



# 2021

## ANNUAL REVIEW

**ESKENAZI**  
**MUSEUM OF ART**  
INDIANA UNIVERSITY



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Students enjoy a break from classes on the museum's terrace.



# Letter from the **Director**

Looking back at 2021, I am deeply impressed by the museum's high level of activity. Our collaboration with the Sage Fashion Collection at the Eskenazi School of Art, Architecture + Design—*The Art of the Character: Highlights from the Glenn Close Costume Collection*—engaged an impressive number of students in its planning and execution. And it was the museum's highest attended exhibition ever, with one-third of attendees visiting the museum for the first time! At the same time, the exhibition *Albrecht Dürer: Apocalypse and other Masterworks from Indiana University Collections* featured more than fifty rare and exquisite works from our collection as well as that of the Lilly Library.

Both the Glenn Close and Dürer exhibitions foregrounded the vast wealth and variety of Indiana University's collections, and demonstrate why this is such a great university. More than just seeing works on a screen, Indiana University students have the opportunity to discover and be inspired by works of art as tangible symbols of human creativity and artistic achievement.

As we continue to focus on engagement with our university community, it is through the lens of our five-year strategic plan, which aims to establish an authentic and lasting culture of DEAI. We have made good progress over the past year, particularly in the areas of technology, audience research, fellowship opportunities, and the diversification of our collection to include more works by women and artists of color. But this is just the beginning. Our staff remains committed to these efforts and I look forward to sharing more with you in the future.

David

David A. Brenneman  
Wilma E. Kelley Director

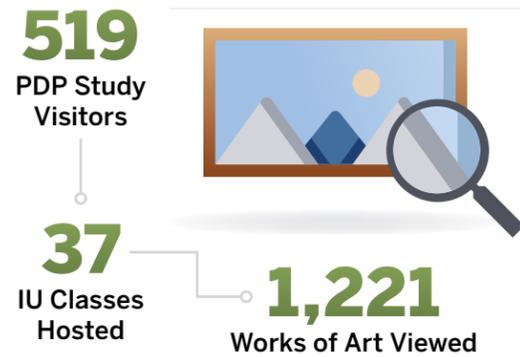
Students enrolled in the course *From Concept to Exhibition: Creating a Modern Display of Ancient Fashion (ARTH-A200)*. A partnership between the IU Eskenazi Museum of Art and the Arts and Sciences Undergraduate Research Experience, the class gave IU students an opportunity to explore the history of ancient Roman fashion through the hands-on process of organizing a museum exhibition from initial concept to final installation.

