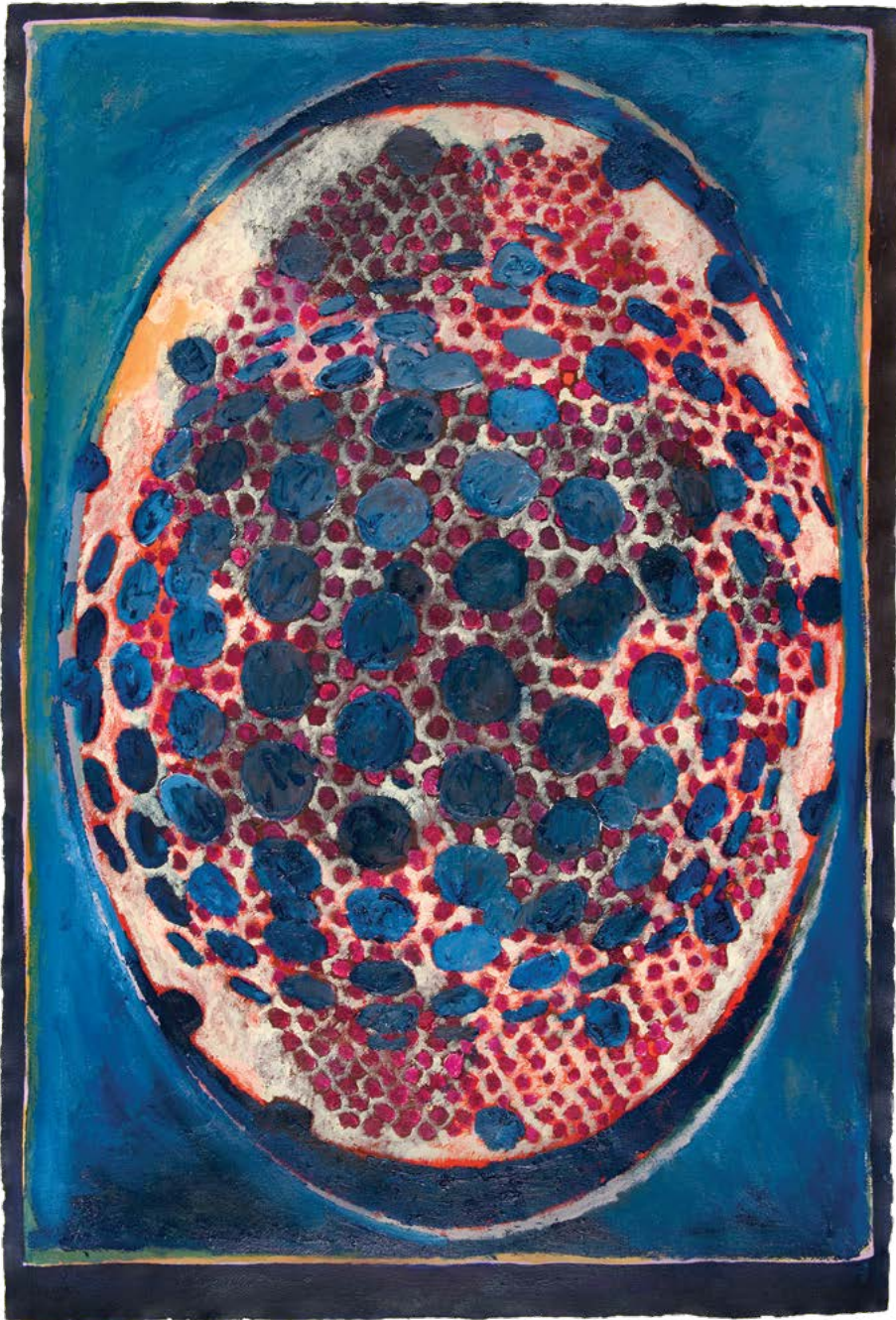


# SCHEMA



ISSUE 15 | FALL 2024

MAGAZINE OF THE  
**ESKENAZI MUSEUM OF ART**  
AT INDIANA UNIVERSITY





# Dear friends,

This will be my last letter to you as Wilma E. Kelley Director of the Eskenazi Museum of Art at Indiana University (IU). On September 1, I will begin my tenure as the new director and CEO of the Telfair Museums of Art in Savannah, Georgia. This will be a bit of a homecoming since I spent twenty years in Georgia earlier in my career.

My departure from the Eskenazi Museum of Art is bittersweet. On the one hand, I have loved my time at IU and feel an enormous sense of accomplishment and pride over the many achievements of the museum's staff, National Advisory Board, friends of the museum, university colleagues, and IU students during my tenure here. I will certainly miss my many Bloomington friends and IU colleagues. On the other hand, I am excited to lead the staff and supporters of the Telfair Museums as they seek to take that institution to new heights of artistic and educational excellence.

There are many things on the list of outstanding achievements at the Eskenazi Museum: the successful transformation of the museum through its recent renovation; the expansion of the museum's outreach and engagement through its thoughtful programs and groundbreaking exhibitions; and the expansion of the museum's education program with the addition of colleagues who focus on Kindergarten through twelfth grade outreach and the first art therapy position in an American university art museum.

