Welcome back to another exciting year at Indiana University! We are almost one year away from the grand reopening of our I. M. Pei–designed building, and we cannot wait to share our new and improved art museum with you! Despite being closed for renovations, this has been a fruitful time for the museum. In the past year we have established new partnerships with the Speed Art Museum in Louisville, Kentucky, and Tsinghua University Art Museum in Beijing, China. Also, we have expanded our educational outreach to K–12 schools and are looking to extend those efforts this year through coordination with IU’s new Center for Rural Engagement. We are also thrilled to announce the creation of the new Sara and Bob LeBien Arts-based Wellness Pilot Program, which will include the hiring of a certified art therapist. This program will teach abused and neglected children ways to heal through the power of art. This meaningful new initiative will mark a significant step in our institutional goal of establishing ourselves as one of the country’s preeminent teaching museums. And we continue to add tremendous new works of art to our collection, including Japanese prints and ceramics and a Korean scholar’s screen. You can learn more about these initiatives in the pages of this issue. In addition, we continue to add new talented staff and prepare in ways both big and small for the reopening of the art museum.

The renovation (the first transformation of our building in more than 35 years) is on track for a fall 2019 reopening, just in time for the university’s bicentennial celebration. The museum interior has been virtually stripped to its concrete shell so that new HVAC, plumbing, wiring, and other systems could be fully overhauled. The east wing of our building is being transformed into new gallery space, flexible classrooms, and an auditorium. If you walk through the campus arboretum, you can see the new grand entrance via our sculpture terrace. The revamped galleries will be larger than before and will provide more flexibility for sharing our world-class art collection with you. A new café, gift shop, and visitor’s desk will further enhance the experience for our guests.

Early next year we will begin moving staff and the collection back into the building, reinstalling the galleries, and making sure that when we reopen the museum will be a more user-friendly resource for IU, Bloomington, and beyond. In the meantime, we are working with the Grunwald Gallery at the IU School of Art, Architecture + Design on an exhibition that will open in the coming weeks. We are also planning a number of new publications, and will be making our collection more accessible online. There are many exciting changes at the IU Eskenazi Museum of Art—thanks to your continued support. We are looking forward to sharing them with you!

David A. Brenneman
Wilma E. Kelley Director
Announcing the Sara and Bob LeBien Arts-based Wellness Pilot Program

This year, our education department is launching the Sara and Bob LeBien Arts-based Wellness Pilot Program, which will connect children who have suffered from neglect or abuse with the healing and educational power of art. As part of this program, our education department staff will expand to include a certified art therapist.

About the Program:
Guided by an art therapist, children who have suffered from abuse or neglect will make art and look at works from the Eskenazi Museum of Art’s collection in the Learning Lab and galleries. They will be immersed in the creative process for self-expression, stress-reduction, healing, and learning. The children’s studio work will be connected to experiences in the galleries for opportunities to validate the child’s expressions, emotions, and self-efficacy. Gallery and studio experiences will help the child form positive bonds with other children, the art therapist, and the cultures, artists, and ideas represented in the galleries.

Why Art Therapy? Why at the Museum?
Making art is natural for children. Expressing through art mediums, like drawing, painting, or forming clay, is an accessible form of communication for children that is easier than spoken language. Artmaking fosters emotional development that bolsters cognitive, social, and physical advancement. For children who have suffered trauma, it is a powerful tool for expressing emotions or sharing experiences that may be difficult to articulate with words. If left unexpressed, these emotions and experiences can become a major barrier for overall educational development. For example, being mad or sad is not always easy to describe with words, but a child can put these emotions into a drawing, which can be the starting point for communication and healing. This reflective and expressive process leads the child to a better understanding of her/his feelings and thoughts.

Cognitive, social, and physical development also emerge when children experience the arts. Artmaking advances the development of motor skills, hand-eye coordination, and muscle control. Through artmaking, children naturally encounter cognitive complexities, such as cause and effect, or imagined and real. In their interaction with the arts, children have to make choices that have visual consequences, which, in connection with their body’s actions, is a highly efficient route to learning new concepts. Through talking about works of art, children learn critical thinking and looking skills; build vocabulary; and discover ways to reason in evidence, ask questions, and seek answers.

