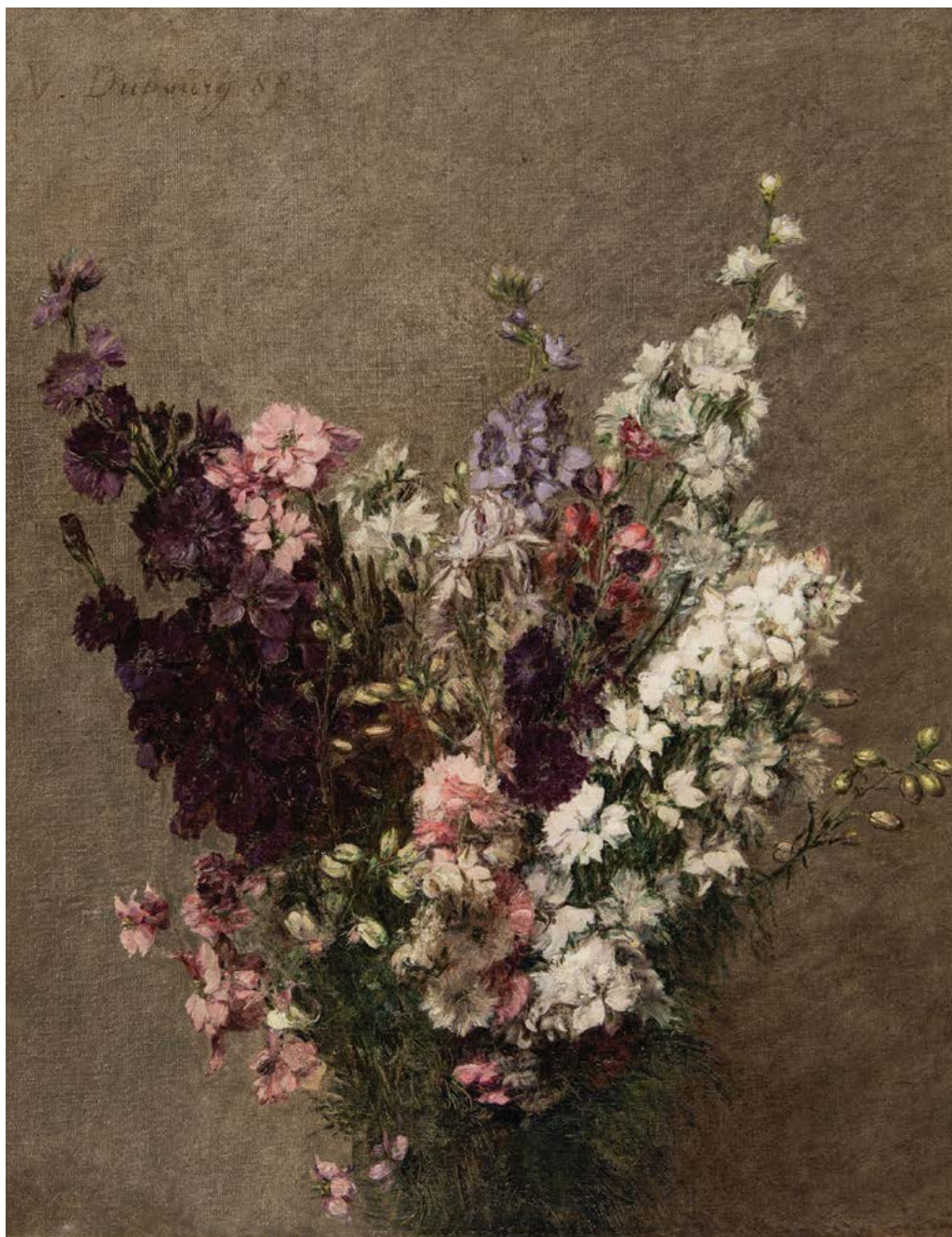


SCHEMA

+ ANNUAL REVIEW



MAGAZINE OF THE
ESKENAZI MUSEUM OF ART
AT INDIANA UNIVERSITY

Dear Friends,

Last year was a productive one for the IU Eskenazi Museum of Art. We published four books, mounted five special exhibitions, provided a range of opportunities for students to learn through direct engagement with our collection, and celebrated the thirty-year anniversary of our National Advisory Board.

Teaching and students are at the heart of everything we do, and last year evidenced the steady return of pre-COVID activity that continues to grow and thrive. With key hires, particularly in our education department, we are effectively poised to expand learning opportunities for IU and pre-K–12 students.

Strategic acquisitions of works of art also highlighted the museum's activities last year, as we continued to focus on adding works by women and artists of color to the collection. Our commitment to re-examining art history through a more inclusive lens is stronger than ever.

As we enter 2024, planning is underway for the launch of an exciting

new program at the museum: our Diversity Internship program. This summer, we will welcome five IU undergraduates to work with museum mentors in a discovery of the various professional paths available in our field. As these students learn through doing, we seek to inspire and foster the next generation of museum leaders.

I am grateful to the museum's staff for another year of successful engagement with our IU community. We look forward to another year of amazing exhibitions and programming at the Eskenazi Museum of Art.

Regards,



David A. Brenneman
Wilma E. Kelley Director



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Organized in collaboration with IU’s First Nations Educational and Cultural Center, guests view native artworks from the museum’s collection in celebration of the IU Traditional Powwow.

Metrics *at a Glance*

PRE-K-12 ENGAGEMENT

16
COUNTIES SERVED

LOOK CLUB

640 TOTAL LOOK CLUB STUDENT PARTICIPANTS

Category	Count
Elementary Students	264
Middle/High Students	356
Pre-K Students	325
Teachers	20

LOOK NOOK

8 LOCATIONS
Across 6 counties

11 PARTNERS
IU & Community

YOUTH ART MONTH

560 YOUTH ART MONTH EVENT ATTENDEES

MARTHA & DAVID MOORE PRINTS, DRAWINGS, & PHOTOGRAPHS STUDY

Year	Works of Art Viewed	PDP Study Visitors
2020	1,161	~250
2021	~1,200	~500
2022	~1,250	~750
2023	1,237	~1,150