As I leave, however, I would rather focus on the work that will need your continued support. This includes financial support for the museum's outstanding exhibitions, publications, and programs; building the permanent collection through the acquisition of important works by women and artists of color, which enable us to tell a much richer story of the history of art; and the cultivation of ongoing partnerships with schools and departments throughout the university that bring students into contact with original works of art. These are some of the things that need ongoing effort and that ultimately will help the museum achieve its goal of being a preeminent American university teaching museum.

Please know that I leave with an overwhelming sense of gratitude and satisfaction for the opportunity to serve as director of this great museum. I stood on the shoulders of those leaders who preceded me in this position—Henry R. Hope, Thomas E. Solley, and Heidi M. Gealt—and I trust that my successor will find firm footing in the amazing museum that I have had the privilege to lead for the past nine years.

With my sincere thanks,

A handwritten signature in black ink, reading "David". The letters are cursive and fluid, with a large "D" and a small "id" following.

David A. Brenneman  
Wilma E. Kelley Director







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Students enjoy time between classes  
in the museum's galleries.

# The Next Generation of Museum Professionals

Art museums are considered guardians of history and culture, preserving artifacts and narratives that weave the tapestry of human experience. However, for many years, they have reflected a narrower slice of society, often excluding diverse voices and perspectives. The traditional homogeneity in staffing at museums also has mirrored historical biases and societal inequalities, potentially limiting the stories and experiences shared within museum walls.

Recognizing this gap, the Eskenazi Museum of Art recently launched its inaugural Summer Diversity Internship program, which intends to broaden the field's inclusivity by offering a crucial avenue for change. The paid, 35-hour per week internship program aims to attract and cultivate a diverse pool of emerging professionals who bring varied perspectives, backgrounds, and experiences to museum work.



**SIMEON BRIGHT**

BA History, with a minor in Non-profit Management. Simeon researched development functions at other Big 10 art museums as well as the origins of glass composition in ancient art.



**MARIE JONES**

BA Journalism, with a concentration in news writing and editing and a minor in Art History. Marie researched objects for two African art exhibitions and catalogued items in the Curatorial Library.



**HANH BUI**

BA Arts Management, with minors in Creative Writing and Studio Art. Hanh researched Byzantine Coptic textiles and development functions at other Big 10 art museums. Hahn also assisted in visual identity development for an African art exhibition.

In June we welcomed five undergraduate IU students who expressed curiosity about art and museum work. Essentially an experiential learning course, the eight-week program exposed the students to the full range of museum careers, including curation, conservation, education, marketing, development, and graphic design. Interns were mentored by seasoned professionals who guided them through the intricacies of preserving and presenting cultural heritage. The program was designed to offer flexibility to accommodate individual strengths and provide the opportunity for choice and tailored experiences. The museum staff's mentorship not only enhanced the students' transferrable technical skills—such as public speaking, project management, research and writing, communications, and networking—but also fostered leadership and advocacy abilities crucial for future roles in the museum sector.

Numerous success stories underscore the effectiveness of diversity internship programs like ours. Institutions like the Smithsonian, the Metropolitan Museum of Art, and the British Museum have implemented robust internship initiatives that have not only diversified their staff but also revitalized their programming and audience engagement strategies.

The impact of the Eskenazi Museum's Summer Diversity Internship program extends beyond individual career development. By diversifying our staff, we can better interpret and present exhibitions that resonate with diverse audiences. This inclusivity helps attract a broader range of visitors, fostering a sense of belonging and engagement within the community.

And diverse perspectives  
in museum leadership  
and decision-making  
contribute to  
more



## SAM BERENSZTEIN

BA Anthropology and Film, TV, and Digital Production. Sam identified new marketing sites, designed flyers and social media posts, and developed an editorial calendar for marketing content. He also researched objects in the ancient and African art collections.

equitable and representative policies. Our program also will serve as a pipeline for talent, nurturing future leaders who will shape the future of museums as vibrant, inclusive spaces.

The museum's internship program is not just about creating opportunities for individuals; it helps us redefine the narrative of cultural heritage, empowering a new generation of museum professionals to challenge stereotypes, celebrate diversity, and ensure that our shared history is truly representative of all who have contributed to it. As our program continues to grow and evolve, it promises to enrich our museum and community for generations to come.

Designed and led by the museum's Education team, including Andrew W. Mellon and Anthony J. Moravec University Experiences Manager Ben Gardner; Project Coordinator Jason Smith; and Patricia and Joel Meier Chair of Education Jean Graves, the Summer Diversity Internship program benefited from museum-wide participation. Staff from Curatorial Services, Collection Management, Installation, Conservation, Administration & Finance, Security & Guest Services, Development, and Creative Services were crucial to ensuring a successful program. Public Experiences Manager Keaton Clulow and Marketing and Communications Coordinator Genevieve Risner advised on the program's innovative structure.

The Summer Diversity Internship program will continue in 2025, with applications open in January. No prior museum experience is required. Participation is open to any and all IU students from an IU campus regardless of race, ethnicity, age, gender, religion, sexual orientation, gender identity, gender expression, disability, economic status, and other diverse backgrounds.