These kinds of complex thinking experiences, which connect the mind with the body’s senses, positively impact the brain’s neural connections. Conversely, research suggests that experiencing trauma has significant negative impacts on neural connections for children. For example, the number of times a child experiences the flight or fright release of chemicals directly impacts their wiring for learning, essentially weakening the structure upon which all learning relies. Experiences with the arts require problem-solving and brain activity that build a stronger physical learning structure. Studies show that both artmaking and looking at art reduce the stress hormone cortisol, and they can also increase endorphins, which combat the ill effects of stress.

By pairing our newly renovated museum galleries and new education center with the practices of art therapy we can study the impact of a museum-based art therapy program for children. We think this has potential to change children’s lives, both directly through our program, but also as a model for other art museums.

I most sincerely thank Bob LeBien for his gift to pilot this program. If you are interested in learning more or would like to help support this program, please contact me at hdavis2@iu.edu.

Heidi Davis-Soylu
Lucienne M. Glaubinger Director of Education
Eskenazi Museum of Art Launches International Partnership with Exhibition This Fall in Beijing, China

While the Eskenazi Museum of Art building is closed for renovations, we continue to share our collections with the world. On the heels of opening two exhibitions at the Speed Art Museum in Louisville in summer 2018, we will celebrate the inauguration of a partnership with Tsinghua University Art Museum (TAM) in Beijing with the exhibition *Americans Abroad: Landscape and Artistic Exchange, 1800–1920*. On view from September 20, 2018 through March 17, 2019, the exhibition marks the first collaboration of its kind between university art museums in the United States and China.

*Americans Abroad*, curated by the Eskenazi Museum’s Curator of European and American Arts, Jenny McComas, features fifty paintings, including important works by Claude Monet and Winslow Homer. Thirty-eight works are drawn from the Eskenazi Museum’s permanent collection, and an additional twelve are on loan from the Indiana University Campus Art Collection, the Indianapolis Museum of Art at Newfields, and the Terra Foundation for American Art in Chicago. The Terra Foundation, which is “dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences,” is also supporting the exhibition with a $300,000 grant.

A bilingual exhibition catalogue, produced collaboratively by TAM and the Eskenazi Museum, will feature essays by Jenny McComas and Indiana University art history professor Michelle Facos, an expert on nineteenth-century art. Planning for a scholarly symposium and a range of educational programs is also underway.

Established in 1911, Tsinghua University ranks as one of China’s top research universities. Its state of the art museum facility, housing 13,000 objects, opened in the spring of 2016. As with the Eskenazi Museum/Speed collaboration, our partnership with TAM will be a multiyear project that features a series of exhibition, staff, and student exchanges. For example, after we reopen, TAM will lend us an exhibition of Chinese scroll paintings.

We are excited to share our collection with a new audience in China and look forward to continued collaboration with our new colleagues in Beijing!

Jenny McComas
Curator of American and European Art

Claude Monet (French, 1840–1926). *The Port of Argenteuil*, 1874. Oil on canvas, 21 ¾ x 25 7⁄8 in. Eskenazi Museum of Art, Indiana University, 76.15
Korean Scholar’s Screen

Thanks to the generosity of the late Thomas Solley and the Thomas T. Solley Endowed Fund for Asian Art, we were able to purchase an eight-panel folding screen. It is not only a significant example of Korean art but also a real showstopper. Chaekgeori, or scholar’s screens such as this one, can loosely be described as a still life genre painting suitable for the scholar or any other individual wishing to visually inform others of their erudition, sophistication, and taste. The earliest known Chaekgeori screens date to the late eighteenth century, a time of peace and stability after the destructive Manchurian and Japanese invasions of the late sixteenth and seventeenth centuries. With increased prosperity art patrons and scholars could once again relish the accoutrements of a genteel life. This type of painting continued to enjoy popularity through the mid-twentieth century.