# Metrics at a Glance

## STAFF

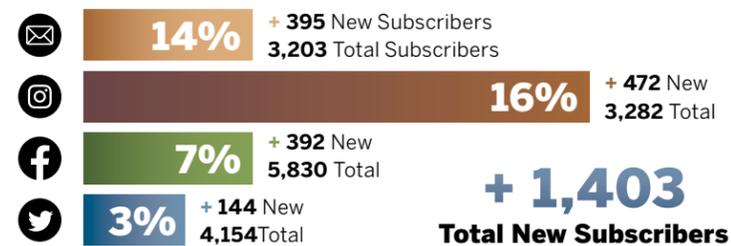


## MARTHA & DAVID MOORE PRINTS, DRAWINGS, & PHOTOGRAPHS STUDY

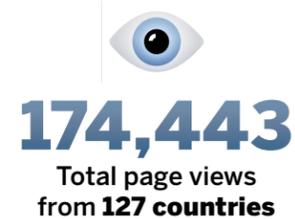


## COMMUNICATIONS & OUTREACH TECHNOLOGY

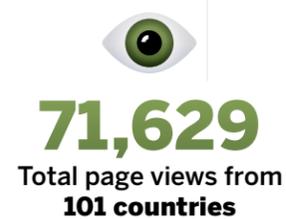
### Newsletter and Social Media Growth



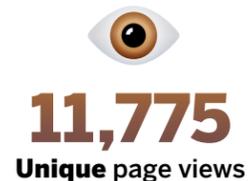