Funding for the Eskenazi Museum Summer Diversity Internship program has been generously provided by Indiana University, Gary Metzner and Scott Johnson, Gregg and Judy Summerville, Susan Thrasher, and the Richard E. and Diane D. Woosnam Student Internship Endowment.



## DIANA BONILLA

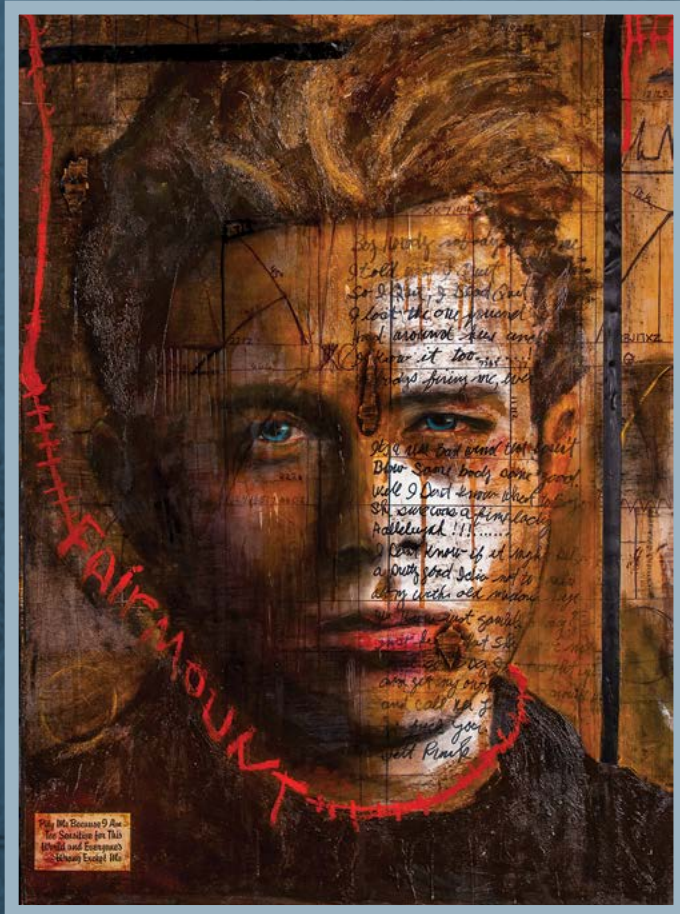
BFA Painting. Diana created egg tempera paint kits and assisted in developing a graphic identity for activities in the artmaking studio.

## 2024 COHORTS



# CROSSROADS

## THE PAINTINGS OF JOHN MELLENCAMP



SEPTEMBER 5 - DECEMBER 15



**THIS EXHIBITION** is the first at Indiana University to focus on the work of Indiana-born artist John Mellencamp. By his own account, Mellencamp has been painting for most of his life.

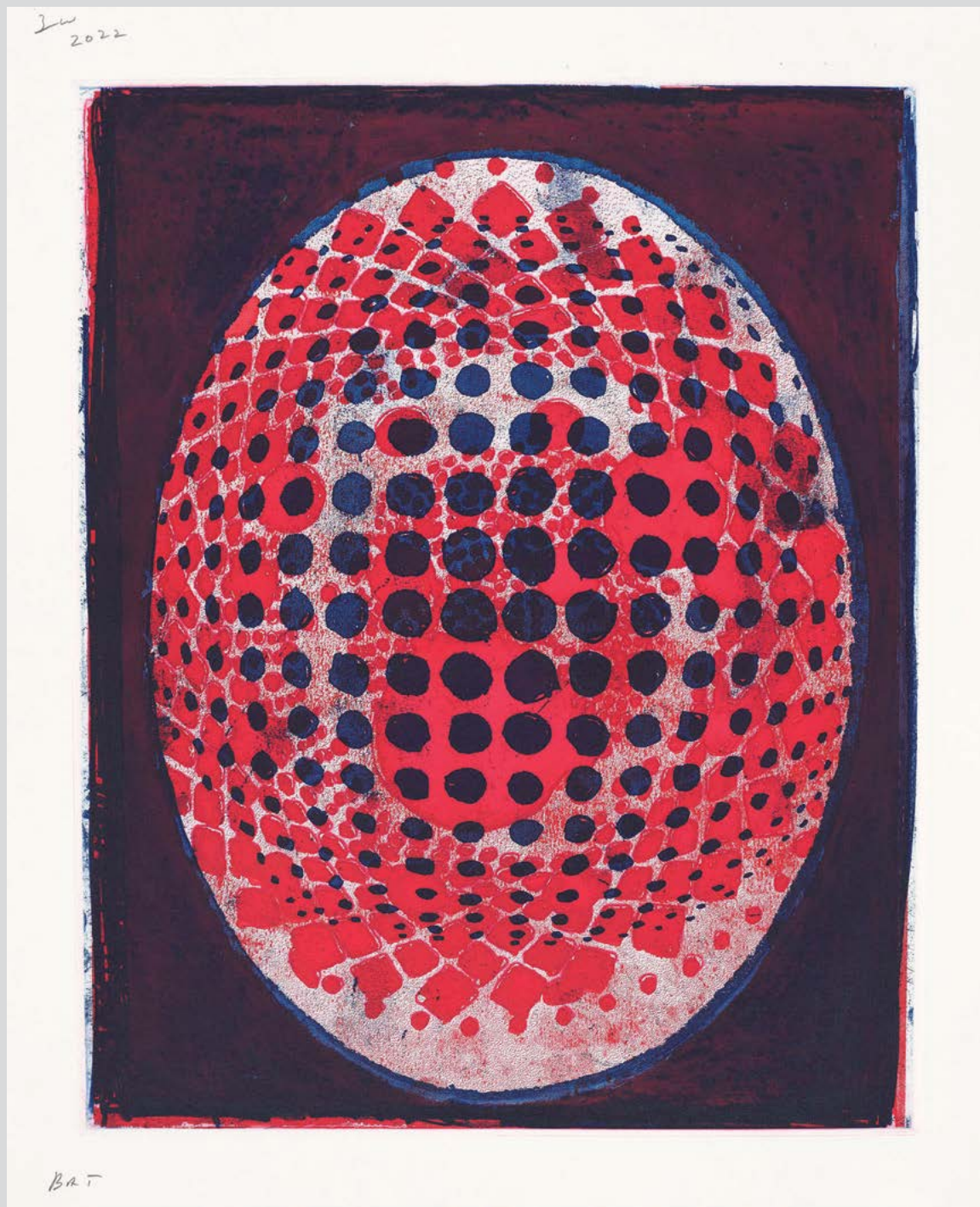
When he arrived in New York City in the early 1970s as a young man seeking to advance his career, he wanted to pursue both music and painting, but found that the former would immediately support him financially, while the latter would not.