The word Chaekgeori literally means “books and things,” and books, which are displayed in towering stacks on every panel, are certainly the most prominent and important motif in such paintings. Perhaps some of the books here are the Confucian Classics, which all respectable scholars would own and consult. But other objects also populate the screen: fine ceramics, writing brushes, exotic flowers and fruits, butterflies, carp, Buddha’s hand citron, pomegranates, and images of cranes, all of which reference the long-standing vocabulary of wealth and auspicious symbols representing prosperity, longevity, and fecundity.

There are also references to a larger world beyond the boundaries of Asia represented by the inclusion of the round, black eyeglass in the left-most screen. While smoky quartz or glass had been used by the Chinese at an early date to shield their faces and vision, proper eyeglasses were not imported to China until the sixteenth century. Eyeglasses in the East and West are associated with the scholar. Also of note are the Western-style rulers stuck in the brush pots in the two right-most panels. All the objects represented in the screen are not only artifacts
of refinement but also of their owner’s worldliness since many of them were priceless imports from China and Japan and, to a lesser degree, the West.

The origins of this kind of genre painting are obscure, but the assemblage of objects and recent scholarship indicate that the ideas are drawn from both the long-established Chinese tradition of paintings referencing the scholar’s study and recently introduced ideas from the West such as antiquarian collecting.

Korean Scroll

Another notable acquisition made possible by the Solley Endowment that expands the museum’s holdings of Korean art is a scroll with a painting of geese by Kim Eun-Ho (1892–1979), a prestigious court painter. Kim specialized in portrait paintings, and during his twenties he was accorded the honor of painting the portrait of King Sunjong, the last Korean king to rule before the Korean peninsula came under Japanese occupation. Like many artists of his generation, Kim was influenced by, and studied in, Japan. Although known for his innovative style—which incorporated Japanese as well as Western modernist effects, such as treating his subjects, whether human or birds and flowers, with realistic detail—Kim used more traditional brushwork in this unassuming, yet exquisitely rendered, painting.

Paintings of geese and reeds have a long and distinguished heritage in Asian art beginning in China in the Tang dynasty (618–907). Although painting in China can be traced to the Han dynasty (206 BCE–220 CE), it was not until the eighth century that artists, as we think of the term, emerged. During the Tang dynasty artists gained social prestige, were accorded court rank, and began to develop and be known for specializing in certain subject matter such as figure painting or landscapes. Bird and flower painting, which also included imagery of insects, fish, and dogs, came into its own as a subset of court painting in the tenth and eleventh centuries.

Geese have a special significance in poetry and painting. The wild goose is foremost a symbol of seasonal change as evidenced by their migration patterns, and in poetry they are welcome harbingers of spring or melancholic reminders of the approach of winter. In a related meaning, geese are understood as messengers from afar that often bring tidings of close friends or lovers separated by great distances.

The birds also carry the emotional freight, both in painting and poetry, of longing for an absent companion. Since most geese mate for life they are also seen as emblems of fidelity and constancy. For the viewer, a painting such as this one would have brought to the fore all the famous poems on the subject of geese with their range of meanings and nuances. And like the eight-panel Chaekgeori, or scholar’s screen, featured on the opposite page, this work would be a suitable one for the scholar to contemplate and admire.
RECENT GIFTS

The Melion and Clum Japanese Ceramic and Print Collection

Japanese Charger, 1912–26
Manufactured by Fukagawa Koransha
Porcelain with overglazed enamel decoration
Gift of Drs. Walter S. Melion and John M. Clum, Eskenazi Museum of Art, Indiana University, 2017.160

Ceramics

Recently, the museum received a wonderful collection of approximately 100 Japanese ceramics and 22 prints, many of them triptychs, donated by Professors Walter Melion and John Clum. The collection is stunning in the quality, beauty, and presence of each print and ceramic.