1,161 WORKS OF ART VIEWED

1,237 PDP STUDY VISITORS

Year	IU Classes Hosted
2020	~15
2021	~35
2022	~25
2023	45

45 IU CLASSES HOSTED

UNIVERSITY ENGAGEMENT

COURSE-CONNECTED EXPERIENCE PROGRAMS

- 4,079** IU Students
- 99** IU Bloomington Faculty
- 2** Participating IU schools
- 3** Undergraduate courses taught by museum instructors
- 1** Graduate course taught by museum instructor

TOUR PARTICIPANTS

3,689 TOTAL GUESTS

- UNIVERSITY STUDENTS
- PRE-K-12 STUDENTS
- GENERAL PUBLIC

58 TOUR VOLUNTEERS

35 Guides

13 Student guides

PUBLIC EXPERIENCE & WELLNESS

2,302 PUBLIC EXPERIENCE PARTICIPANTS	410 THERAPEUTIC ARTS PARTICIPANTS
48 IN-PERSON PROGRAMS	54 COMMUNITY PARTNERS
	35 WELLNESS GROUP PROGRAMS

STAFF & STUDENT WORKERS

- FULL-TIME EMPLOYEES
- PART-TIME EMPLOYEES
- MUSEUM HOSTS
- INTERNS
- GRADUATE ASSISTANTS

COMMUNICATIONS & OUTREACH TECHNOLOGY

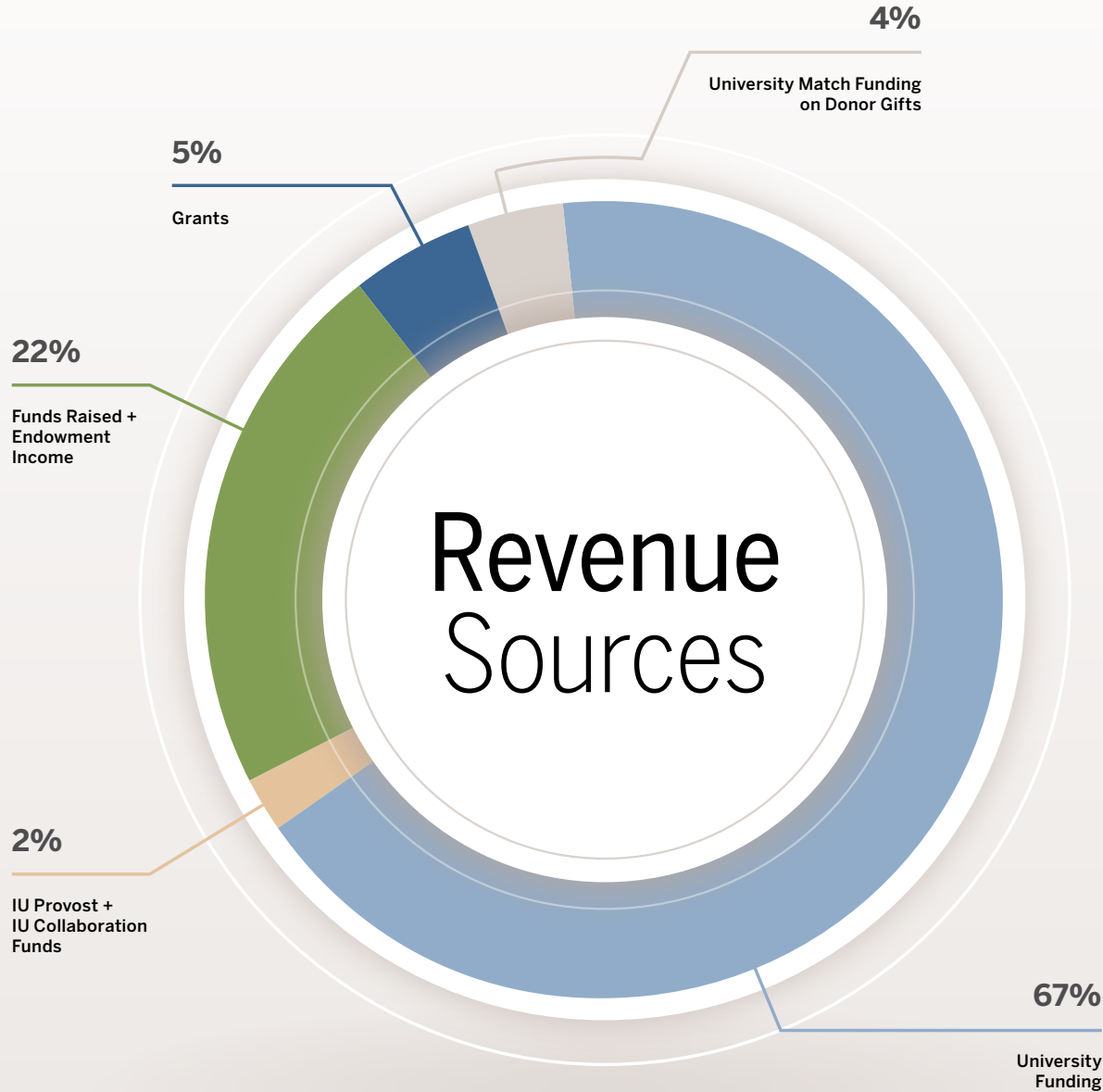
	+13%	+ 612 New Subscribers 4,542 Total Subscribers
	+3%	+ 219 New Subs. 6,608 Total
	+2%	+ 63 New Subscribers 2,839 Total Subscribers
	-2%	- 85 Lost 4,029 Total
	+10%	+ 97 New Subscribers 987 Total Subscribers