## PAINTING THEN BECAME A KIND OF ARTISTIC REFUGE AS HIS MUSIC CAREER EXPANDED.

*Crossroads* presents forty-nine paintings that Mellencamp produced over a thirty-year period. Mellencamp's art expresses a conflicted and often dark view of America, especially the plight of Americans living in the Midwest who have felt abandoned and overlooked. The pictorial language of European Expressionism and American Regionalism

appeals to the artist, providing a means of articulating this social criticism in visual terms. Early influences included the German Expressionist Max Beckmann and the Austrian Secessionist Egon Schiele. American artists Walt Kuhn and Jack Levine also have inspired Mellencamp, who later discovered the work of Robert Rauschenberg and Jean-Michel Basquiat.

Left: John Mellencamp (American, b. 1970). *Fairmount*, 2017. Mixed media on plywood. Courtesy of Jason Millican



**Terry Winters (American, b. 1949). *red&blue*, edition 20/20, 2022**

Etching, 23 1/4 x 19 1/4 in. Collection of the Jordan Schnitzer Family Foundation.  
 Photo by Aaron Wessling Photography, Courtesy of Jordan Schnitzer Family  
 Foundation. © Terry Winters, Courtesy Matthew Marks Gallery

FROM THE COLLECTIONS OF JORDAN D. SCHNITZER  
AND HIS FAMILY FOUNDATION

# amplitude

TERRY WINTERS PRINTS SINCE 2000

AUGUST 9–DECEMBER 15, 2024

Terry Winters, a distinguished American artist known for his abstract paintings and works on paper, has been making prints for more than forty years. This exhibition examines his printed work since 2000, a distinctive period marked by explorations of digital technologies and the addition of artist's books and monoprints to Winters' body of editioned lithographs, etchings, screenprints, and woodcuts. Winters also has continued to collaborate with master printers and publishing workshops in the United States and abroad. His printed work, which is recognized for its sensuous materiality and probing content, synthesizes the subjective realms of

nature and the objective worlds of science into a unified vision.

Since the mid-1990s, Winters has extracted his pictorial motifs from the realms of physics and mathematical theory. The imagery of wave patterns, tessellations, topological knots, and point arrays, however, is not visualized literally but imaginatively transformed. In his art, Winters explores the tensions between our rational understanding of the world and its ineffable nature. He imbues his work with philosophical, scientific, and spiritual meanings that extend beyond pure abstract form.





# MATTER

Adam Magyar

SEPTEMBER 15–  
NOVEMBER 27, 2024

Time is among the most fundamental conditions of human existence, yet also perhaps the most elusive. In still forms of art like painting and photography, the passage of time is often represented symbolically, as an hourglass, withering flowers, rotting fruit, or a human skull. In film, time can be represented more directly by movement and sound. Hungarian-born video artist and photographer Adam Magyar has studied the relationship between time and moving images extensively. In his work, he has developed custom cameras to capture subway cars speeding into stations at 1,300 frames per second, 54 times the standard cinematic frame rate of 24 frames per second. In another project, he photographed high-traffic public areas repeatedly from a fixed overhead position, overlaying the images to produce composite pictures of impossibly dense human crowds.