The ceramic collection was begun by Hans Melion (Walter’s father), who was born in Vienna during the reign of Emperor Franz Joseph (r. 1848–1916). From a family of collectors, Hans began acquiring Japanese ceramics in the late 1920s and early 1930s. Forced to flee Vienna in 1940, he migrated east, first to Shanghai then Manila, where he was befriended by a community of Anglican missionaries, including a woman named Nellie McKim whose father had been the Anglican bishop of Tokyo. Nellie, a great admirer of Japanese ceramics, encouraged Hans to rebuild his collection and he continued to do so after moving to San Francisco in the 1960s.

The Melion collection centers on decorative ceramics that were produced in Japan between the 1880s and 1930s, with a preference for Imari and Kutani pieces. Hans was a connoisseur of underglaze and overglaze techniques, and he was sensitive to the relationship between a pot’s shape and its painted decoration. When he died in the late 1990s, Hans left a bequest of funds to fill gaps (works by unrepresented Imari factories and workshops) in the collection.

Terminology used to describe and distinguish various types of ceramics during this period is often confusing. The most common descriptors are kiln, family, and place names and sometimes these overlap. For example, Imari ceramics are also called Arita or Kakeimon ceramics. Arita is a town located in Kyushu, Japan’s southernmost island whose principle economic and artistic activity is devoted to the production of high-end overglaze ceramics. Imari is the port from which
Porcelain was shipped to other parts of Japan and the West. Sometimes these ceramics are identified as Kakeimon after the name of the seventeenth-century potter Sakaida Kakeimon who perfected the technique of overglaze enamel decoration. His kiln was near the town of Arita. Kutani is another place name also located in Kyushu near the city of Kanazawa. But, with a long history of production there are several types of Kutani ware, which are differentiated by age and decorative technique.

The collection brings together some of the finest examples of Japanese ceramics created during this window of time and specificity of place. Many pieces in the collection were produced by the Fukugawa family factory in Arita. It makes high-quality ceramics decorated with exquisite detail and technical perfection that are fit, quite literally, for an emperor. The Fukugawa factory has been the purveyor of Japanese ceramics to the imperial family since 1910.

Unusually, the collection also includes many pairs of ceramics. It is hard enough to find one piece in pristine condition, so imagine the difficulty of finding two! The entire collection is of the highest quality, and the addition of these marvelous ceramics enriches our holdings in immeasurable ways. Future guests to the museum can look forward to seeing a rotating selection in the galleries, and they will likely come away impressed and delighted by these masterpieces of Japanese art.

Judith A. Stubbs, PhD
Pamela Buell Curator of Asian Art
In describing the origins of their wonderful print collection, John Clum and Walter Melion recall, “One day in a gallery in London about thirty years ago we got the bug and began buying Japanese woodblock prints.” The first was by Hiroshige, but John’s interest soon focused on Tsukioka Yoshitoshi (1839–1892), especially his series *100 Phases of the Moon* (1885–92), and Toyohara Chikanobu (1838–1912), an underappreciated artist recommended by Bruce Coates, who was writing the definitive book on the artist. The purchase of many other prints, particularly diptychs and triptychs, followed.

Both artists’ careers span the decades when Japan was emerging from about 250 years of self-imposed isolation. However, each of them reacted to their changing world in very different ways. Yoshitoshi, although interested in modernization and Westernization, increasingly focused on traditions of the past while Chikanobu emphatically embraced and documented the world around him. The majority of the prints in this gift are by Chikanobu, with a few by his close, but less-known, contemporaries. Chikanobu’s life spanned the end of the Edo period (1615–1868) and the beginning of the Meiji period (1868–1912), a time of social unrest, encroachment by Western powers (notably the United States), and the modernization of every aspect of Japanese life, from education and the economy to the electrification of the cities and the writing of a constitution.

In his prints, Chikanobu addressed contemporary life, from images of the Sino-Japanese War to changing fashions. In *Singing by the Plum Garden* (1887) we see the two worlds of old and new Japan in counter balance. The subject of the print is an evening’s entertainment: Empress Shōken, her son, and her attending ladies enjoy a concert. The Western and modern elements are obvious—the piano and Western dress, chairs, and architecture—but less apparent is the new idea of producing an image of the royal family, something previously forbidden. The more traditional aspects of Japanese life are found in the setting and the pastime of plum blossom viewing, an activity that has deep roots in the Japanese past.

