



2020

Annual Review



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Julie Van Voorhis, Associate Professor in the Art History Department, and students enrolled in the course From Concept to Exhibition: Creating a Modern Display of Ancient Fashion (ARTH-A200) examine works from the museum's ancient collection.



Letter from the **Director**

I want to begin my letter by thanking our staff. Last year was extraordinarily challenging for the IU Eskenazi Museum of Art. Following the lead of Indiana University, we closed our newly renovated building approximately five months after reopening in response to the COVID-19 crisis. Closing our doors was a difficult decision, but the safety and wellbeing of our staff and guests was our primary focus. With the reactivation of our building somewhat sidelined, we went virtual and my museum colleagues quickly pivoted from working on site to working from home. Throughout the past year, we have remained positive in our outlook and productive in our work by focusing on the development of our online collections, virtual programming, educational outreach, and museum publications.

After campus reopened in July, we began planning the reopening of our museum building to coincide with the first week of classes of the fall semester. We reduced our hours and instituted public safety measures, successfully opening in late August with four feature exhibitions. Meanwhile our staff continued to plan for future exhibitions, publications, and programming while balancing the uncertainty of in-person engagement with a renewed focus on distance learning and remote activities. Our investment in technological infrastructure, key hires, and education initiatives put us in an excellent position to adjust to the twists and turns of the past year.

Last summer, we were also profoundly affected by events that highlighted the deep social inequities and injustices that persist in our society. With a commitment to creating an authentic culture of diversity, equity, access, and inclusion, our staff is actively engaged in developing and initiating a five-year strategic plan that reflects our shared ethos of being a museum for all.

Having worked through a year that presented myriad challenges, we are ready and energized for the important work that lies ahead. This Annual Review highlights not only the amazing work of our staff during these trying times but also some of the artists whose work we are privileged to include in our collection.

We look forward to sharing more about our future strategic plans in the coming year.

David

David A. Brenneman
Wilma E. Kelley Director



Top: Although the museum was forced to close in response to the pandemic, frontline installation, registrar, conservation, security, and guest services staff continued the important tasks of caring for the works in our collection and maintaining our iconic I. M. Pei-designed building.

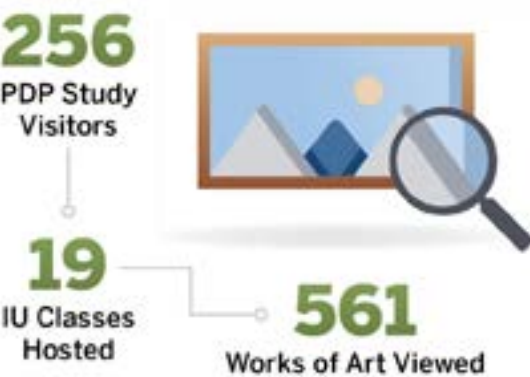
Bottom: Cassi Tucker, Manager of Museum Technology, plans for ongoing digital projects in the museum's Design Studio.

Metrics at a Glance

STAFF

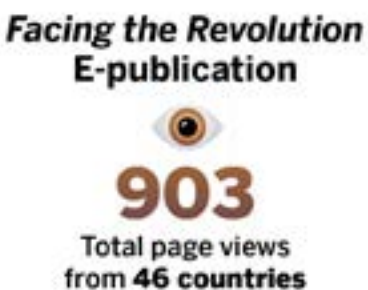
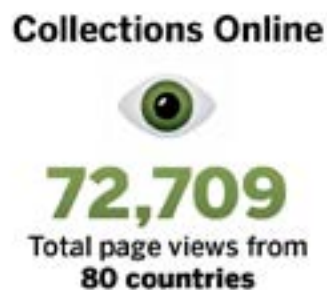
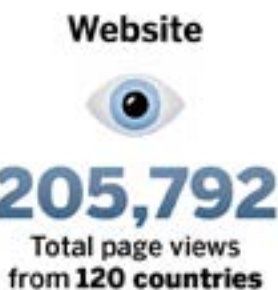