His newest work, *Matter*, expands on this practice, focusing on the spatial dimension of the moving image over time. Fixing a camera inconspicuously in public spaces throughout his worldwide travels, Magyar captured hours of human foot traffic, layering the video recordings upon each other and replacing the urban cacophony with a solemn, meditative soundtrack. The resulting images depict the ghostly traces of dense human presence in otherwise still environments, shifting the focus to the spaces that remain stable as life passes by. *Matter* can be read as a contemporary memento mori, a reminder of the destructive potential of our age of climate change and global conflict. Conversely, the video might be understood as a peaceful tribute to humankind's minor role in the grand scheme of the universe, our moment being but a blink in the eye of time.

# Future Exhibitions



## Blanche Hoschedé-Monet in the Light

February 14–June 15, 2025

Recognized for her sophisticated approach to color, composition, and technique, Blanche Hoschedé-Monet (1864–1947) was part of a successful network of artists in Giverny, Rouen, and Paris during the first half of the twentieth century, although she is most often recognized for her relation to Claude Monet, her stepfather and one of France's most famous painters.



## Portraiture and Archives in African Photography

February 22–August 31, 2025

This upcoming exhibition explores how artists of African descent have approached portraiture in historical and contemporary photography. *Portraiture and Archives in African Photography* draws upon strengths in the Eskenazi Museum's collection of Malick Sidibé's and Tijani Sitou's photography from the mid- to late-twentieth century to consider the significance of their work in new directions to portraiture among contemporary photographers. With a focus on West Africa, the exhibition also explores how contemporary artists, including Ibrahima Thiam and Zohra Opoku, use and engage with photographic archives. This exhibition is co-curated by Eskenazi Museum curator Allison Martino, IU faculty Beth Buggenhagen, and artist Ibrahima Thiam. This collaborative approach to curating an exhibition with a contemporary artist, art historian, and anthropologist seeks to offer multiple, alternative perspectives on photography.



## Remembrance and Renewal: American Artists and the Holocaust, 1940–70

September 4–December 14, 2025

*Remembrance and Renewal* will be the first exhibition to examine the impact of the Holocaust on the development of mid-century American art. It will bring together approximately sixty works of art from collections nationwide, featuring a wide range of aesthetic approaches by artists both canonical and little known. An accompanying catalogue will be published by Yale University Press.

**Top:** Blanche Hoschedé Monet (French, 1865–1947). *Bord de la Seine*, 1897–1910. Oil on canvas, 23 <sup>3</sup>/<sub>4</sub> x 29 in. Collection of Gary and Kathy Anderson **Middle:** Ibrahima Thiam (Senegalese, b. 1976). *Untitled*, 2019. Inkjet print on Hahnemühle fine art pearl paper 310g, 35 <sup>3</sup>/<sub>8</sub> x 23 <sup>7</sup>/<sub>8</sub> in. Museum purchase with funds from the Raymond and Laura Wielgus Endowed Curatorship for the Arts of Africa, Oceania, and Indigenous Art of the Americas, Eskenazi Museum of Art, Indiana University, 2024.224 **Bottom:** Anna Walinska (American, 1906–1997). *Survivors-Exodus*, 1958. Oil on canvas, 60 <sup>1</sup>/<sub>8</sub> x 84 <sup>1</sup>/<sub>8</sub> in. Gift of Rosina Rubin, Eskenazi Museum of Art, Indiana University, 2023.29





# HOPE FAMILY LEGACY

## Reflections from Jamie & Stephania McClennen

**In 1941** IU President Herman B Wells recruited Henry R. Hope as the inaugural head of IU's art department. Soon after, he was tasked with building a collection of works representing nearly every art-producing culture through history from around the world. What was initially a teaching collection, grew into a worldclass museum housed in an iconic I. M. Pei building on the Bloomington campus, with Hope as its first director.

The impact of Henry and Sarahanne "Sally" Hope's collecting acumen is evident on each floor of the museum, where works donated from their personal collection continue to reflect their generosity. They gave the museum some of its most significant works, including Pablo Picasso's *The Studio* (in 1969) and Francesco Solimena's *Allegory of the Four Parts of the World* (in 1974). The Hope family legacy continues as their son, Jamie McClennen, and his wife, Stephania McClennen, support new acquisitions that help the museum diversify the excellent holdings that the Hopes established. Jamie and Stephania have helped the museum add works by McArthur Binion (*Handmadeness 10*, see p. 16) and Hannelore Baron to the collection.

When asked about his childhood immersion in the arts, Jamie reflected on the influence of his stepfather and mentor, Henry, or "Pops" as his large, blended family of four called him. In early February 1952, when Jamie was fifteen, Henry received a four-month sabbatical and took the family to Europe. They drove their red Dodge station wagon from Bloomington, Indiana, to New York, where they loaded it onto an ocean liner. After landing in Le Havre, France, the family drove all the way to Naples, Italy.

Seeing their grand tour primarily as an educational experience for the children, Henry and Sally intentionally curated enriched arts and cultural experiences, stopping at many significant museums, churches, and historical sites along the way. Jamie and his sisters would plead with "Pops" to skip the lectures and site visits and instead climb church towers, but their father was not swayed. The trip included stops in Rome, Florence, and Venice, Italy; the Netherlands; Switzerland; England; and Belgium.