19,005 TOTAL SOCIAL SUBSCRIBERS

MUSEUM WEBSITE
146,899 Total page views from 136 countries

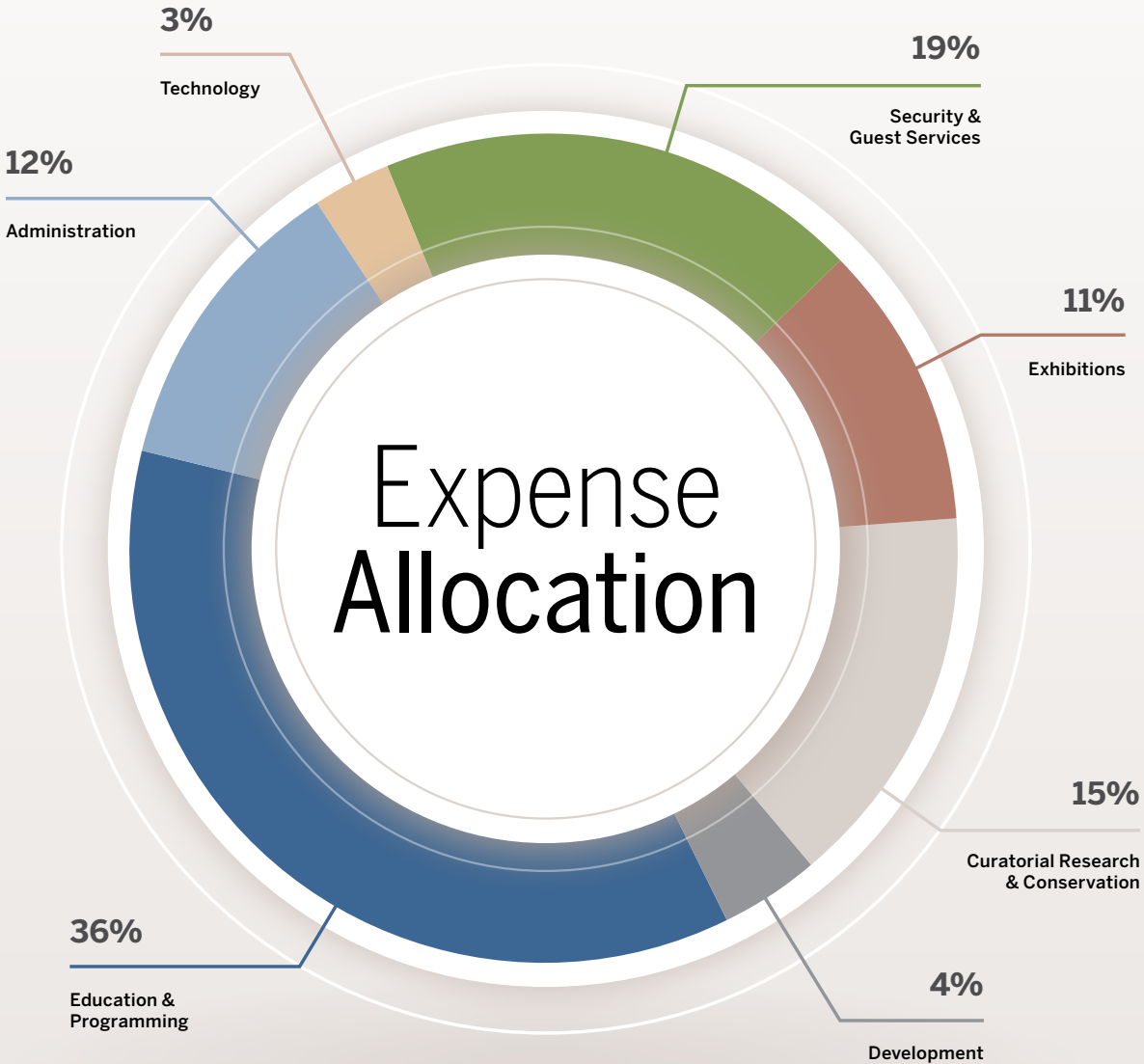
COLLECTIONS ONLINE
12,425 Total page views

QUEST APP
12 Total pathways (8 new) featuring 40 works of art



Operating Budget: **\$4.5M**

Fiscal year 2023: July 1, 2022–June 30, 2023





| Ellen Starr Lyon (American, b. 1974). **Caught By That Piercing Gaze**, 2023. Oil on canvas, 30 x 40 in.

STAFF SPOTLIGHT

Ellen Starr Lyon

Ellen Starr Lyon is the Paintings Conservation Technician at the Eskenazi Museum of Art, where she restores frames in the museum's collection and assists in caring for more than 45,000 works of art. Ellen began her work at the museum in 2008. Like many museum employees, she is also an artist. A figurative painter, she focuses on modern portraiture that explores feminism, motherhood, and coming of age. Ellen's painting style incorporates a colorful palette and multiple thin, luminous layers that hint at realism. She uses her own photography to catch unguarded moments, then translates those images into oil paintings that show glimpses of emotion on the faces of her subjects.

Artist Statement

For several years I have focused on portraiture. We are hardwired to read and interpret the human face. We are driven to look at faces and easily ascribe emotion to expressions, including those of complete strangers. Because of this, painting faces can show the subtlety of emotion with nuance that other subjects cannot. I focus on my friends and family—people whose faces I know how to read. I have been especially fascinated by painting my teenage children. It is a way for me to process the experience of motherhood and document these emotionally charged but fleeting years. With that comes the need to explore and portray my experience of being woman/wife/mother.

My roles are ever-changing, and I use self-portraiture to reflect that. I also often paint the women around me; it allows me to explore my own beliefs and experiences reflected through their faces. I can make work about issues that are important to me using the mirror of other women. An issue that continually comes to the surface for me is vulnerability. It is important to me as an artist and in my relationships to be vulnerable. I want to show that in others and want to champion the idea that vulnerability is strength. My goal is to weave these topics into compelling, timely paintings, depicting their relevance in quiet, domestic imagery.



| Ellen Starr Lyon (American, b. 1974). **Hiroko's Kimono with Five Candles at Dusk**, 2023. Oil on canvas, 36 x 36 in.



Ellen Starr Lyon (American, b. 1974). **Winter Foliage**, 2023. Oil on panel, 24 x 36 in. |

Lyon has shown at Manifest Gallery in Cincinnati, OH; Blue Mountain Gallery in New York, NY; Warnes Contemporary in Brooklyn, NY; Abend Gallery in Denver, CO; WMOCA in Wausau, WI; Sol Art Gallery, Dublin, Ireland; Woman Made Gallery in Chicago, IL; 33 Contemporary in Chicago, IL, and Miami, FL; and WG Gallery in Dordrecht, The Netherlands. Her work is in the permanent collections of IU, UC Irvine, and the Evansville Museum. Lyon is a current member of PoetsArtists, American Women Artists, Portrait

Society of America, NOAPS, Hoosier Salon, and Indiana Artists (IN/A). She has been published in *American Art Collector* and *Fine Art Connoisseur Magazine* and featured on *Journey Indiana*. She has a BFA in painting and a BA in art history from Indiana University. IU has acquired several of her paintings.

ellenstarrlyon.com

 [ellenstarrlyon](https://www.instagram.com/ellenstarrlyon)

Staff Comings & Goings



Director of Administration Carol Dell Retires

After thirty-five years of dedicated service to the Eskenazi Museum of Art, Carol Dell retired from her position as Director of Administration. Dell also had served in several administrative roles at the museum, including Manager of Business Affairs and Assistant Director for Operations. As Director of Administration, Dell managed the construction of the museum's annual operating budget, while overseeing the restricted and unrestricted endowment funds at the Indiana University Foundation. She served as the museum's Human Resources representative and as a liaison with several other university departments. In addition, Dell was responsible for supervising the divisions of security and guest services, and the operations of the gift shop/café. She also served as a member of the senior leadership team, contributing to long-range strategic planning. A curious, lifelong learner, Dell is passionate about interpersonal relationships, a quality that served her well during her time at the museum. We wish Carol well in her retirement!