MARTHA & DAVID MOORE PRINTS, DRAWINGS, & PHOTOGRAPHS STUDY



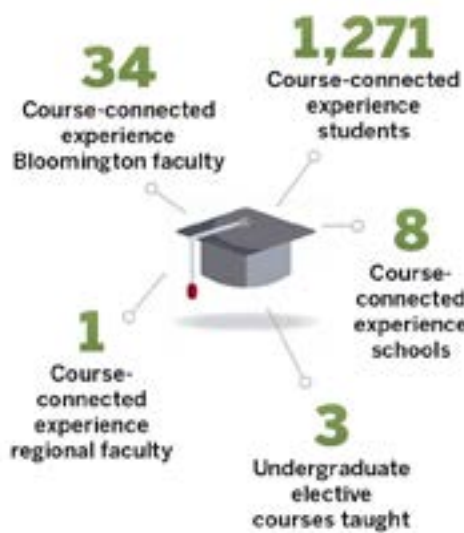
COMMUNICATIONS & OUTREACH TECHNOLOGY

Newsletter and Social Media Growth

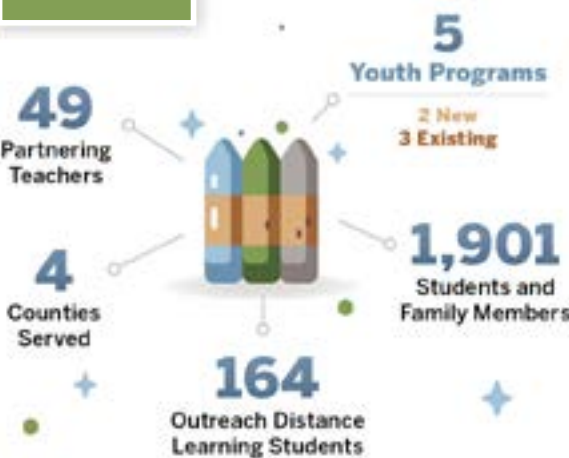


EDUCATION OUTREACH

UNIVERSITY



PRE-K-12



PUBLIC EXPERIENCE PROGRAMS

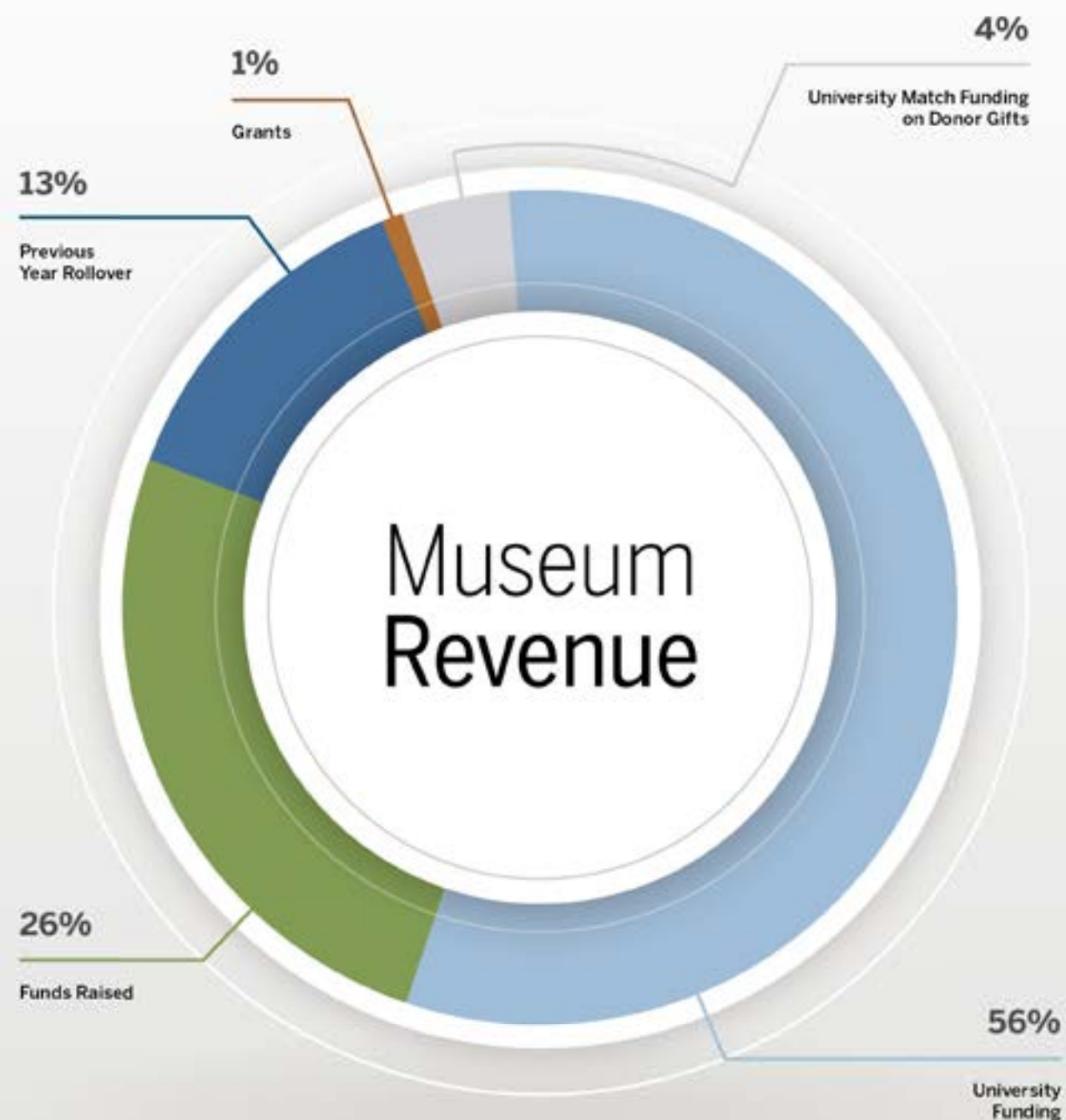


TOURS



THERAPEUTIC ARTS PROGRAMS





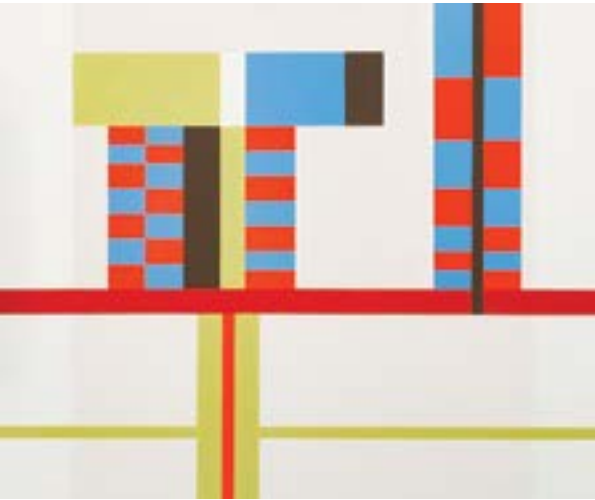
Operating Budget: **\$3.9M**

Fiscal year 2020: July 1, 2019–June 30, 2020

FROM THE COLLECTION:

Artist Spotlight

Born and raised in the Midwest, the painter Felrath Hines was the first African American man to become a professional conservator for the Smithsonian National Portrait Gallery. Growing up, he was encouraged by his seamstress mother to pursue his early passion for art by taking Saturday classes at Herron Art Institute in Indianapolis, and he later studied at the Pratt Institute in Brooklyn, NY. Hines was an early and prominent member of Spiral, an association of African American artists founded in New York in the 1960s in response to the Civil Rights Movement. His later geometric abstractions embrace the universal language of pure shapes and colors. In 1983 he said, "In my view, an artist's work is to rearrange everyday phenomena so as to enlarge our perception of who we are and what goes on about us." Hines was recently the subject of an exhibition and catalogue titled *The Life and Art of Felrath Hines: From Dark to Light* (2019).