Chikanobu also designed more familiar-looking battle scenes such as *Saigo’s Final Battle at Shiroyama (Shiroyama Oshingeki Saigo Kessen no zu)* (1877). Although following the compositional layout of traditional samurai battle scenes, this print also has a modern twist. The scene depicts the famous and near contemporaneous battle of Shiroyama that took place in September 1877 between the rebellious samurai of Satsuma province and the imperial army (seen on the right). The defeat of the Satsuma samurai by a conscripted Japanese army effectively ended the samurai class.

Through these two examples we can see not only Chikanobu’s masterful design sense but also how much he was a man of his times. He straddled two worlds and two narratives but made them seamless. Chikanobu was indeed a master of his medium, and with this gift, we are fortunate to showcase his talent.

Judith A. Stubbs, PhD
Pamela Buell Curator of Asian Art
DONOR SPOTLIGHT

Donald and Nicole Griffin: Community Impact through Collective Giving

Bloomington natives Donald Griffin Jr. and Nicole Griffin are well known for giving back to their community. Donald is the owner of Griffin Realty, a company that has supported programs at the IU Eskenazi Museum of Art, including Youth Art Month, for the past fourteen years. He has served on the boards of several local nonprofit organizations, he formed the Monroe County Black Democratic Caucus in 2016, and he currently serves as president of the Redevelopment Commission for the city of Bloomington. Nicole is the director of the IU Visitor Information Center, and is the 2018 recipient of the Dr. Martin Luther King Jr. Legacy Award, honoring her significant contributions in the areas of race relations, justice, and human rights. Together they created the city of Bloomington Black History Month Living Legend award, which is presented annually at the city’s Black History Month Gala.

The Eskenazi Museum is among those fortunate enough to have benefited from the couple’s active civic leadership, and their belief that art can have a positive impact throughout a community. In 2015, the same year Donald and Nicole joined the museum’s National Advisory Board, the Griffins had an idea that has since turned into an ongoing initiative to increase the museum’s holdings of artwork by African American artists. Drawing on their business and personal relationships, Donald and Nicole created a coalition of local university, business, and community leaders with the shared desire to help better represent black culture at the museum. During the group’s inaugural gathering, they unanimously agreed to pool their resources and fund three new acquisitions of work by Martin Puryear, Kerry James Marshall, and Benny Andrews—important African American artists who were previously unrepresented in the museum’s collection. These artworks, which were displayed in the museum a few months later, immediately had an impact on visitors. During a tour for participants in IU’s Groups Scholar program for first-generation college students, one freshman who was captivated by Marshall’s print Untitled (Handsome Young Man) said, “I’ve never seen anyone who looks like me in a museum before.”

Donald and Nicole are proud parents of their sixteen-year-old son, Dexter, who serves as an inspiration for thinking about how they can positively impact future generations. “We want to do our part to make our community and Indiana University a better place for everyone, just like those who came before us,” says Donald. “One of the museum’s goals is to make sure everyone who steps inside feels welcome,” says Nicole, “and adding more artworks by African American artists that honor diverse narratives is doing exactly that.”

Donald and Nicole believe that philanthropy is so much more than individuals making cash gifts, and by uniting a group of community members behind a common cause, they are harnessing the power of collective giving to make a real difference at IU and in the Bloomington community.

If you would like to learn more about participating in this group, or would like to help form a similar acquisition group based on your interests and community connections, please contact Patricia Winterton, Director of Development, at pwintert@indiana.edu or 812-855-1031.
**ART AND A MOVIE**

**Pre-screening Talk: Van Gogh in Focus**  
Sunday, September 9, noon  
School of Art, Architecture + Design, Fine Arts 102  
Nan Brewer, the Eskenazi Museum of Art’s Lucienne M. Glaubinger Curator of Works on Paper, will discuss Vincent van Gogh’s technique and influences, as well as a rare etching, *Portrait of Dr. Paul-Ferdinand Gachet*, in the museum’s collection.