### Website



### Collections Online

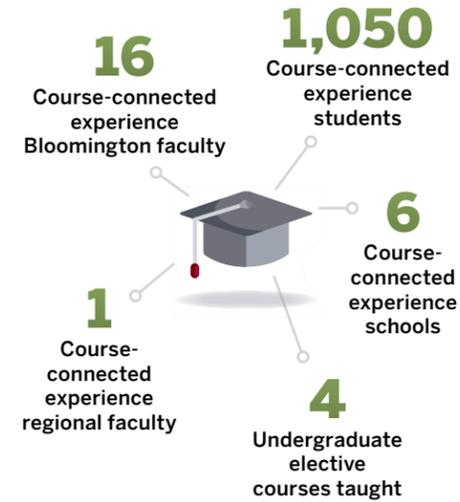


### Art of the Character Exhibition Page

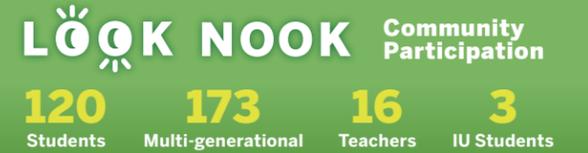


## EDUCATION OUTREACH

### UNIVERSITY



### SPECIAL PROGRAMS



### TOURS

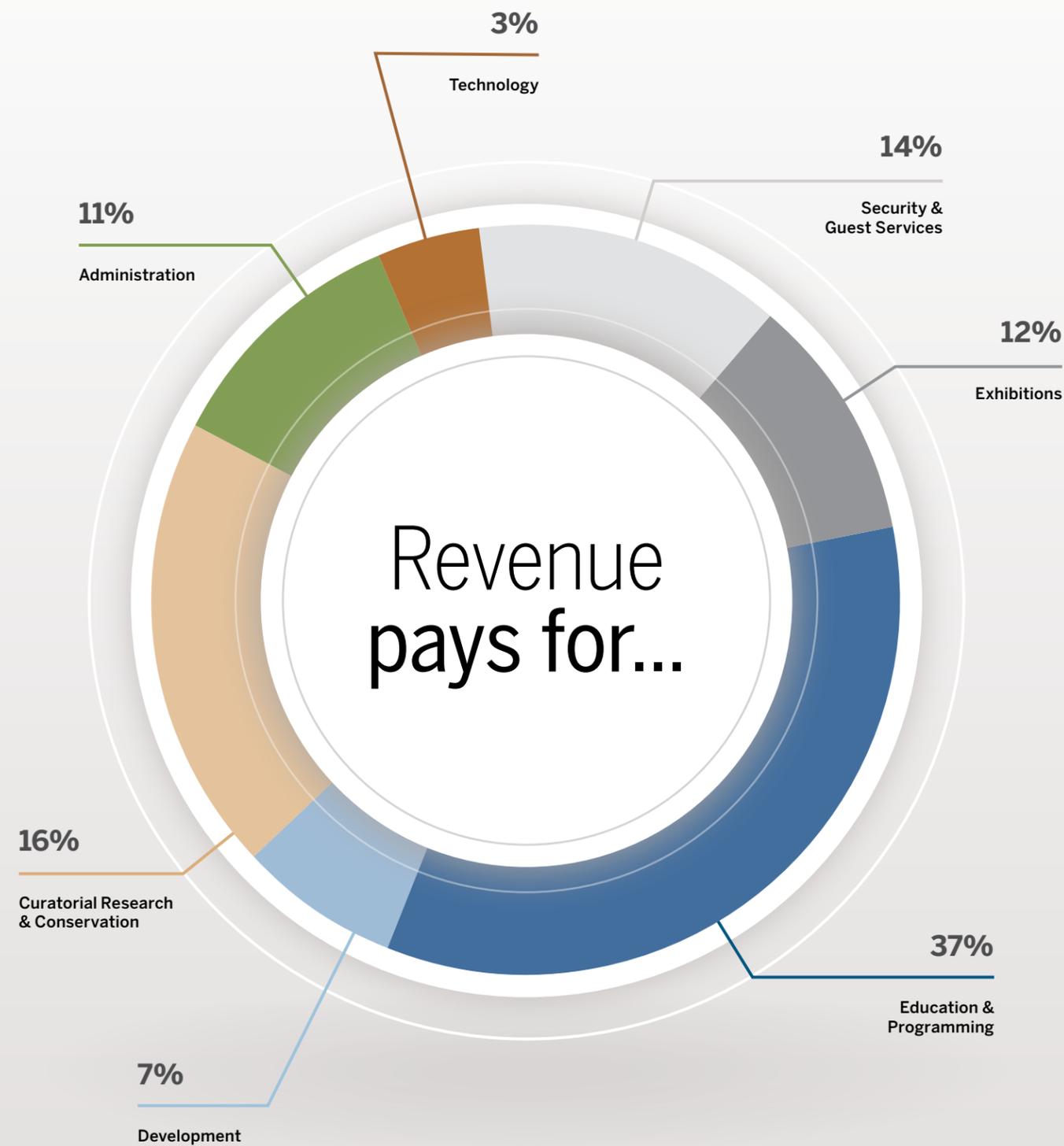
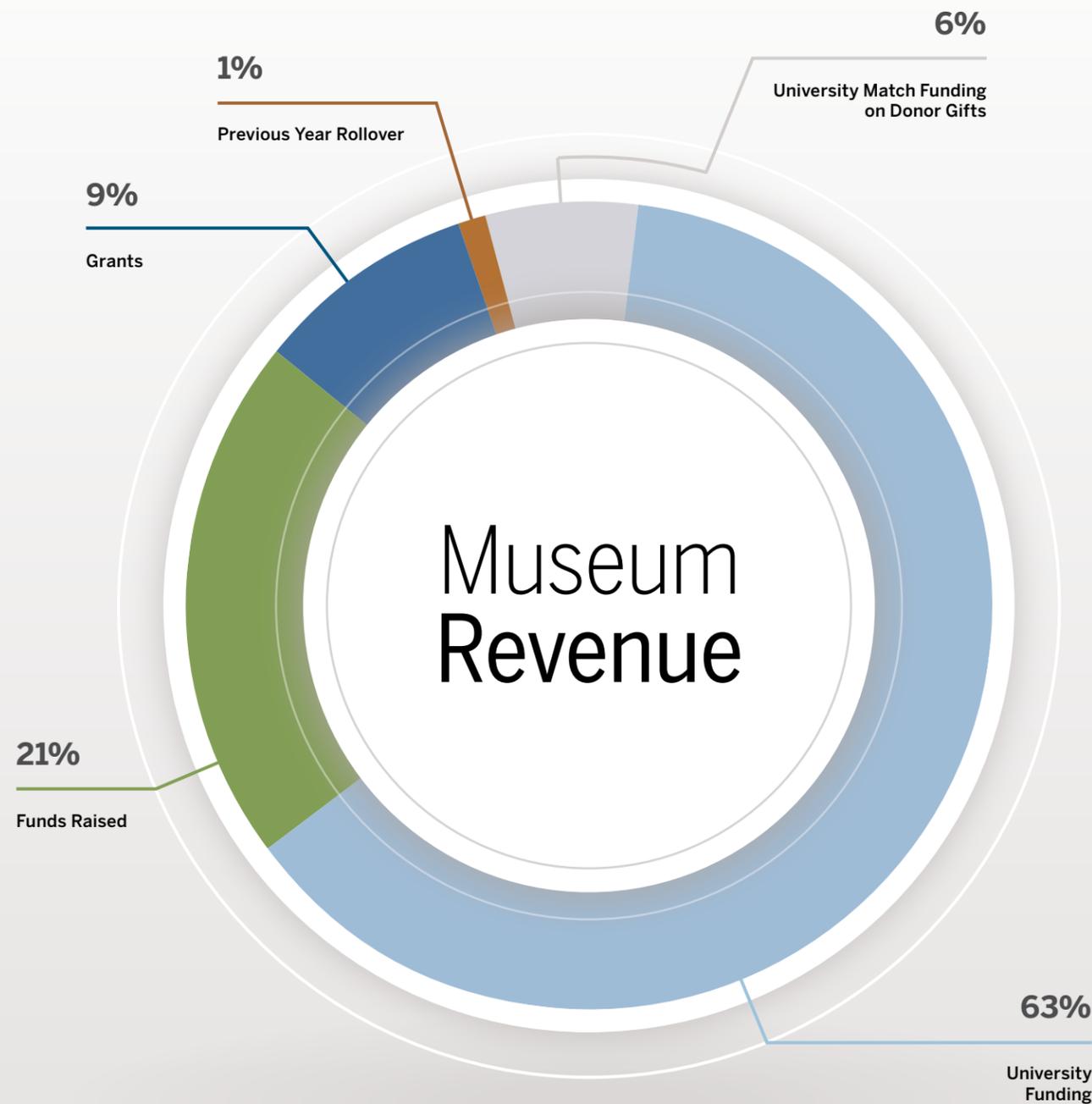