Felrath Hines (American, 1913–1993)
Elevation. 1986
Oil on canvas, 40 x 48 in.
Gift of the wife of the artist,
Eskenazi Museum of Art, Indiana University, 2009.27

Left: Felrath Hines in his Harlem Studio, 1951. The N. Jay Jaffee Trust

A New Strategic Plan

Our museum now finds itself at a crossroads. Although Indiana University (IU) and the Eskenazi Museum of Art were well-positioned to weather the pandemic, this health and economic crisis exacerbated a national social and political crisis, to an extent and depth for which the university and the museum were largely unprepared. This crisis, which erupted in summer of 2020, focused national attention on the deep structures and ongoing injustices of systemic racism and social inequity. This moment of crisis led to calls for change, not just superficial change, but structural change in every aspect of American life.

As a result, American art museums are currently in a state of existential crisis. Art museums have traditionally not conceived of themselves as agents of social change. In fact, they have predominately viewed themselves as conservative (not politically, but conservative nonetheless) institutions dedicated to the preservation of works of art and the values that they are believed to enshrine. There is a growing recognition that the stories museums tell are important, and it is clear that most American art museums have not thought and acted deeply enough to change their narratives to support the idea that we have a shared history that celebrates diversity, equity, access, and inclusion (DEAI).

It is no longer possible to ignore the fact that change is necessary. And we know we can make a difference through our efforts. Therefore, in addition to recommitting ourselves as a teaching museum, we are also recommitting ourselves to achieving an authentic and lasting culture of DEAI. This will be the prime driver of our new strategic plan, where we have identified several objectives that we believe will move the institutional dial on DEAI.

These include training our staff on DEAI fundamentals; improving our approach to the recruitment of staff, volunteers, and the advisory board with an eye toward inclusiveness and diversification; developing a better understanding of our community; evaluating our exhibitions and programming; creating opportunities for expanded student engagement; and acquiring works by women and artists of color. Alongside these objectives, we are developing more robust methods for measuring our success and holding ourselves accountable.

Our staff's commitment to this effort is unwavering. In addition to being the morally and ethically right thing to do, we recognize that we must change in order to stay vibrant and relevant. As an integral part of IU, we will work with colleagues across campus to advance our DEAI objectives. In support of these efforts, we will also work with our alumni and support groups, especially our National Advisory Board. And we will work with our Bloomington community, the IU Center for Rural Engagement, and with organizations and institutions throughout the state of Indiana as agents of change. Works of art—powerful concentrations of ideas and expressions of our shared humanity—will always be at the core of our mission and activities, and we will use them to forge the museum that we want.

The museum prioritizes inter-disciplinary engagement with students across IU's campus. Students from the Kelley School of Business participated in a project to illustrate the impact of funding at the museum.





Recent Acquisition **Highlight**

Leonardo Drew

American, b. 1961

Number 258, 2020

Wood and paint, 66 x 18 x 30 in.

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

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



| Leonardo Drew in his studio.

Recent Acquisition **Highlight**

Alice Rahon

French/Mexican, 1904–1987

Boîte à musique III, 1945

Oil and sand on canvas, 10 x 12 in.

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

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



Alice Rahon |



FROM THE COLLECTION:

Artist Spotlight

Carrie Mae Weems is one of the country’s most influential African American artists. For more than thirty years, she has created images that address issues of family, race, gender, cultural identity, and power in contemporary society. This print—the first work by Weems to enter our collection—shows a blurry, anonymous male figure in a hoodie from both a frontal and side view, like a nocturnal mugshot seen through a thermal-imaging camera. The work relates to Weems’s 2016 multimedia installation of the same title about police shootings of unarmed black men in the United States. In this image, the haunting apparition serves as a poignant reminder of these victims—whom the artist calls the “usual suspects.”