Long-time Curator Nanette Esseck Brewer Retires

Nan Brewer, the Eskenazi Museum's Lucienne M. Glaubinger Curator of Works on Paper, retired on February 29, 2024. Nan worked in the museum's curatorial department for more than 37 years. During that time, she organized or managed more than 90 exhibitions and at least 120 in-gallery installations. Many of her shows had accompanying catalogues and/or traveled nationally, notably a major retrospective of photographer Art Sinsabaugh, which traveled to seven venues—opening at the Art Institute of Chicago—and featured a PBS-aired documentary. Nan's research interests were wide-ranging, and while at the museum she published on Art Sinsabaugh, the Morton C. Bradley American art collection, photography



of religious architecture, chiaroscuro woodcuts, FSA photography, Vincent Price's drawing collection, Rudy Pozzatti, Robert Barnes, and Jeffrey A. Wolin. She had a particular interest in IU's artistic legacy and published and presented on the history of the museum; the Eskenazi School of Art, Architecture + Design; IU's early Fine Arts teaching collection; Echo Press; and the John D. Pusey murals at the Lilly House. A recognized authority on Thomas Hart Benton's Indiana Murals, Nan regularly presented and published information on the topic. As Curator of Works on Paper, she oversaw the preservation, research, growth, and use of a collection of more than 22,000 works, and

received grants from the NEA and NEH. She contributed significantly to academic engagement and the integration of the museum across academic disciplines, organizing more than 450 museum programs, providing course instruction for as many as 100 viewing room visits in a year, and teaching the History of Photography course in art history. She was also known for curating the popular Art and a Movie series in partnership with IU Cinema. Nan worked under three of the museum's four directors, and her institutional knowledge, as well as her enthusiasm, creativity, and knowledge of the collection, will be greatly missed.

Overnight Security Panel Operator Jim Drew Retires

Jim Drew retired on March 30 after a forty-five-year career at Indiana University, which began in November of 1978, working several different positions on campus before being hired as an Overnight Security Panel Operator at the Eskenazi Museum of Art in spring 1999. Jim worked many overnight shifts, including holidays, hours that few others wanted to serve. He did this reliably and dependably without complaint, and was an integral part of our security team. Jim's presence at the museum will be sorely missed.



Two New Additions to the Museum’s Senior Leadership Team

Darla Blazey joined the Eskenazi Museum as the new Director of Administration and Strategic Initiatives. She oversees the museum’s finance and guest services staff, facilitates merchandise sales, serves as the museum’s human resources representative, and coordinates strategic planning. An experienced cultural and community leader with a background in financial management and economic development, Darla came to the museum from Jasper, Indiana, where she served as Board President of Jasper Community Arts and as Executive Director of that organization from 2000 to 2006. She was a founding board member of the Dubois County Museum in Jasper, the largest county museum in the state of Indiana, and a founding board member of Heart of Jasper, a community development organization. In recent years, Darla also served as the Director of Community Development and Planning for the city of Jasper.

Darla received her BA in psychology from IU Bloomington, and is currently a Master of Public Affairs candidate at the O’Neill School of Public and Environmental Affairs. In addition, Darla was a 2023 Fellow of the Randall L. Tobias Center for Leadership Excellence at the IU Kelley School of Business.

Jean A. Graves was hired as the Patricia and Joel Meier Chair of Education. Graves oversees an education department that focuses on comprehensive, course-connected experiences, pre-K–12 engagement, art therapy programs, and public programming. She works with her team to develop a creative, mission-driven strategy for learning that prioritizes authentic experiences with works of art from the museum’s collection of more than 45,000 objects.

Graves received her MA in art history from Boston University and her PhD in art education from IU. Previously, she held positions at the Cleveland Museum of Art and Taft Museum of Art in Cincinnati, Ohio. Graves also taught museum-related courses at IU, IUPUI, and Kent State University, and served as a consultant on docent training for institutions that include Wiley House Museum at IU and the Huntington Library, Art Museum, and Botanical Gardens in San Marino, California.



Darla Blazey
Director of Administration and Strategic Initiatives



Jean A. Graves
Patricia and Joel Meier Chair of Education

Summer Diversity Internship: Launching 2024

The Eskenazi Museum of Art encourages active learning through direct engagement with art from our wide-ranging collection, which spans nearly every art-producing culture throughout history. With four specialized centers and technology-equipped learning spaces throughout the museum, we are dedicated to engaging students, faculty, artists, scholars, alumni, and the wider public through the cultivation of new ideas and scholarship.

This year, the museum will launch a Summer Diversity Internship program focused on experiential learning and professional development in a museum setting. The program will welcome students who are curious about art and museum work. No prior museum experience is required, and the paid internships include a housing stipend for eight weeks. Participation is open to all IU students from any IU campus regardless of race, ethnicity, age, gender, religion, sexual orientation, gender identity, gender expression, disability, economic status, and other diverse backgrounds.

The internship will focus on museums and how they work as organizations. Interns will be introduced to different career possibilities and interact with museum and art experts from diverse backgrounds. Topics will include audience research, museum administration, and hands-on engagement with objects in the museum’s collection. Participants will complete the program with knowledge of museum and nonprofit functions as well as skills applicable across a range of careers.

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.