**MOVIE:**  
**Loving Vincent**  
(2017, 95 min., PG-13)  
Directed by Dorota Kobiela and Hugh Welchman  
Sunday, September 9, 1 p.m.  
IU Cinema

This Academy Award–nominated animated biopic transforms Dutch master Vincent van Gogh’s artworks into the world’s first entirely hand-painted feature film. It weaves nearly 130 of the artist’s iconic paintings into a detective story that is itself a “one-of-a-kind work of art.” Made over seven years, actors recreated the scenes in front of green screens, then 125 artists hand painted each of the 62,450 frames in Van Gogh’s style. Voice work by actors like Saoirse Ronan and Chris O’Dowd enhances the experience.

**Pre-screening Talk: Eames in Focus**  
Sunday, November 11, noon  
School of Art, Architecture + Design, Fine Arts 102  
T. Kelly Wilson, Director of IUCA+D and Associate Professor in the School of Art, Architecture + Design, will discuss the impact of the couple’s furniture design, including an Eames chair from IU’s Campus Collection.

**MOVIES:**  
**Eames: The Architect and the Painter**  
(2011, 85 min., Not Rated)  
Directed by Jason Cohn and Bill Jersey

**Toccata for Toy Trains**  
(1957, 14 min., Not Rated)  
Directed by Charles and Ray Eames  
Sunday, November 11, 1 p.m.  
IU Cinema

The husband-and-wife team Charles and Ray Eames are arguably the most famous designers of the second half of the twentieth century. This Peabody Award–winning documentary, narrated by James Franco, focuses on the duo’s relationship, studio practices, and sophisticated, but playful, design aesthetic. The Eameses were also involved with filmmaking, and a short film—inspired by the gift of a toy locomotive from the director Billy Wilder—will precede the feature.

Vincent van Gogh (Dutch, 1853–1890)  
*Portrait of Dr. Paul-Ferdinand Gachet*, 1890  
Etching on paper, image: 7 ¾ x 5 ¾ in.  
Eskenazi Museum of Art, Indiana University, 77.52

*Eames Lounge Chair Wood (LCW)*, ca. 1962–66.  
Molded plywood (walnut), 28 ¼ x 20 ¼ x 19 ¼ in. Gift of the estate of Rosemary P. Miller, IU Campus Collection
The Eskenazi Museum of Art is excited to partner with the Grunwald Gallery at the IU School of Art, Architecture + Design to present the exhibition *Out of Easy Reach*. Guest-curated by Allison Glenn, Associate Curator of Contemporary Art at Crystal Bridges Museum of American Art, the show contains works by twenty-four U.S.-based, female-identifying contemporary artists who are part of the Black and Latinx Diasporas, including Howardena Pindell, Candida Alvarez, Barbara Chase-Riboud, Yvette Mayorga, and Xaviera Simmons. The artists, who work in a variety of media, counter conventional accounts of abstraction in art history that have often overlooked the artistic contributions of women of color. A symposium, “Abstraction as a Strategy of Refusal,” will take place Thursday, August 23–Friday, August 24, with an opening reception on August 24 from 6 to 8 p.m.

*Out of Easy Reach* investigates the contemporary and conceptual expansion of abstraction through a cadre of critically acclaimed emerging, mid-career, and established artists. Their work, created between 1980 and 2018, proposes the myriad ways in which artists employ abstraction as a tool to explore histories both personal and universal, as well as to expose institutionalized modes of knowledge and power. The exhibition will be the focus of two art history courses: a graduate seminar, “Abstraction, Here and Now,” and a 300-level art history class, “Curating the Contemporary,” offered by Assistant Professor of Contemporary Art Faye Gleisser.

The exhibition was first presented at three venues in Chicago, each with a distinctive focus. At DePaul Art Museum, the artists and artworks considered landscape, the body, and the archive. The show at Gallery 400, University of Illinois Chicago, explored spatial politics, mapping, and migration. At Stony Island Arts Bank, part of the Rebuild Foundation overseen by Theaster Gates, the exhibited works considered process, time, and material culture. The Grunwald Gallery will be including all of the works shown in the three Chicago exhibitions.