Carrie Mae Weems (American, b. 1953)
All the Boys, 2016–17
Color photolithograph on paper: image (each):
20 1/2 x 15 5/8 in.; sheet: 27 1/2 x 38 3/4 in.
Museum purchase with funds from Burton and Suzanne Borgelt in honor of Linda Watson, Eskenazi Museum of Art, Indiana University, 2018.34

Left: Carrie Mae Weems . Courtesy of John P. and Catherine T. MacArthur Foundation



Active Engagement during a Pandemic

The IU Eskenazi Museum of Art has a long-term commitment to technology and prioritizes its use in furthering research, education, and outreach related to the museum's collection. With access to the museum limited by the COVID-19 crisis, our digital outreach strategies became the primary way of reaching audiences in 2020, and our staff pivoted quickly to imagine a variety of means for virtually engaging with our community. Many lessons were learned along the way, chief among them: moving forward, the museum will, where possible, prefer technologies that can be applied and used both at the museum and as distance-learning tools, and that have a lifespan beyond a single exhibition or event.

In a year of uncertainty, our staff maintained a steady level of activity, as detailed in the highlights below.

Shift to Virtual Programming

We reimaged our programming to accommodate virtual events. The museum initiated a series of Artist Talks that included discussions with Malcolm Mobutu Smith, Jawshing Arthur Liou, Leonardo Drew, and Paul Cockshedge, as well as a new program that explored pairing works from the collection with food. Our exhibition tours and curator talks were shifted online, as was the popular Art and a Movie series in partnership with IU Cinema.

Technology Expanding Our Reach

Just before we closed in response to the pandemic, we launched Collections Online, an online portal of object

records. Quickly developing a robust, cross-departmental content strategy allowed continued engagement with our community through content that offered behind-the-scenes and deeper dives into our collection. With twenty-three essays written by our curatorial staff and more than 2,600 object records, our digital offerings were produced at an impressive rate, considering the challenges of remote coordination. We also increased our efforts to disseminate this content via social media and saw our follower count grow considerably over the past year. The development of other technology projects—including the scholarly database dedicated to women artists, A Space of Their Own, and a Progressive Web App—continued moving forward, and we redoubled our efforts toward making our content accessible by establishing guidelines for alternative text and transcripts.

Expanded Wellness and Museum Art Therapy

The IU Eskenazi Museum of Art is proud to be the first university art museum to have a full-time, licensed art therapist on staff. The challenges that accompanied the pandemic highlighted the need for more mental health support. We increased our wellness offerings to include individual client sessions, courses for IU medical students, and a partnership with Bloomington Regional Academic Health Center. Self-care Saturday featured Yoga and wellness activities, and our community continued to enjoy art-making activities in virtual Open Studio events.

| **Opposite:** Students learn about works on paper in the Center for Prints, Drawings, and Photographs.

Distance Learning

We continued our mission as a teaching museum through a combination of in-person and remote learning opportunities. This included partnering with the IU School of Education on a Head Start project that emphasized art education, collaboration with Middle Way House to distribute Look Club activity packs, and offering course-connected experiences to incorporate art into a variety of disciplines.

Publications

Although two exhibitions were delayed due to the pandemic, we were able to deliver two publications and move another toward completion. Published in association with Yale University Press, *Swing Landscape: Stuart Davis and the Modernist Mural* celebrates a modern masterpiece in the museum’s collection. This in-depth catalogue accompanies an exhibition of the same name that has been rescheduled for spring 2022. We also had to delay the opening of *Facing the Revolution: Portraits of Women in France and the United States*; however, with an e-publication already planned, we were able to publish a wonderful companion piece as a “sneek

peak” before the rescheduled opening last August. And work continued on the exhibition and catalogue for *The Art of the Character: Highlights from the Glenn Close Costume Collection*, which opened in May 2021.

