

VISION

Art + Architecture + Design + Merchandising

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Welcome from the Dean

At the height of the pandemic last fall, I wrote a letter to our community about how much we all missed spontaneous personal connections. I mentioned also that the pandemic had forced us to invent a larger vocabulary of ways to teach, work, and research. “This learning will enhance and enrich our community in the future,” I predicted.

As you read this annual report, you will discover that my prediction proved true. In spite of the terrible losses of life and health the pandemic inflicted, in spite of social isolation and Zoom fatigue, our community not only endured, but some of our fresh and creative responses will stay with us as we look forward, with great relief, as we return to closer to customary operations this fall.

One of the most tangible signs that even in the midst of shutdown and loss we continued to expand our minds and hearts was the construction of our newest building. Over the past year, we relished the chance to watch the building’s progress online via a live construction feed. Standing on the corner of Jordan Avenue and Seventh Street, the Mies van der Rohe Building is a glorious,



light-filled hub of our community. It is destined to become a center of artistic and intellectual life on the Bloomington campus and an affirmation of our perseverance in the midst of challenges.

I invite you to read on to learn more about the innovative ways our faculty, staff, students, and alumni have flourished this past year. I am confident you will be every bit as impressed as I am!

Wishing you peace and health.

Peg Faimon
Founding Dean and Professor

2020–21: The Year in Numbers

Bicentennial Campaign: Final Results

(AS OF CAMPAIGN CLOSING DATE, 9/30/20)

Gifts by Type

Cash, In Kind Gifts,
and Pledges:

\$25,950,177

Bequest Commitments:

\$2,577,168

Other:

\$100,471

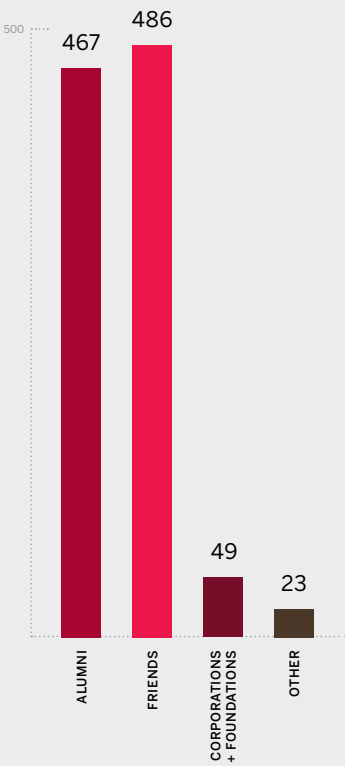
Total dollars raised:

\$28,627,816

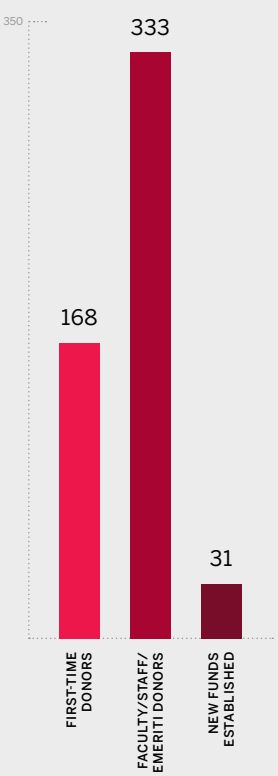
Total Number of Donors:

1025

Donors by Category



Other Campaign Stats



Total Number of Majors: **817** UNDERGRADUATE **94** GRADUATE

Recruitment/Admissions Numbers

28%



INCREASE IN
ACCEPTANCE RATE

128

VIRTUAL VISITS

837

ADMITTED
STUDENTS

35%



INCREASE IN
DEPOSITS

3.76

MEDIAN GPA
FOR ADMITTED
STUDENTS

159%

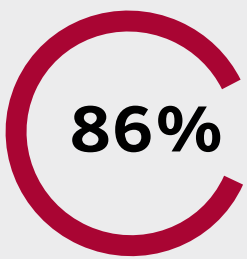


INCREASE IN DIRECT
ADMISSION OFFERS

1252

MEDIAN SAT
SCORES FOR
ADMITTED
STUDENTS

Student Outcomes/First Destinations



EMPLOYMENT
PLACEMENT RATE



OF STUDENTS COMPLETED
AT LEAST ONE INTERNSHIP

Students Who Study Abroad

COMPREHENSIVE DESIGN: **50%**
FASHION DESIGN: **64%**
INTERIOR DESIGN: **53%**
MERCHANDISING: **53%**
STUDIO ART: **37%**