TRAIL- BLAZERS

for the Eskenazi Museum's Permanent Collection

For more than two decades, Bill and Nancy Hunt have supported the Eskenazi Museum of Art through a legacy of leadership, service, and generous support. The Hunts are trailblazers for helping the museum enhance and diversify its permanent collection through strategic acquisitions of contemporary art, including those by women artists.

David A. Brenneman, the Wilma E. Kelley Director of the museum shared, "Without Bill and Nancy Hunts' tangible evidence of support, the Eskenazi Museum of Art would look quite different."

In 2018, Bill and Nancy established the Nancy and Bill Hunt Art Acquisition Fund, which supports the acquisition, maintenance, restoration, and exhibition of contemporary artworks at the museum, including commissions of new work for public spaces. Two of those

works are prominently visible in the museum's atrium. As visitors enter the museum, their eyes are drawn upward to fluttering sheets of "paper" suspended overhead in the Luzetta and Del Newkirk Café and Gift Shop on the second floor. By London-based artist Paul Cockshedge, *Gust of Wind* animates the ceiling of this lively space, shifting ever so slightly as air moves throughout. This piece was commissioned and installed as part of the museum's \$30 million renovation of its I. M. Pei building, which reopened in 2019.



BILL & NANCY HUNT



"Without Bill and Nancy Hunts' tangible evidence of support, the Eskenazi Museum of Art would look quite different."

David A. Brenneman
Wilma E. Kelley Director



As visitors make their way to the top of the stairs on the second floor, they are greeted by *Number 258* by Leonardo Drew, a dynamic, textured wall sculpture of wood and paint. Drew is a contemporary artist based in Brooklyn, New York, whose contemplative abstract prints (from the Collection of the Jordan D. Schnitzer Family Foundation) were featured in a 2021 exhibition at the museum. The Hunts also supported the installation of the IU landmark *Light Totem: Tower, Wall, Line, Sky* by Rob Shakespeare, a beacon outside of the museum that encourages visitors to enter the front door. In 2022, five new works on paper by women-identifying, contemporary artists joined the permanent collection thanks to support from Bill and Nancy. And the list goes on.

The Hunts are also enthusiastic members of the museum's National Advisory Board. Nancy joined the Advisory Board in 2002, and Bill, "realizing how much fun Nancy was having," joined in 2016. They are active members, inviting others to connect with and learn more about the museum's remarkable collection and its mission to encourage active learning through direct engagement with original works of art. Other Advisory Board members and friends support the museum thanks to Bill and Nancy's friendly invitations and persistent outreach. In 2022, the Hunts also encouraged others to give to the Henry Hope Society (a vital donor circle for the museum) by generously leading an incentive match for a donor giving campaign.

"Members of an IU legacy family, Bill and Nancy Hunt are extraordinary university advocates, ambassadors, and supporters."

Their giving and service is multifaceted, helping the Eskenazi Museum, Maurer School of Law, IU Kokomo, Athletics, and a multitude of other programs shine brighter lights of excellence and opportunity," said J. T. Forbes, Chief Executive Officer, IU Foundation.

The Hunts' connection with IU runs deep. Bill earned a bachelor's degree in government in 1966 and a JD from the Maurer School of Law in 1969. He has served on various volunteer leadership boards throughout IU, including the Eskenazi Museum of Art, the IU Foundation Board of Directors, the IUPUI Board of Advisors, Maurer School of Law Board of Visitors, and the Kelley School of Business Dean's Council. Nancy was a founding member of the Women's Philanthropy Council at IU Foundation and has been involved in philanthropic initiatives across the university. She also served on the board of Advancing Women Artists, a nonprofit dedicated to researching, restoring, and exhibiting artwork by women artists that was founded by the late Jane Fortune, whose estate gift established an endowment focused on women artists at the museum. Both Nancy and Bill have received numerous accolades and recognition for their unwavering and steadfast support of IU. In 2014, the Hunts were awarded the Herman B Wells Visionary Award, which honors individuals who have shown an understanding of the power of philanthropy through their lifetime commitment of time, skill, and donations.

We applaud Bill and Nancy for their vision of a relevant and contemporary art collection that invites visitors into the most public spaces of the museum and encourages them to exercise curiosity and wonder. They have trailblazed a path for us!

Grow your

ANNUALS to PERENNIALS

PLANNED GIFTS HAVE A LASTING IMPACT

By making a charitable bequest, you can provide a meaningful gift that doesn't impact you today, can be revoked if your plans change, and will continue your legacy of annual support for the museum . . . forever!

A \$25,000 estate gift to the museum's general endowment will generate a \$1,000 annual gift from the endowment's investment income. While a \$10,000 estate gift will generate an annual gift of \$450.

Planned gifts, large and small, can have a lasting impact on the museum.

For more information, please contact:



Elliott Deatrick
812-856-3112
edeatri@iu.edu

Recent Acquisitions



Claudy Jongstra

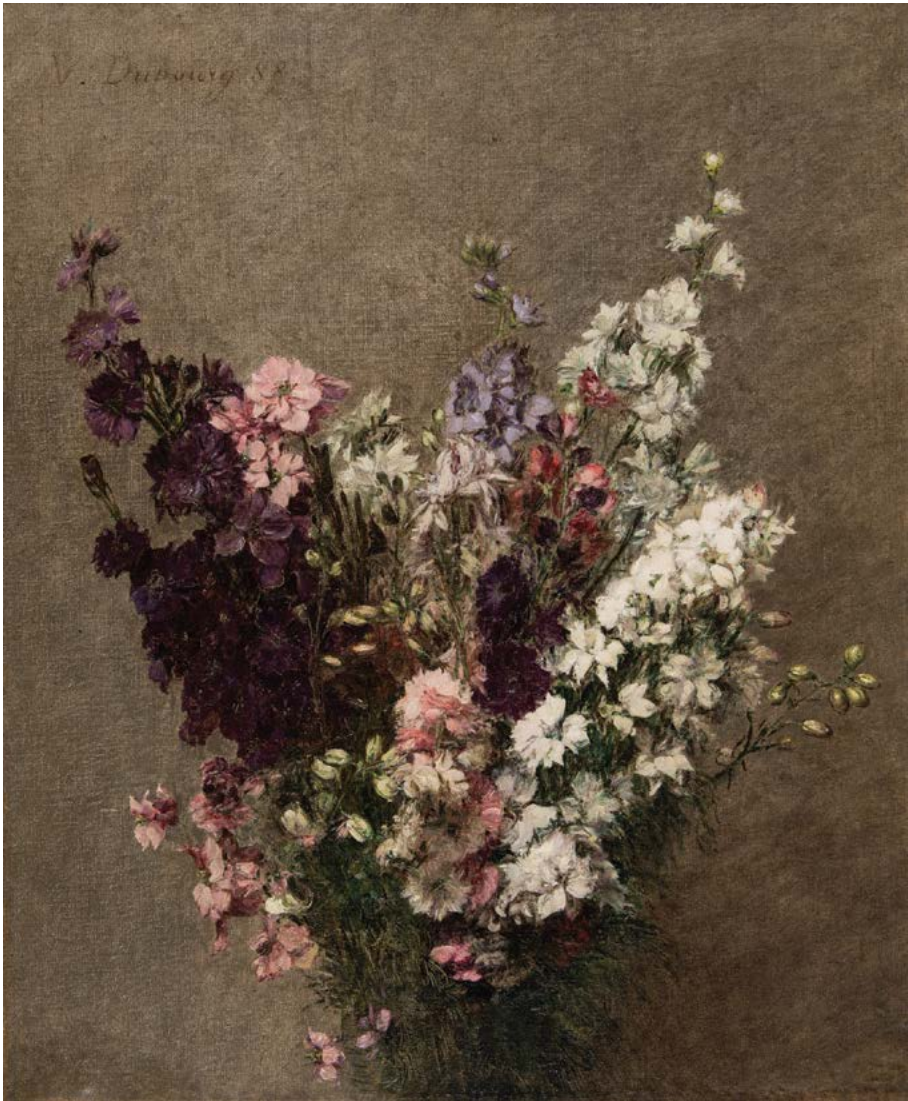
Dutch, b. 1963

Untitled, 2016

Dyed Drenthe Heath sheep wool, 81 x 217 1/2 in.

Gift of David Henry Jacobs, Eskenazi Museum of Art, Indiana University, 2023.58

For more than two decades, fiber artist Claudy Jongstra has maintained a sustainable farm in the northern Netherlands that supplies the materials for her studio practice. Her flock of Drenthe Heath sheep, the oldest species of domesticated sheep in Europe, provides the wool that her studio assistants process and dye with plants grown on the same farmland. Jongstra often collaborates with architects and designers to integrate her works into built environments, including museums, restaurants, and private homes. This tapestry originally hung in a renovated historic home in Amsterdam, and while it appears abstract, it can be read as a painterly landscape with blue skies above and golden, ruddy earth below. Or the blue might represent the water from which the capital city of the Netherlands emerged at the mouth of the river Amstel when it was dammed in the twelfth century.



Victoria Dubourg

French, 1840–1926

Floral Still Life, 1888

Oil on canvas, 19 7⁄8 × 16 5⁄8 in.

Gift of Rick and Alice Johnson, Eskenazi Museum of Art, Indiana University, 2023.48

A colleague of the French Impressionists, Victoria Dubourg gained a reputation for her still life paintings, often featuring flowers grown on her family’s estate in Buré, Normandy. Dubourg supplemented her private artistic training (in the studio of Fanny Cherón) with frequent sketching visits to the Louvre. It was there that she met her husband, fellow artist Henri Fantin-Latour (1836–1904). The couple often painted side-by-side, engaging with the same subject matter. Fantin-Latour painted a similar vase of flowers in 1888, although Dubourg’s composition—cropping out most of the vase, a choice possibly inspired by photography—is more daring.



Pat Steir

American, b. 1940

Blue Moon Waterfall, 1999

Color photogravure with hand-coloring and chine collé, 21 x 19 1⁄2 in.

A gift made by friends of Nan Brewer in honor of her retirement, Eskenazi Museum of Art, Indiana University, 2024.2

Pat Steir is one of the most highly acclaimed conceptual, abstract artists working today. In her ongoing Waterfall series, she playfully combines the gestural, “drip” aesthetic associated with Abstract Expressionism and Color Field painting with the Taoist philosophy and meditative qualities of traditional Chinese shan shui (mountain-water) landscape painting. While her paintings use pigments pulled by the “flow of chance” to create the sensation of movement, this print incorporates a sequence of twelve intaglio images of a waterfall—a symbol of eternal beginnings and endings in Chinese art—enlivened by a free-form spray of red-orange tone hand-applied through pochoir (stencil).



Charles Sheeler

American, 1883–1965

Sailing Ships, 1924

Wax crayon and graphite on paper, 9 11/16 x 12 1/4 in.

Gift of Eri Székely and Thomas T. Solley, Eskenazi Museum of Art, Indiana University, 2023.60

Charles Sheeler is an American modernist associated with the movement known as Precisionism. While many of his works focus on Machine Age subjects such as factories and skyscrapers, this drawing depicts a leisure activity of the wealthy—yacht racing. The idea originated in the early 1920s as an unrealized film with photographer Paul Strand. Although not a yachtsman himself, Sheeler likely spent time at the New York Yacht Club observing the activity, resulting in a small series of drawings, a 1922 painting pertaining to yachts and yachting in the Philadelphia Museum of Art, and a 1924 lithograph. This rare study captures the cool formalism of his Cubist aesthetic, as well as the beauty and freedom of sailing.