Frontline Staff Prepared for Reopening

While most museum staff began working remotely after the museum temporarily closed in March 2020, our frontline installation, registrar, conservation, security, and guest services staff continued the important tasks of caring for the works in our collection and maintaining our iconic I. M. Pei–designed building. Preparing for an eventual reopening, postponed exhibitions were installed and new guidelines were established to ensure the safety of our staff and guests. We also reactivated our terrace with new furniture and sculpture. In August 2020, we reopened to the public, presenting four featured exhibitions while maintaining a vigorous schedule of virtual programming. With the university offering a mix of in-person and distance learning, and with socially distant classroom environments at a premium, the museum also hosted nine IU classes in the Patrick and Jane Martin Commons.



Above: *Facing the Revolution: Portraits of Women in France and the United States* and *Living Treasure and Fabulous Follies* were two of four exhibitions that opened in fall 2020.

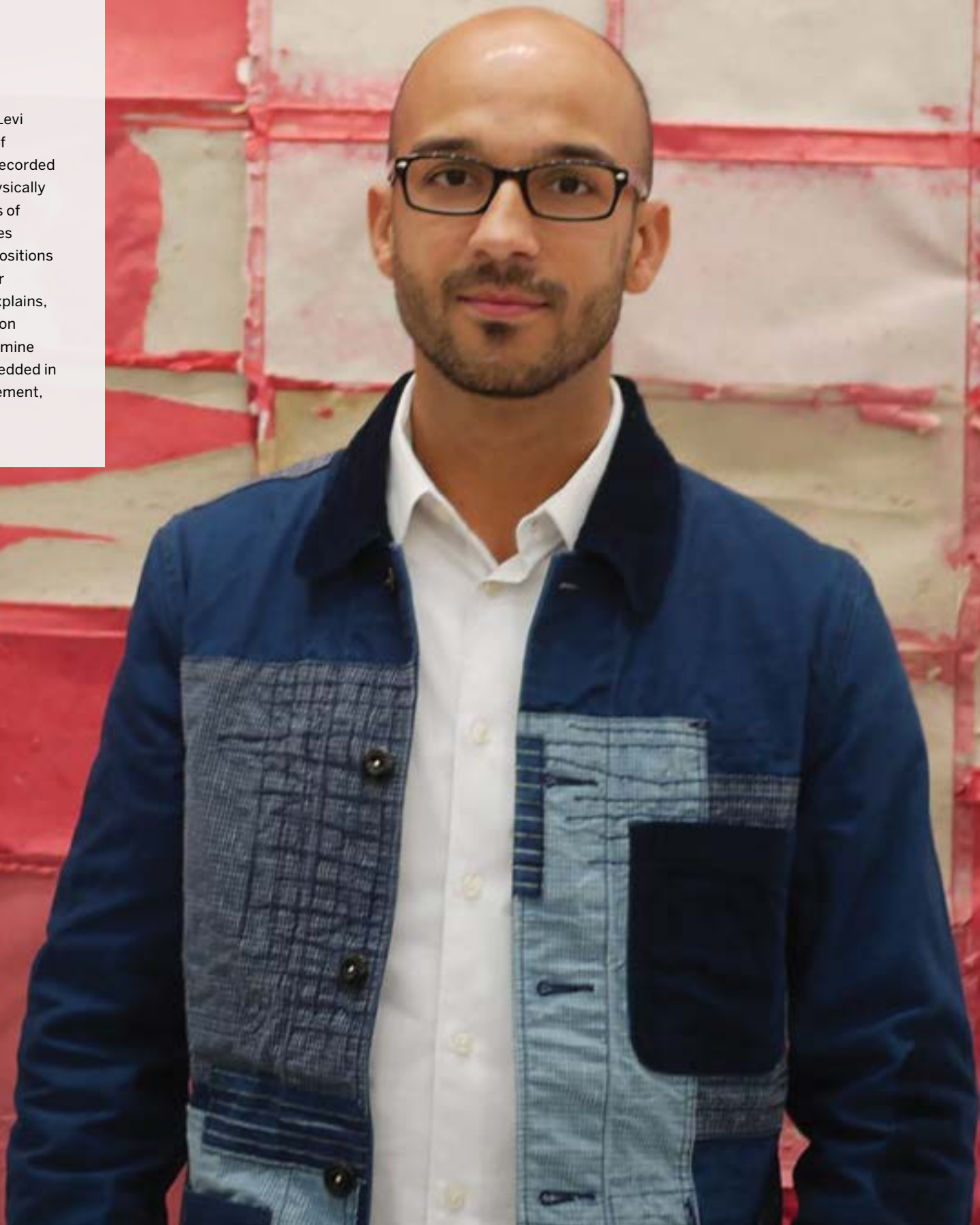
Opposite, top: New furnishings on the museum’s terrace provided the perfect environment for students to enjoy socially distant activities.