### PUBLIC EXPERIENCE PROGRAMS



### THERAPEUTIC ARTS PROGRAMS





**Operating Budget: \$4.2M**

Fiscal year 2021: July 1, 2020–June 30, 2021

# Strategic Plan Update

In 2020, the IU Eskenazi Museum of Art launched a strategic plan for achieving an authentic and lasting culture of diversity, equity, access, and inclusion (DEAI). The plan's thirteen objectives include developing a better understanding of our community and their needs, increasing access to the museum's collections, creating opportunities for expanded student engagement, and acquiring works by women and artists of color.

Over the past year, we have made steady progress in moving these objectives forward. With an IMLS grant of \$138,769, we are training our staff to participate in the development and dissemination of digital tools that will increase our capacity to serve IU students, researchers, and the public. This award also has facilitated an initial phase of audience research, which will help us better connect with our university community and beyond. We have engaged Great Lakes Marketing Research to conduct interviews with IU students, university faculty, community leaders, and pre-K-12 teachers to better understand their perceptions of the museum. And our participation in a national Arts Bridges initiative called COVES will train our staff to interview guests about their experiences in the building.

We have made great strides in our efforts to increase accessibility to our collections. This includes the development of a Progressive Web App, thanks to a grant from the Allen Clowes Whitehill Charitable Foundation, which provides pathways through the galleries for guests who want a deeper dive in the amazing artwork in our collection. We also have continued development on our online collections portal, Collections Online, and our recently launched database on women artists, A Space of Their Own, which is made possible

through an endowment from the late Jane Fortune. As we activate the object viewing rooms in the building, we provide expanded access to IU students and the general public, who can learn through direct connection with original works of art.

Providing opportunities for student professional development has been integral to our mission as a teaching museum. In 2021, we began planning a revamped internship program, which will establish two new positions for students from underserved communities. As these students work directly with staff throughout our museum, they will be poised to become the next generation of museum professionals.

Our acquisitions over the past year reflect our goal of collecting more art by women and artists of color. Since 2021, we have added 156 works, including those by contemporary artists like Sedrick Huckaby, Mickalene Thomas, Willie Cole, and Wangechi Mutu. These works of art will both enrich our collection and increase our ability to connect students with powerful visual connections between the past and the present.

This is just the beginning. Our staff is energized by our progress so far, and our work of transforming our museum into one with an authentic and lasting culture of DEAI continues with positive momentum.

Willie Cole (American, b. 1955). **Jane** from *Five Beauties Rising Suite*, 2012. Intaglio and relief print, 63 1/2 x 22 1/2 in. Museum purchase with funds from the Elisabeth P. Myers Art Acquisition Endowment and the Wiggins Family African American Art Acquisition Endowment, Eskenazi Museum of Art, Indiana University, 2021.98



JANE



# Exhibition highlights

In 2021, the museum staged its most well-attended exhibition since 2007, *The Art of the Character: Highlights from the Glenn Close Costume Collection*. A collaboration with the Sage Fashion Collection at the Eskenazi School of Art, Architecture + Design, the exhibition exceeded our expectations, attracting 21,642 visitors, many of whom entered our doors for the first time. Our partnership with the Sage Fashion Collection not only offered our staff the opportunity to learn from the stewards of objects different from those in our collection but also provided a wealth of hands-on learning for IU students.

Staging an exhibition is a collaborative process that requires all hands on deck. Everything in *The Art of the Character*—from the platforms and graphic elements to the mannequins and wigs—required a team of museum and Sage Collection staff; university colleagues in marketing, event planning, and fundraising; and IU graduate students in a variety of disciplines. Students in SOAD D272: Intermediate Interior Architecture Design Studio and SOAD F402: Collection Management, Historical Textiles, & Costumes dressed the mannequins and created wigs based on Glenn Close's iconic characters, learning valuable skills for the presentation of works in an museum exhibition setting.