Hannelore Baron (American, born Germany, 1926–1987). **Untitled**, 1981. Box assemblage constructed of wood, glass, fabric, string, wire, ink, copper, and paper,  $8\frac{3}{8} \times 6\frac{5}{8} \times 1\frac{13}{16}$  in. Museum purchase with funds from James and Stephania McClennen, Paula W. Sunderman, Ph.D., and Brenda J. Wampler, Eskenazi Museum of Art, Indiana University, 2023.41

**Sally**, an accomplished painter herself, shared Henry's affinity for art and philanthropy, which had a huge influence on Jamie. Much like his mother and stepfather, Jamie and Stephania share a passion for art, and the Hope family history and legacy are important to them. Jamie has served on the board of the New Museum in New York for thirty-five years. And the McClennens are passionate about sharing the storied accomplishments of Henry and Sally Hope. They cherish their roles as legacy transmitters to the next generation of Hope family members and the Indiana University community.

To honor the museum's inaugural director, the Henry R. Hope Society was established to connect art enthusiasts with one another, offer special experiences and activities, and encourage philanthropic support for the museum. Jamie and Stephania are grateful for this group's support, which allows the museum to carry out our founder's mission of providing IU students opportunities to study original works of art. The McClennens hold out great "hope" for the continued growth of the Henry R. Hope Society, and decades after the launch of the museum, they continue to say, "Join us," and see the world right here in Bloomington.

## Join the

# HENRY R. HOPE SOCIETY

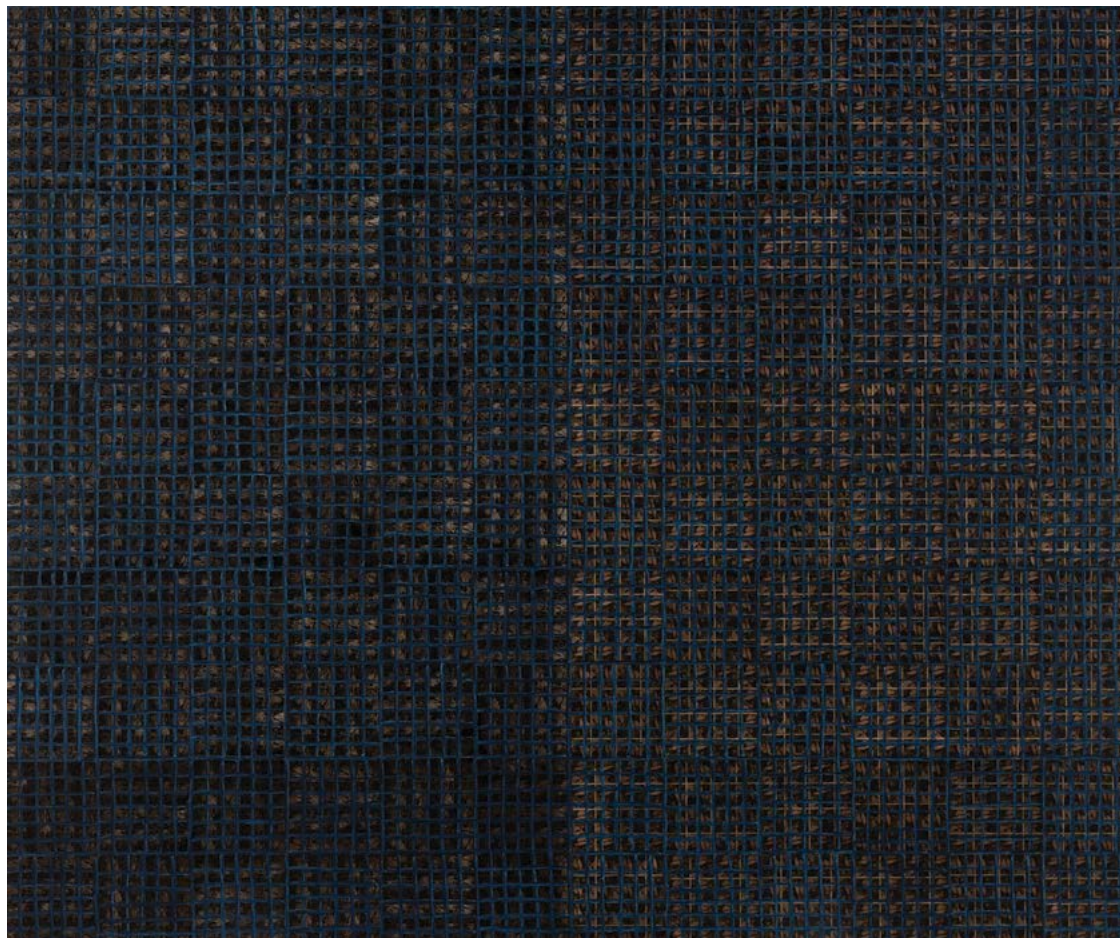
Interested in joining a group of thoughtful individuals who appreciate the power of art education? With an annual gift of \$1,000 to the Eskenazi Museum of Art, you play a direct role in improving our educational programming for communities of all ages and backgrounds. Connecting people to art is at the heart of what we do. Your support allows us to offer more opportunities for people to engage with our wonderful collection of more than 45,000 objects from around the world.