A catalogue distributed by University of Chicago Press includes full-color plates of many of the works on view as well as essays by Allison Glenn and Cameron Shaw. Additional contributors include Julie Rodrigues Widholm, Director, DePaul Art Museum; Lorelei Stewart, Director, Gallery 400; Rachel Adams; artist Torkwase Dyson; and Faye Gleisser.

---

**SYMPOSIUM SCHEDULE**

**Thursday, August 23**

Keynote Opening Lecture: Bridget Cooks, 6–7 p.m., Fine Arts 102

Welcome Reception: 7–8 p.m., Grunwald Gallery

**Friday, August 24**

Lunch Roundtable: Curating a New Canon, noon–1:30 p.m., Grunwald Gallery

**Curator’s Tour of Exhibition:** 2–3 p.m.

**Panel Discussion Part 1:**

The Circulation of Images, 3:30–4:30 p.m., Fine Arts 102

**Panel Discussion Part 2:**

The Language of Abstraction, 5–6 p.m., Fine Arts 015

**Opening Reception:** 6–8 p.m.

This project was partially supported by the Eskenazi Museum of Art at Indiana University and Indiana University’s New Frontiers in the Arts & Humanities Program. Further assistance comes from the College Arts and Humanities Institute and the Robert E. and Avis Tarrant Burke Lecture Series in the Department of Art History. The Grunwald Gallery would like to thank the lenders to the exhibition.
ALUMNI SPOTLIGHT

From IU to Yale to the Ringling College of Art & Design, a Q&A with Museum Alumnus Andrew Wang

After graduating from Indiana University with a Master of Arts in art history in 2017 and serving as a graduate assistant at the Eskenazi Museum of Art, Andrew Wang has completed a Kress Fellowship at Yale University and has accepted a new position as Instructional Design Librarian at the Ringling College of Art + Design in Sarasota, Florida. We recently caught up with Andrew to hear more about his experiences at IU and after.

1. Tell us a little bit about your experience at IU and specifically at the Eskenazi Museum of Art?
I was the graduate assistant to Jenny McComas, Curator of European and American Art, from 2014 to 2017. I worked on a wide variety of projects during those three years, including regular maintenance of curatorial files and electronic records for the museum’s collections. I also assisted MFA students with the installation of their thesis exhibitions and curated special installations in the galleries.

I saw the museum transform dramatically in just a few short years. Jenny executed a major reinstallation in the first floor gallery, we migrated our data to a new collections management system, the museum was renamed, and David Brenneman joined as the new director.

I worked at the Fine Arts Library throughout my graduate program in the art history department as well, so I practically lived in the building.

2. What was your experience at Yale like?
The Kress Fellowship in Art Librarianship at Yale allowed me to pursue my own independent projects with the support and guidance of leading professionals in the field. I created visual indexes for the Visual Resources Collection, managed a digital exhibition, and designed a user study for Yale’s art history department. I also provided research consultations for students, instructed classes on research methods and information literacy, oversaw the Haas Arts Library’s social media platforms, and organized the annual Art + Feminism Wikipedia Edit-a-thon and rotating thematic book displays. I spent most of my time working at the Arts Library, but I spent one day a week at the Center for British Art so I could gain experience working in a museum library. At the center I conducted a collection analysis project to identify the strengths and weaknesses of the Reference Library’s holdings. The center is involved with so many groundbreaking projects, like the International Image Interoperability Framework.

3. Did you spend much time at the Yale University Art Gallery? How does it compare to the museum here at IU?
I took almost everyone who visited me in New Haven to the Art Gallery, so I ended up spending a lot of time there. Their permanent collection is encyclopedic in scope, like the Eskenazi Museum’s, and the galleries are organized similarly. I think Yale’s Art Gallery has exceptional strengths in its contemporary collection, with works by Gerhard Richter, Barkley L. Hendricks, and Kerry James Marshall, to name a few. They also have Marcel Duchamp’s last painting on canvas, *Tu m’,* which I loved seeing since Jenny and I had co-curated a special installation in celebration of the centennial of Duchamp’s *Fountain.* Yale has a larger infrastructure and staff, but the Eskenazi Museum has a competitive collection.