Ellen Carey

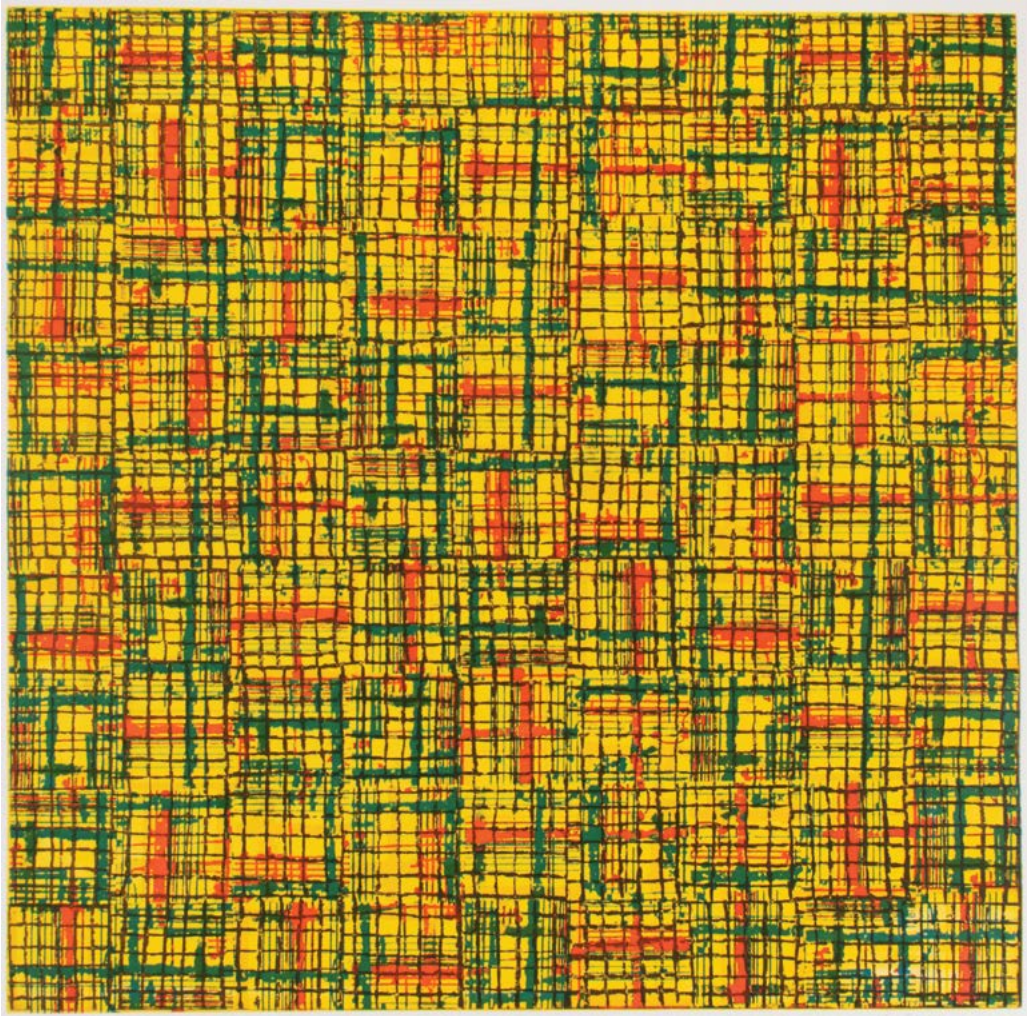
American, b. 1952

Moire Pull with Filigree, 2005

Color positive transfer print and negative, 85 1/4 x 22 in. (positive), 81 1/2 x 22 in. (negative)

2023.61, 2023.61A

Photographer Ellen Carey has devoted more than two decades to an abstract photographic practice in which the process of photography becomes its subject, a series she calls Photography Degree Zero. Her “pulls” are made from running different lengths of rolled 20 x 24-inch Polaroid film through a large-format camera to make abstract, colorful parabolas that eschew our expectations of photography as a representative medium. By exhibiting the monochromatic negative along with the colorful positive, she privileges the materiality of photographic production over its image-making function.



McArthur Binion

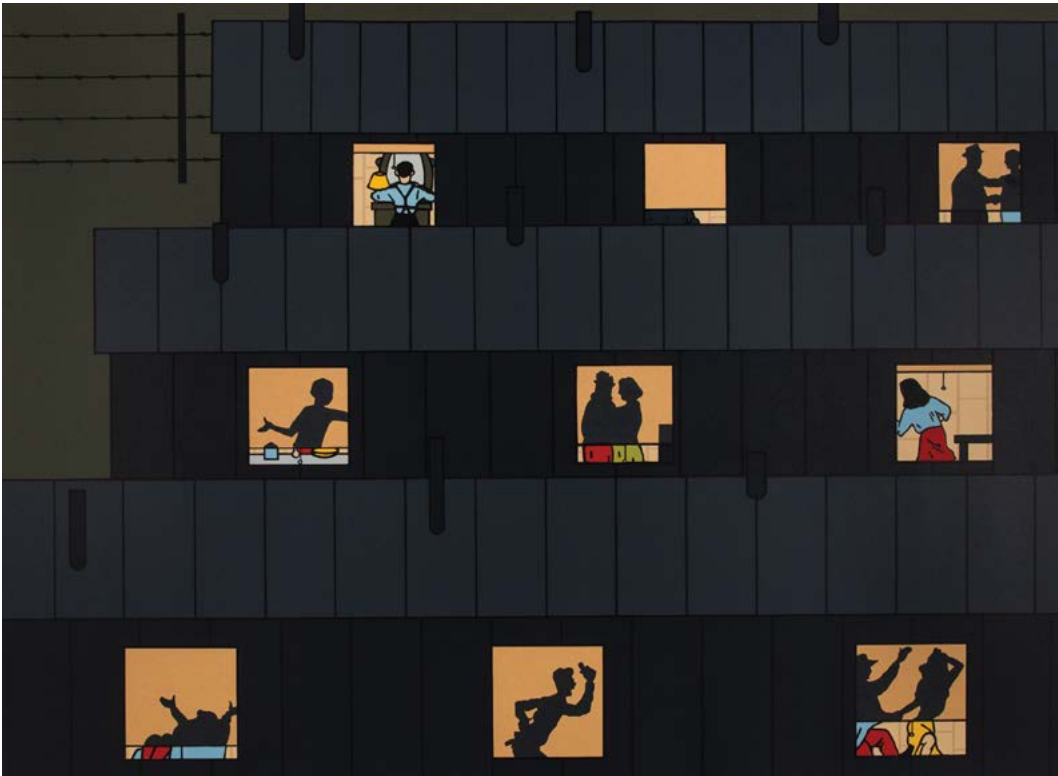
American, b. 1946

Berkeley: Suite: 13, 2022

Color aquatint, 36 × 36 in.

Museum purchase with funds from Roz and Scott Jacobson, the Wiggins Family African American Art Acquisition Endowment, Don, Nicole and Dexter Griffin, and Dr. Audrey Thomas McCluskey and Professor John A. McCluskey, Jr, Eskenazi Museum of Art, Indiana University, 2023.57

McArthur Binion is a Chicago-based painter whose work has been 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 laser-printed facsimiles of personal documents—his birth certificate, a passport photo, photos of his childhood home, and a handwritten address book. *Berkeley: Suite: 13* exemplifies his approach to painting and drawing over self-significant documents. In this series, the background is the musical score for a composition titled *Still Standing Stuttering*, which Binion commissioned from Pulitzer Prize-winning composer Henry Threadgill. Referring to his childhood stutter, the song’s title alludes to the ways that Binion has learned to communicate beyond the verbal, as with music and visual art.



