medium. Walker emerged on the international art scene with paper silhouettes of the antebellum atrocities of slavery. *Resurrection Story with Patrons* continues to explore contemporary issues of race through references to the historical past.

While a 2016 resident at the American Academy in Rome, Walker reflected on the police killings of young black men and social unrest back home. Drawing on iconography of Christian martyrdom from Western European artistic traditions and contemplating the challenges of erecting monuments and memorials, she created a resurrection story that she says alternates between captor and redeemer. In the central panel, a half-length nude black woman is pulled up by ropes with her back supported by a man and a baby. The standing figure on the right suggests an African chief with ceremonial staff, while the wooden boards recall the hull of a slave ship or the cross. The ghostlike figures in the wings—reminiscent of wealthy patrons in medieval and Renaissance altarpieces—are actually black house servants. The great colossus serves as a tribute to the souls of slaves lost in the Middle Passage and to the power of collective memory.



Ahron Ben-Shmuel
(American, also active in Israel, 1903–1984)

The Captive, 1932

Bronze, 15 $\frac{1}{8}$ x 4 $\frac{5}{8}$ x 3 $\frac{9}{16}$ in.

Museum purchase with funds from the Estate of Herman B Wells via the Joseph Granville and Anna Bernice Wells Memorial Fund
IU Eskenazi Museum of Art
2017.63

EDUCATION

Youth Art Month



We are excited to once again celebrate the creation of artworks by Monroe County schoolchildren during Youth Art Month (YAM)! Observed nationally since 1961 and locally since 1973, YAM, which is held each March by the IU Eskenazi Museum of Art, provides an opportunity to recognize the significance of pre-college art education and the museum's K-12 Grade Tour Program.

Since the museum is currently closed for renovations, the 2018 YAM exhibition will be held at Fountain Square Mall, located at 101 West Kirkwood Avenue in Bloomington. The exhibition's opening reception will take place on Friday, March 2, from 5 to 7 p.m. The public is invited to attend the reception and enjoy the young artists' exciting accomplishments. About 100 artworks selected by the students' art teachers will be on display. The annual exhibition beautifully illustrates the importance of art education in students' lives, engaging their minds, feelings, and imaginations in creative ways. An exhibition of original art by local students in junior high and high school will take place concurrently at the Ivy Tech John Waldron Arts Center just around the corner.

Youth Art Month is supported in part by Griffin Realty, J. R. Stallsmith with Hilliard Lyons, Elliot Lewis, Stefano's Ice Café, and Fountain Square Mall. The IU Eskenazi Museum of Art's education program is made possible thanks to the generous support of our donors. If you would like more information about supporting art education at the museum, please contact our Development Office at 812-856-3112.



Gifts that Keep on Giving – Strategic Acquisitions

In 2014, when Paula Sunderman first approached then African art curator Diane Pelrine about helping to acquire a work of art in her area of study, Diane was thrilled. Their initial conversation led to a gift from Paula that allowed the museum to purchase the Ifa Divination Tray, along with three African textiles the following year.

A volunteer with the museum for more than eight years, Paula helps lead tours as a museum docent. She previously taught at Mississippi State University, and is especially interested in working with university students and adults. Paula became interested in African art after spending time in the museum and seeing many objects that she knew little about at the time. With a desire to learn more about African art, she began taking classes at IU. Then she decided to use a percentage of the required minimum distribution from her individual retirement account (IRA) to make a gift to the museum that would help with strategic acquisitions. After her experience working with Diane, Paula wanted to help acquire a work of art in every curatorial area.

Last year, Paula collaborated with Asian art curator Judy Stubbs to help the museum purchase *Vase with Flying Fish Decoration*, a Japanese vase made in 1940. Her support also helped with other acquisitions in Judy's area. This year, Paula collaborated with curator Nan Brewer to acquire a work by the African American contemporary artist Kara Walker, which is featured in the recent acquisitions section of this magazine.



Yoruba peoples, Nigeria. **Ifa Divination Tray (*Opon Ifa*)**, 20th century. Wood, diam. 19¾ in. Museum purchase with funds from Paula W. Sunderman, IU Eskenazi Museum of Art, 2014.1

DONOR SPOTLIGHT



Paula Sunderman

When asked why she decided to give to the museum in this way, Paula said, "I prefer to give in a way that leaves the decision on how to use the funds up to the experts. The curators, who know the museum's collections best, can research and decide which works of art would be significant acquisitions for the museum. The greatest reward for me is being a docent and enjoying the delight on visitors' faces when they see and learn about the art in the museum."

"I am delighted that Paula is helping to build our collections," said museum director David Brenneman. "New acquisitions are essential for keeping us relevant and for breathing life and activity into the museum. Gifts of art are gifts for all of us for generations to come."

Save on Taxes with an IRA Charitable Rollover Gift

Do you have an individual retirement account (IRA)? Are you 70½ years old or older? Consider giving your required minimum distribution (up to \$100,000) and pay no income taxes on the distribution. The transfer of the funds generates neither taxable income nor a tax deduction, so you benefit even if you do not itemize your deductions.