4. Tell us about your new job at the Ringling College of Art + Design.
My new position at Ringling College of Art + Design is Instructional Design Librarian. I was surprised by how much I really loved teaching and conducting research consultations during my time at Yale, and this new position at the Ringling will allow me to focus primarily on those aspects of librarianship. In collaboration with another Instructional Design Librarian (who also happens to be an IU alum!), I will be teaching undergraduate art students how to conduct research and about critical information/visual literacy. In this position I hope to continue to develop public speaking skills...
while bringing a fresh perspective to library instruction. I want to introduce more engaging activities and relatable analogies to help students take advantage of the resources offered at an academic institution. At the very least, I want students to understand their own agency in their research process and to feel more comfortable approaching librarians for help. I was attracted to this position because the director of the library at the Ringling, Kristina Keogh, was my former supervisor at the IU Fine Arts Library. She encouraged me to pursue so many professional development opportunities as a student, and I always loved working with her. I always said that it would be a dream-come-true scenario to work with her again.

5. How did your experience at IU and the art museum prepare you for post-graduation?
I can’t thank Jenny and the museum’s registrar, Anita Bracalente, enough for the opportunities they gave me at the museum. Working at the museum gave me such a well-rounded perspective on how to serve patrons as an art librarian. I feel as though I have a particularly nuanced understanding of what my patrons need, whether they’re conducting provenance research or just starting to browse the available literature on a new subject. Getting to work so closely with TMS, the museum’s collection management system, helped me better understand metadata standards, which is crucial for efficiently managing projects that are related to digital collections. The Yale Center for British Art also uses TMS, so I felt confident diving straight into my work there.

I think my curatorial experience helped me stand out as a candidate for the Kress Fellowship. At IU I had curated a special installation about Josef Albers’s pedagogy while he was an instructor at Yale, so I had a unique understanding of his legacy in the School of Art’s curricula. Also, working closely with MFA students provided me the opportunity to understand a variety of working processes. I’m especially grateful that Jenny trusted me to work with them.

6. What do you miss about IU and Bloomington the most?
I miss the B-Line/Clear Creek trail and how easy it was to bike everywhere! I made a lot of close friends while I was there, so I plan to visit as soon as I have time. I also find myself craving food from the Owley and Rainbow Bakery.

7. Are there any areas of research that you are interested in exploring in the future?
I’d like to continue researching queer theory and underground subcultures, but I’m also starting to read more about critical and feminist pedagogy. Right now, I’m working on an essay about comics, their history of censorship, and their current place in academic libraries. My reading list is never-ending, so I’m not sure where my research will take me in the future.

8. Anything else that you would like to add?
I just want to reiterate my thanks to the staff at the museum who supported me throughout grad school. With the relocation of the Fine Arts Library, the renovations at the museum, and the relocation of both the art history and information and library science departments, I might not see the IU I knew as a student. When I get the chance to visit in the future, at least I know that I have a fantastic network of friends, colleagues, and mentors in Bloomington.
Follow us online:

Sign up for our email newsletter at: www.artmuseum.indiana.edu/newsletter/

Contact Us:
iuam@indiana.edu
812-855-5445
artmuseum.indiana.edu

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:
Japanese. Imari Vase (detail), 1868–1926
Manufactured by Fukagawa Koransha
Porcelain with overglazed enamel decoration
Gift of Drs. Walter S. Melion and John M. Clum,
Eskenazi Museum of Art, Indiana University, 2017.173

right:
Japanese. Imari Charger, 1868–1926
Manufactured by Fukagawa Koransha
Porcelain with overglazed enamel decoration
Gift of Drs. Walter S. Melion and John M. Clum,
Eskenazi Museum of Art, Indiana University, 2017.123