Learning opportunities extended beyond the museum and the Eskenazi School to include 15 unique courses with a total of 994 students from a wide range of academic programs, including the Kelley School of Business, Nursing, Theatre, the Media School, and intensive freshman courses in natural sciences (chemistry) and arts and humanities.

**Opposite:** Staff from the Sage Fashion Collection prepare mannequins for installation in the museum's Featured Exhibition gallery.



Another collaboration from last year resulted in the exhibition *Albrecht Dürer: Apocalypse and other Masterworks from Indiana University Collections*. Presented in partnership with IU's Lilly Library, the exhibition was the first to survey the university's impressive holdings by an enduring Old Master. It featured engravings, woodcuts, and an etching spanning the length of Dürer's career, as well as early printed books illustrated by the artist.

The exhibition was curated by Leah Chizek, the museum's Fess Graduate Assistant in prints, drawings, and photographs. A robust apprenticeship program is at the heart of our mission as a teaching museum. This project offered Leah the opportunity to engage in vigorous research of the university's collections, while learning how to mount an exhibition through museum-wide collaboration. Such unique, hands-on training prepares the university's graduate students for a career in museums, and many of our alums have secured positions at institutions around the world.



**Left, top:** Magnifying glasses in the Albrecht Dürer exhibition offered guests an opportunity to take a closer look.

**Left, bottom:** Sage Fashion Collection staff dress mannequins in the exhibition featuring works from the Glenn Close Costume Collection.

**Below:** The **Luzetta and Del Newkirk Café and Gift Shop** featured original products for *The Art of the Character: Highlights from the Glenn Close Costume Collection* merchandise!

**Opposite, top:** Acclaimed actor Glenn Close visited *The Art of the Character*, which featured a wide range of costumes from her career on screen.

**Opposite, bottom:** Works-on-Paper Preparator Janelle Beasley installs works in the Albrecht Dürer exhibition.



on

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other subject received  
prints as did the Passion.  
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two of which he also  
verse in 1511 for sale

and complexity of this  
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as early as the 1490s,  
iniscient of the somber  
ays.

Engraved Passion, 1507-11  
The original set of 31 woodcuts was published by Albrecht Dürer in 1507. The set includes 31 individual scenes from the Passion, each in a separate frame. The scenes are arranged in two rows of 15, with the final scene in the second row. The scenes are: 1. Christ in the Garden of Gethsemane, 2. Christ before the High Priest, 3. Christ before Pilate, 4. Christ crowned with thorns, 5. Christ carrying the cross, 6. Christ on the cross, 7. Christ on the cross, 8. Christ on the cross, 9. Christ on the cross, 10. Christ on the cross, 11. Christ on the cross, 12. Christ on the cross, 13. Christ on the cross, 14. Christ on the cross, 15. Christ on the cross, 16. Christ on the cross, 17. Christ on the cross, 18. Christ on the cross, 19. Christ on the cross, 20. Christ on the cross, 21. Christ on the cross, 22. Christ on the cross, 23. Christ on the cross, 24. Christ on the cross, 25. Christ on the cross, 26. Christ on the cross, 27. Christ on the cross, 28. Christ on the cross, 29. Christ on the cross, 30. Christ on the cross, 31. Christ on the cross.



Guests enjoy works of art in the Albrecht Dürer exhibition.

## Recent Acquisition Highlights



### Central Eurasia

Baluch

**Salt Bag (Wadde) with Tassels**, 20th century

Wool, dye, and cowrie shells

Gift of Verne and Paula Trinoskey,  
Eskenazi Museum of Art, Indiana University, 2021.33

**A** gift of fifty-one Baluch textiles, including this Baluch salt bag, both strengthens our collection and diversifies our holdings by adding significant works by a nomadic people of the Eurasian steppe lands. The Baluchi, who lived on both sides of the Iran-Afghanistan border, created textiles that were both functional and beautiful. The donors of these amazing works, Verne and Paula Trinoskey, began acquiring objects in 1978 when Verne bought his first Baluch saddle bags, and Paula's interest quickly followed. Since then, on trips to Central Asia, Turkey, and Western China, their passion has expanded to other cultures, including Turkmen, Qaraqalpaq, and other Central Asian tribal arts. Both educators and scientists, the Trinoskeys have held seminars and talks to introduce others to the intricacies of design and construction evident in these items, which are an essential part of a disappearing nomadic culture.