Opposite, bottom: Kelly Gallett Richardson, Curator of the Sage Fashion Collection, works with students to prepare costumes for *The Art of the Character: Highlights from the Glenn Close Costume Collection*.

FROM THE COLLECTION:

Artist Spotlight

Born in Marion, Indiana, Samuel Levi Jones is inspired by questions of authority, representation, and recorded history. His work centers on physically undoing objects associated with systems of power and control. Jones often rearranges deconstructed books into grid-like compositions that expose their flaws and question their assumed command of the truth. As he explains, “I am ultimately thinking about information that is selectively left out.” His works examine urgent questions of how brutality is embedded in institutional systems such as law enforcement, education, and the medical industry.



Samuel Levi Jones (American, b. 1978)
Deeper, 2017
Flatbite and color aquatint on paper
Sheet: 62 7/8 x 47 3/8 in. (159.7 x 120.3 cm)
Museum purchase with funds from the Elisabeth P. Myers Art Acquisition Endowment, Eskenazi Museum of Art, Indiana University, 2020.52

| **Left:** Samuel Levi Jones

Honor Roll

Every gift, no matter the size, makes a difference. We are one of America’s great university teaching museums because of collective support from our donors. This list recognizes donors who made gifts and pledges between January 1 and December 31, 2020.

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Director's Circle

Members of the Director’s Circle contribute \$1,000 or more to the museum annually. These individuals are instrumental in advancing the mission of the Eskenazi Museum of Art, and in helping to meet the annual operating budget so we can remain free and open to the public. If you are interested in more information about the Director’s Circle or have questions about the museum and ways to give, contact Lasserina Dowell, Associate Director of Development, at Indowell@iu.edu or 812-856-3112.

Leadership and Legacy Giving

Investment in the museum through leadership and legacy gifts makes it possible for us to undertake projects like the recent renovation, and increase our programming capacity by growing our staff and expanding educational outreach. Some have contributed works of art or provided funds for new acquisitions or conservation of works in our collection. These generous individuals ensure that future generations will have opportunities for engagement with important works of art. Thank you!

This list recognizes all donors who have made lifetime contributions of \$100,000 or more to the museum.

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Members of the museum’s Arbutus Society have invested in the museum through planned or deferred gift arrangements. The trailing arbutus is an evergreen whose name and image have become a cherished IU tradition. Discovered by Professor Hermann B. Boison on Arbutus Hill east of Bloomington, the arbutus is the official flower of Indiana University. Thank you!