**Contact Assistant Director of  
Development Elliott Deatrick**  
812-856-3112 | [edeatri@iu.edu](mailto:edeatri@iu.edu)

**Join us and your  
generosity will be met  
with unique benefits:**

- Invitations to special lectures and other museum-related events
- Invitations to exclusive behind-the-scenes museum events
- Unique educational opportunities with our curatorial staff
- Special recognition in our annual printed honor roll

# Recent Acquisitions



## McArthur Binion

American, b. 1946

### **Handmadeness:ten**, 2023

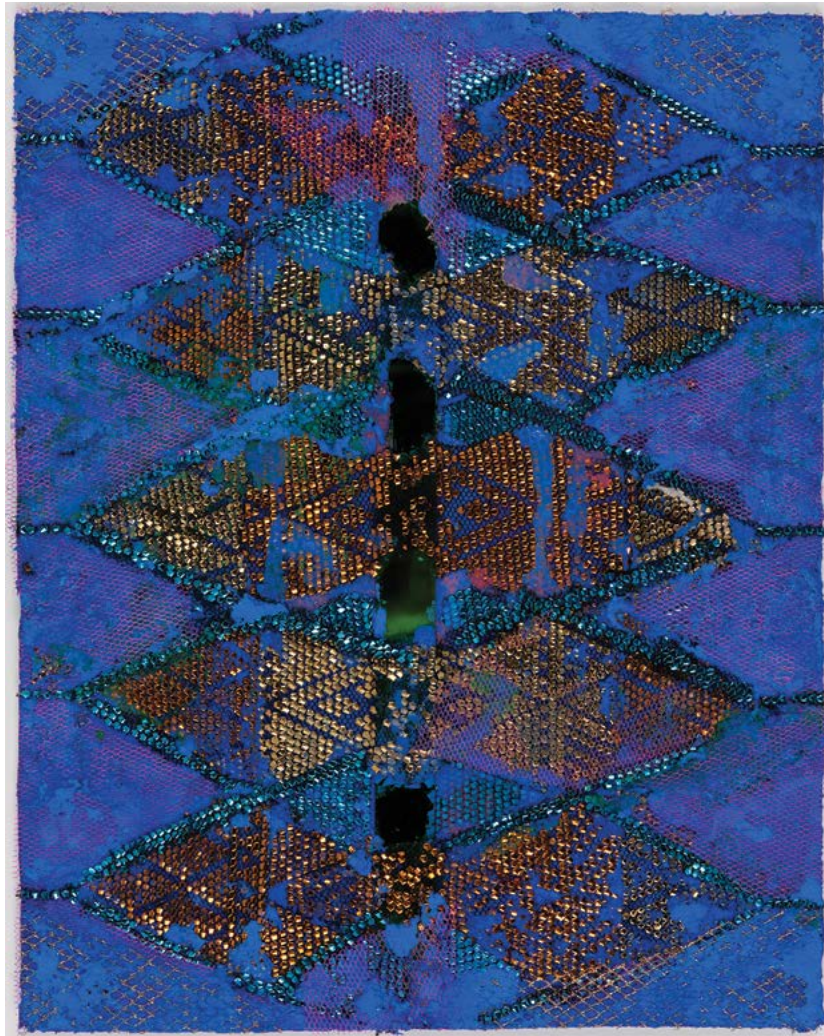
Ink, oil paint stick, and paper on board, 40 x 48 x 2 in.

Museum purchase with funds from James and Stephania McClennen, Charles E. and Rosemary McKee Lanham Estate, and The Doris Steinmetz Kellett Endowed Fund, Eskenazi Museum of Art, Indiana University, 2024.210

Abstract painter McArthur Binion has dedicated his career to an expansive reconfiguration of the language of Minimalism. His work is characterized by abstract, hand-rendered grids on firm surfaces such as wood and metal. Using oil stick, crayon, ink, and graphite, he draws intersecting lines over multicolored substrates that sometimes contain facsimiles of personal documents—his birth certificate, passport

photo, photos of his childhood home, and handwritten address book. In this painting, Binion serially reproduced an image of his father in their family garden alongside an important historical photograph of a lynching in Marion, Indiana, which is credited with raising widespread awareness of the brutality of racism in America.





## Armita Raafat

Iranian-American, b. 1976

### **Untitled, 2023**

Handmade paper, pigmented paper pulp, fabric, mesh, mirrors, and embroidered textiles (*khoos doozi*), 18 <sup>5</sup>/<sub>16</sub> x 15 <sup>7</sup>/<sub>16</sub> in.

Museum purchase with funds from the Jane Fortune Fund for Virtual Advancement of Women Artists, Eskenazi Museum of Art, Indiana University, 2024.212

Iranian-born sculptor Armita Raafat combines found and handmade materials to make abstract objects that hybridize contemporary and traditional architectural and decorative practices. In many works, she adopts the Islamic *muqarnas* motif, a form of ornamental vaulting that was developed in Iraq during the eleventh century and is widespread in the Islamic world. Raafat transforms this sacred structure into a formal device that grounds her work while adding fragments of painted mirrors and colored glass to enhance its tactility and vibrancy.