1956

### Ueno Makoto

Japanese, 1909–1980

#### **Worker**, 1995

Color woodblock  
print on paper

Gift of Grafton and  
Laura Trout, Eskenazi  
Museum of Art, Indiana  
University, 2021.176

**U**eno, a self-identified Communist, is best known for his series produced in the 1950s on the effects of the atomic bomb that was dropped on Hiroshima during World War II. This print is one of several purchased by Grafton Trout while he was posted to Japan in 1956 and 1957. While many in the military were attracted to Japanese prints, which they purchased at various Post Exchanges (PX), this print and two others by the same artist are unusual choices for an American collector.



### Leonardo Drew

American, b. 1961

#### **61P**, 2017

Pigmented and printed handmade paper with attached silver core, 26 3/8 × 19 in.  
Gift of the Artist, Eskenazi Museum of Art, Indiana University, 2021.96

**L**eonardo Drew is best known for his installations, both sweeping in scale and nuanced in detail, which transform materials such as cotton, metal, and wood into abstract compositions. Through an intensive, collaborative process with master printers and papermakers at Pace Prints studio in Brooklyn, Drew has translated his sculptural practice into richly detailed prints, including the tree-like composition of this work.



## Iban peoples, Borneo

**Woman's Skirt Cloth, *Kain Kebat***, possibly early 20th century

Handspun and commercial cotton, 18 ½ x 21 in.

Gift of Ann Shilling Harrison in memory of Wade C. "Rusty" Harrison II, Eskenazi Museum of Art, Indiana University, 2021.26

**T**his cloth is a *kain kebat*, a woven textile known for featuring named motifs created through a warp ikat technique that involves a resist-dye approach. Associated with Iban people residing in Borneo, women have worn *kain kebat* to particular settings and ceremonies.



**Opposite:** 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



Guests enjoy costumes worn by actor Glenn Close in *The Art of the Character*.

# 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, 2021.

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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](mailto: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 activate our newly renovated space, and increase our programming capacity by 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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# Arbutus Society

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!

Anonymous  
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Peggy J. Bachman  
Peter and Nancy Boerner  
Ruth and Douglass Boshkoff Family  
Rainer and Gertrude Budde  
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Barbee Benbow  
Wendy Bernstein  
Cynthia Brabson  
Charlene Brown  
Trevor Brown  
Doris Burton  
Patty Callison  
Jerry Chertkoff  
Jeanette Clausen  
Shannon E. Conway  
Moureen Coulter  
Jim Davis  
Carol Dilks  
Kathie Durkel  
Tammy Jo Eckhart  
Sharon Finley  
Mary Ann Gingles  
Linda Heath  
Kate Henrich  
Jane Hewitt  
Stephanie von Hirschberg  
Monica Kindraka Jensen  
Tina Jernigan  
Dave Jones  
Coleman Kavigan  
Linda Klug  
Carol Koetke  
Ann McEndarfer  
Carol McGregor

Patricia Meier  
Betsy Merceron  
Nancy Davis Metz  
Karen Mikesell  
Sandra Moberly  
Jill Morris  
Kerma Murray  
Luzetta Newkirk  
Susan Nowlin  
Angela O'Malley  
Eydie Peacher  
Barbara von Przewoski  
Nancy Quigle  
Carol Rhodes  
Eileen Rice  
Ilona Richey  
Judith Rose  
Grace Schneider  
Kim Simpson  
Kitch Somers  
Paula Sunderman  
Ellen Surburg  
Paul Surburg  
Susan Stryker  
Paula Swander  
Teresa Swift  
Rhoda Terlizzi  
Rachel Varon  
Helena Walsh  
Dediamia Storrs Whitney  
Donna Wolf  
Rich Wolf



**Opposite:** Museum hosts Clara Blackwell (left), Noah Toritto (right), and Museum Host and Volunteer Coordinator Keaton Clulow (center) take the lead in presenting museum programs, such as artist talks.



## Contact Us

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## ANNUAL REVIEW



**Cover:** Costumes from the *Glenn Close Costume Collection* were featured last year in one of the museum's most popular exhibitions.  
**Back cover:** Windfall Dancers perform a dance inspired by works in the museum's collection.