If you have questions about giving or for more information, contact Patricia Winterton, Director of Development, at pwintert@indiana.edu or 812-855-1031.

The Indiana University Foundation solicits tax-deductible private contributions for the benefit of Indiana University and is registered to solicit charitable contributions in all states requiring registration. For our full disclosure statement, see <http://go.iu.edu/89n>.

ART AND A MOVIE

Art and a Movie is presented in partnership with IU Cinema and is made possible in part by 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 box office.

La Belle Noiseuse (The Beautiful Troublemaker)

(1991, 3 hr. 58 min. Not Rated. French with English subtitles)
Directed by Jacques Rivette
Sunday, January 21, 1 p.m.

IU Cinema

Due to the length of the film, there is an earlier start time and no additional pre-screening or post-screening program.



Pablo Picasso (Spanish, 1881–1973). **Painter with Two Models Looking at a Canvas from *Le Chef-d'œuvre inconnu***, 1927, published 1931.

Etching on paper, image: 7¾ x 11 in. IU Eskenazi Museum of Art, 70.59.
© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Loosely based on Honoré de Balzac's short story *Le Chef-d'œuvre inconnu* (*The Unknown Masterpiece*), Rivette's film explores fictional artist Frenhofer's creative rebirth with the arrival of a new muse and the subsequent disruption for

everyone involved. Considered a masterpiece of French New Wave cinema, *La Belle Noiseuse* is frequently listed as one of the best films ever made about art and artists.

Thomas Hart Benton

Pre-screening Talk: Benton's Indiana Murals in Focus
Sunday, April 8, 2 p.m.

IU Auditorium Lobby

Presented by Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper

Movies:

Thomas Hart Benton

(1988, 85 min. Rated TV-PG)
Directed by Ken Burns

The Indiana Murals of Thomas Hart Benton: Visions of the Past, Lessons for the Present, and Treasures for the Future

(2001, 41 min. Not Rated)
Produced by Tim Miller and Ralph Zuzolo

Sunday, April 8, 3 p.m.

IU Cinema



The Indiana Murals at the IU Auditorium. Photo: Kevin Montague

This documentary double feature highlights the career of American artist Thomas Hart Benton, a master of Regionalism. Through home movies and interviews, Burns takes viewers on a journey through Benton's life. Miller and Zuzolo focus on a single masterwork: the artist's monumental

Indiana Murals currently housed in three locations on the IU campus. The murals' twenty-two panels trace the state's cultural and industrial history from its early native peoples to the Great Depression.

VISITING ARTIST RICHARD ROSS



Richard Ross (American, b. 1947)

I'm waiting for my mom to come get me. Is she in there? She's at work today. I want to go home. I got in trouble at school today.

—R. T., age 10

Washoe County Detention Facility, Reno, Nevada,
from *Juvenile in Justice*, 2012

Award-winning photographer Richard Ross will be in Bloomington April 5–6, 2017, for a two-day, interdisciplinary arts program that highlights his nationally acclaimed, on-going photographic series, *Juvenile in Justice*. A unique source for images of the American juvenile justice system, the series depicts young people housed in facilities that treat, confine, punish, and, occasionally, harm them. Ross collaborated with juvenile justice stakeholders to produce images that serve as a catalyst for change.

Ross will present his work during a public lecture on the IU Bloomington campus and will participate in multiple workshops and discussions throughout the community. His work will be on display at City Hall for the month of April, beginning Thursday, April 5, 2017.

In addition, *Juvie Talk*—a play composed of stories from the incarcerated youth in Ross's photographs—will open at the Ivy Tech John Waldron Arts Center on Friday, April 6, 2017.

Ross is a photographer, researcher, and professor of art based in Santa Barbara, California. He has received grants from the National Endowment of the Arts, the Annie E. Casey Foundation, the MacArthur Foundation, and the Center for Cultural Innovation. Ross has also been awarded Fulbright and Guggenheim Fellowships.

The exhibition and associated events are made possible in part through support from the city of Bloomington, the Indiana University Arts and Humanities Council, IU First Thursdays, the IU Sidney and Lois Eskenazi



Richard Ross. Image courtesy of the artist

Museum of Art, the IU Media School, the Ivy Tech Community College Center for Lifelong Learning, and the Ivy Tech John Waldron Arts Center.

More information on Ross's visit to Bloomington can be found at artmuseum.indiana.edu.



1133 East Seventh Street
Bloomington, IN 47405-7509

The IU Eskenazi Museum of Art Is Innovating!

We are now one of the first museums in the country with an interactive service through Facebook Messenger to help you stay up-to-date on museum events. Check it out at the link below and give us your feedback.

<http://go.iu.edu/1K1m>

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Thank You For Your Support!

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



cover: Ernst Ludwig Kirchner
(German, 1880–1938)
Boats on the Elbe in Dresden
(*Boote auf der Elbe bei Dresden*) (detail),
1910 (reworked ca. 1920)
Oil on canvas, 24³/₈ x 34³/₄ in.
Jane and Roger Wolcott Memorial,
Gift of Thomas T. Solley,
IU Eskenazi Museum of Art, 98.39