Roger Shimomura

American, b. 1939

Night Watch—Minidoka, 2014

Color lithograph, 30 7/8 × 40 1/2 in.
2023.59

Roger Shimomura is a Japanese-American artist known for his irreverent, cartoonish portrayals of popular culture that criticize anti-Asian racism and celebrate cultural hybridity. He spent two years of his childhood at the Minidoka, Iowa, concentration camp for Japanese Americans, a formative experience that shaped his social values and artistic practice. *Night Watch—Minidoka* narrates his memories of the camp. Inside each window vignette are couples dancing, arguing, and embracing, and individuals cooking, lounging, and dressing. Appearing like comic strip cels out of sequence, these seemingly carefree stories are contained in an ominous concrete structure wrapped in barbed wire.



COMING SEPTEMBER 2024

THE PAINTINGS OF JOHN MELLENCAMP

This survey of John Mellencamp's artwork includes large-scale oil portraits and multi-media pieces that document the heart and soul of America with a rich sense of narrative.

Mellencamp's carefully composed works demonstrate harmony, rhythm, and order with the smalltown earnest voice of the heartland where he grew up and continues to call home.

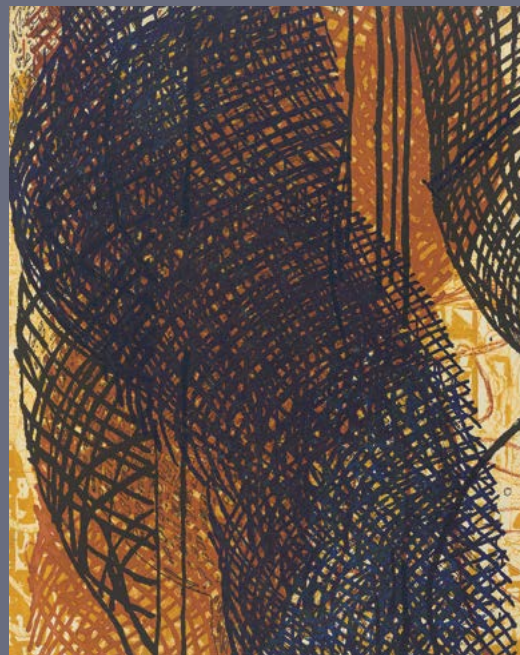
September 5–December 15, 2024

[ARTMUSEUM.INDIANA.EDU/EXHIBITIONS](https://artmuseum.indiana.edu/exhibitions)

John Mellencamp (American, b. 1951). *Melvis II*, 2020. House paint, oil, and charcoal on Masonite, 20 ½ x 16 ¼ in. Collection of John and Michelle Vickery

AMPLITUDE

TERRY WINTERS PRINTS SINCE 2000



Terry Winters (American, b. 1949). **Amplitude**, Amplitude, edition AP 7/11, 2000. Sugar lift aquatint and open bite etching, 53 ³/₈ x 43 ¹/₂ in. Published by Universal Limited Art Editions (ULAE), West Islip, NY, Collection of Jordan D. Schnitzer

from the Collections of
Jordan D. Schnitzer and
His Family Foundation

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 technically innovative period during which he introduced, in addition to his editioned prints, artist's books and monoprints. Winters explores the tensions between our rational understandings of the world and its ineffable nature. He imbues his art with philosophical, scientific, and spiritual meanings that extend it beyond pure abstract form.

Curated by Richard H. Axsom

**AUGUST 9–
DECEMBER 15
2024**

**JORDAN SCHNITZER
FAMILY FOUNDATION**
jordanschnitzer.org

PORTRAITS OF SEPTIMIUS SEVERUS AND JULIA DOMNA

An Exploration of Roman Imperial Identity and Power



This focus exhibition examines the intersection of public-facing art and political propaganda during the reign of Roman Emperor Septimius Severus (193–211 CE). Severus, the Libyan-born founder of the Severan dynasty, and his Syrian-born wife, Julia Domna, used their portraits to center themselves as the rightful rulers of an increasingly complex and multicultural society.

With a selection of important coins displayed alongside the Eskenazi Museum's remarkable marble portraits of Severus and Domna, the exhibition explores themes such as military imagery, images connected to past emperors, and a campaign to keep future emperors within

the family. Ideas that relate identity to place and religion are also important factors that functioned in new ways during the Severan period.

The exhibition builds on the recently published book and recipient of Outstanding Catalogue with Emphasis on Museum and Private Collections from the Midwest Art History Society, *Imperial Colors*, by Julie Van Voorhis and Mark Abbe. A video in the gallery presents an overview of this research, shedding light on how art historians and scientists discover new information about ancient objects.

This exhibition is supported by a grant from the Allen Whitehill Clowes Charitable Foundation.

AUGUST 03, 2024–MARCH 30, 2025

Roman. **Portrait Busts of Septimius Severus and Julia Domna**, Imperial period, ca. 201-211 CE. Marble, Septimius: 30 ⁵/₁₆ in.; Julia: 26 ⁹/₁₆ in. Gift of Thomas T. Solley, Eskenazi Museum of Art, Indiana University, 75.33.1, 75.33.2

Annual Donors

Thank you for your support in 2023. Donors are essential to our mission and gifts of all sizes and shapes are valued. We extend our gratitude to each donor who made a gift or pledge between January 1 and December 31, 2023.

- Anonymous
- Jim and Susan Alling
- Deb A. Allmayer and James G. Williams
- Ann S. Alpert
- American Online Giving Foundation
- Art Bridges Foundation
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- Jason and Karen Banach
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On behalf of the entire museum, we extend our sincere thanks to our amazing core of 2023 museum guides. 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 IU Eskenazi Museum of Art’s education team.

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Museum Host Hailey Officer watches the opening ceremony at this year’s annual Youth Art Month event.





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Front cover: Victoria Dubourg, *Floral Still Life*, 1888 (detail). See p. 24.

Back cover: Students attend the opening ceremony for Youth Art Month.



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