Rafaat has recently expanded her practice to include handmade pigmented paper. These works incorporate her typical sculptural materials of mesh and mirrors while adding segments of *khoos doozi*, a style of embroidery traditional to the Hormozgan Province in southern Iran that is used to embellish garments. Raafat works directly with women on Qeshm Island to create patterns that are deconstructed and collaged into architectural compositions that recall Art Deco motifs, surfaces from science fiction, and traditional Islamic ornament.





## Samuel Levi Jones

American, b. 1978

### **Poplar Trees.** 2015

Deconstructed law books and encyclopedia on canvas, 98 x 88 ½ x 2 in. each.  
C. W. & M. Long Art Purchase Fund, Elisabeth P. Myers Art Acquisition Endowment  
Fund, and David Phillips, Eskenazi Museum of Art, Indiana University, 2024.3



Samuel Levi Jones is an American artist known for his abstract assemblages—often created from deconstructed books—that engage with questions of authority, representation, and racial identity. Jones reassembles materials associated with these systems of power to prompt viewers to engage in critical dialogue about systems of knowledge. He created this diptych while researching the August 7, 1930, lynching of Black teenagers Tom Shipp and Abe Smith in Jones's hometown of Marion, Indiana.

The widely distributed photograph of the lynching, taken by Lawrence Beitler, inspired the poem *Bitter Fruit* by Jewish-American activist Abel Meeropol, words that were later turned into lyrics by Billie Holiday. Named after the tulip poplar trees of Indiana, the composition refers to the two Black figures surrounded by a mass of white onlookers. The diptych is made of the “skinned” covers of discarded law books, emphasizing the legal systems that enabled such an injustice to occur.





## Dakota Mace

Diné, b. 1991

### **Náhookqs Bikq' I**, 2022

Chemigram with glass beadwork and abalone shell, 13 <sup>15</sup>/<sub>16</sub> x 10 <sup>15</sup>/<sub>16</sub> in. (2024.201A); 13 <sup>15</sup>/<sub>16</sub> x 10 <sup>7</sup>/<sub>8</sub> in. (2024.201B)  
Museum purchase with funds from the Martha and David Moore Endowment for Prints, Drawings and Photographs, Eskenazi Museum of Art, Indiana University, 2024.201A-B





Indigenous artist Dakota Mace hybridizes unusual photographic techniques with traditional Diné beadwork, weaving, and embroidery. In this work, she draws connections between her own Diné (Navajo) culture, memory, and landscape. *Náhookqs Bikq' I* ("Polaris" in Navajo) features intricate glass beadwork and abalone shell over motifs painted with

photographic developer and fixer. Initially introduced to Native communities by European colonists, glass beads became an integral material for indigenous trade in North America. Mace's painstaking application of beads and shell references histories of indigenous labor and process-based artmaking.



## Zohra Opoku

German/Ghanaian, b. 1976

### **Kwame & Max**, 2017

Edition 1 of 3

Screen-print on denim, acrylic, and thread, 64 x 62 ¾ in.

Museum purchase with funds from the Raymond and Laura Wielgus Endowed Curatorship for the Arts of Africa, Oceania, and Indigenous Art of the Americas, Eskenazi Museum of Art, Indiana University, 2024.121

Contemporary artist Zohra Opoku works across media, with interests in photography and textiles. In her series *Unraveled Threads*, Opoku explores the politics of identity and memory using images and materials that have personal connections to her family. For *Kwame & Max*, titled after Opoku's brothers, she photographed her siblings wearing their late

father's prestigious handmade cloth with a kind of hand-stitched embroidery that is distinctive to Akan culture in Ghana. The brothers drape the large cloth around themselves and pose standing in front of lush greenery. Opoku then screen-printed the photograph onto denim in two pieces, and also added additional embroidery over the printed photographs.





Students in the course "Curating African Arts in America" view and discuss artworks in the Eskenazi Museum's collection of African art. The course was held during the Spring 2024 term in the museum's William and Diane Itter Objects Study.





## SCHEMA is made possible by philanthropy.

This issue of *Schema* was made possible in part through the generous support of Patrick and Jane Martin. 100% of the museum's annual funding for featured exhibitions, educational programs, special events, and publications is provided by individuals like you, and we are grateful for your support. Thank you! To give, visit [artmuseum.indiana.edu/giving](https://artmuseum.indiana.edu/giving), or mail in your donation using the envelope included in this publication's centerfold.

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## SCHEMA

**Front cover:** Terry Winters (American, b. 1949). *Curve*, 2022. Oil on paper, 40 1/2 x 27 1/16 in. Museum purchase with funds from the Martha and David Moore Endowment for Prints, Drawings and Photographs and the Eskenazi Museum of Art Acquisitions Fund, Eskenazi Museum of Art, Indiana University, 2024.221

**Back cover:** IU students study African textiles in the museum's collection.



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