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Recent Acquisition **Highlight**

Edward Burtynsky

Canadian, b. 1955

Three Gorges Dam Project, Feng Jie #3 & #4, Yangtze River (diptych), 2002

Dye-coupler prints, Image: 27 × 34 in. each

Gift of Lee Marks and John C. DePrez, Jr., Shelbyville, IN,
Eskenazi Museum of Art, Indiana University, 2020.64A&B

Edward Burtynsky is one of the world's most accomplished contemporary photographers. He uses size and remarkable detail to evoke the massive scope of the world's environmental problems. One of his central concerns is the impact of growing human populations and consumerism on the natural environment. To fuel China's growing need for power, the government began building mega dams. The Three Gorges Dam Project forced approximately 1.13 million people to relocate and caused the loss of 570,000 acres of fertile farmland and numerous cultural and historic sites. This diptych, our first work by the artist, shows villagers moving their city brick by brick before the flooding began.

Edward Burtynsky |



Docents

On behalf of the entire museum, we extend our sincere thanks to our amazing core of docent volunteers. Your dedication to our institution is unwavering, and your enthusiastic spirit brings our collections to life. We are grateful to have you as valuable members of the Eskenazi Museum of Art's education team.

Melissa Adkins	Kate Henrich	Carol Rhodes
Sue Alling	Jane Hewitt	Eileen Rice
Carol Arnold	Becky Hrisomalos	Ilona Richey
Babette Ballinger	Tina Jernigan	Judith Rose
Barbee Benbow	Dave Jones	Becky Rusie
Wendy Bernstein	Coleman Kavgian	Grace Schneider
Claire Boissevain-Crooke	Monica Kindraka Jensen	Kimberly Simpson
Cynthia Brabson	Linda Klug	Kitch Somers
Charlene Brown	Carol Koetke	Dedaimia Storrs Whitney
Trevor Brown	Ann McEndarfer	Susan Stryker
Doris Burton	Carol McGregor	Paula Sunderman
Patty Callison	Patricia Meier	Ellen Surburg
Jerry Chertkoff	Betsy Merceron	Paul Surburg
Jeanette Clausen	Karen Mikesell	Paula Swander
Shannon Conway	Sandy Moberly	Teresa Swift
Moureen Coulter	Jill Morris	Rhoda Terlizzi
Jim Davis	Kerma Murray	Rachel Varon
Nancy Davis Metz	Letty Newkirk	Stephanie von Hirschberg
Carol Dilks	Susan Nowlan	Barbara von Przewoski
Kathie Durkel	Angela O'Malley	Helena Walsh
Tammy Jo Eckhart	Eydie Peacher	Donna Wolf
Sharon Finley	Linda Plaford	Kathy Wolf
Mary Ann Gingles	Nancy Quigle	Rich Wolf
Linda Heath	Tom Rhea	



Opposite: Art handlers, Rose Harding and Bill Bass, hang paintings in the museum's collections storage space. |

FROM THE COLLECTION:

Artist Spotlight

For more than 50 years, Graciela Iturbide has produced powerful images of Mexico. One of the most influential contemporary photographers of Latin America, Iturbide's black-and-white prints offer an intimate view into her subjects, revealing her desire to understand Mexico and the world. In 2006, Iturbide traveled to Mozambique, where she spent twelve days photographing communities affected by the AIDS crisis. She recorded the interconnectivity of the country's people, landscapes, and objects (like this fishing line on a baobab tree, the first work by Iturbide in our collection). Although primarily utilitarian, the wrapping may also be a way of connecting to the spirits.



Graciela Iturbide (Mexican, b. 1942)

Mozambique, 2012

Photogravure, Image: 15 ¹⁵/₁₆ x 15 ¹⁵/₁₆ in.;
plate: 15 ¹⁵/₁₆ x 15 ¹⁵/₁₆ in., sheet: 24 ⁵/₈ x 22 ¹/₄ in.

Museum purchase with funds from the Clarence W. and Mildred Long Art Purchase Fund, Eskenazi Museum of Art, Indiana University. 2018.5

| **Left:** Graciela Iturbide



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SCHEMA



Cover: Last year, Pre-K-12 Experiences Manager Kelly Jordan created and delivered the Look Club program to young children.
Back cover: A student enjoys modern works of art in the Sidney and Lois Eskenazi Gallery.