\$45,000

MEDIAN STARTING SALARY

Top 4 Industries

- Retail
- Education/ Academia
- Art & Design
- Healthcare



Kelly Richardson



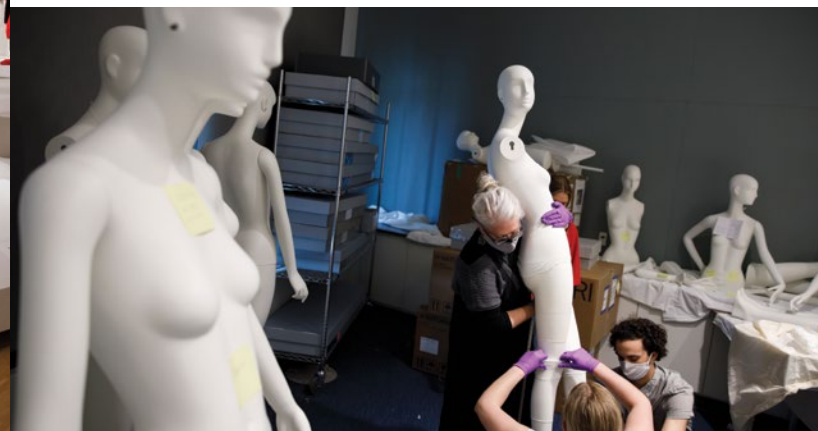
Glenn Close



Getting Close to Costumes

From May 6 through November 15, 2021, visitors to the Eskenazi Museum of Art will have their first chance to see some of the film costumes worn by actress Glenn Close in the exhibition *The Art of the Character: Highlights from the Glenn Close Costume Collection*. Close donated her vast collection to the Eskenazi School's Elizabeth Sage Historic Costume Collection in 2017.

The richly detailed, impeccably fabricated garments include the eye-catching costumes Close wore as Cruella de Vil in the 101 and 102 Dalmatians movies, as well as 18th-century dresses and understructures from *Dangerous Liaisons*, which earned James Acheson an Academy Award for costume design. And while the costumes are indeed marvelous, the unseen marvel is all the work it took to mount the show. Some of that work was done by students in F402: Collections Management for Historic Costume and Textiles, a course taught by Sage Collection curator Kelly Richardson. In fact, one of the reasons that Close donated her collection to IU is that she wanted students to have exactly this type of hands-on experience.



Close, who has a clause in her movie contracts stipulating that she be allowed to keep her costumes, deeply appreciates the skill that goes into costume design and construction. "To see the underpinnings of some of these costumes is extraordinary," she says. Close plans to continue adding costumes to the collection, which are carefully preserved in acid-free cardboard boxes in a state-of-the-art object storage facility on campus.

A fully illustrated exhibition catalogue, produced by Scala Arts Publishers, accompanies the show. Heather Akou, associate professor of fashion design and previous director of the Sage Collection, is among the contributors. •



Celebrating a New Masterpiece

On June 11, 2021, a celebratory crowd gathered to dedicate the Eskenazi's newest building, based on a design by the famed 20th-century architect Mies van der Rohe, whose grandson, architect Dirk Lohan, was among those who participated in the dedication program.

The building will open later this fall. IU President Michael McRobbie and First Lady Laurie Burns McRobbie, as well as Provost Lauren Robel, participated in the dedication this summer. The three administrators left their positions in July and played an instrumental role in the realization of the building.

In his remarks, President McRobbie thanked Sidney and Lois Eskenazi. Their donation to support the construction of the new building was

yet another instance of the couple's "transformational impact on our world-class community of scholars," said McRobbie. Acquiring a Mies van der Rohe building, McRobbie said, is the equivalent of "acquiring a new Picasso or Pollock."

Dean Faimon mentioned the many people who had collaborated on the building, from the architectural firm of Thomas Phifer and Partners to the IU team led by Tom Morrison, Vice-President for Capital Planning and Facilities. She concluded by citing the connections the building incarnates, linking the Bloomington campus to the architecture program in Columbus as well as to the nearby Eskenazi Museum. She also spoke of the collaborations the building will foster between the students,



Photo by Hadley Fruits

faculty, and visitors who will meet in its luminous spaces for decades to come. •

Top, from left: Steve Dayton and Tom Phifer of Thomas Phifer and Partners tour the construction site with Dirk Lohan, grandson of Mies van der Rohe, and Adam Thies, Associate Vice President for Capital Planning and Facilities (facing camera).

Above: President McRobbie (right), with donors Sidney and Lois Eskenazi.

Surpassing Expectations

This spring, the J. Irwin Miller Architecture Program graduated its first class. Here, three members of the inaugural class talk about their experience in the three-year program.

As you'd expect from people who want to be architects, many of the first alumni initially applied to the school because they were intrigued by the idea of getting in on the ground floor and helping to structure the program. Victoria Bell, who studied architecture as a Ball State undergraduate, explains the appeal: "Being in the first class, it was a good opportunity to help develop what I wanted in a master's program."

Mark Kebasso, who earned his undergraduate degree in accounting and spent seven years in finance, echoes Bell: "The fact that the program was new really excited me."

Travel was another lure. Although the COVID-19 pandemic meant that part of the Nomadic Studio roving overseas study program had to be canceled, the class spent three weeks in Rome in 2019.

"Rome was a wonderful experience," says Patrick Dimond, who came to the school with a background in corporate communications. As part of the Rome tour, Director T. Kelly Wilson and Associate Professor Jennifer Riley, who

led the Rome seminar, asked students to sketch the buildings they were seeing. Dimond says, "Learning to draw is what made the trip for me."

The three graduates agree that the program's small size contributed to its success. "It's a very intimate program," says Kebasso. "The faculty is close to us, and they make sure that we get what we need to succeed." Bell adds, "I liked knowing everyone's name. It's really a family." •



Photo by Mike Wolanin, The Republic

The first graduating class of the Miller M. Arch program.

Silver Linings

In spring 2020 Indiana University administrators made the hard decision to suspend all in-person classes after spring break. Mary Embry, director of undergraduate studies and co-area coordinator of apparel merchandising, describes the faculty reaction: “It was just moments of panic at the beginning; it was flying blind. All of my colleagues are high achievers, so everyone wanted to get it right.”

Throughout the next two and a half semesters, faculty had to rethink everything: Would they have virtual, in-person, or hybrid classes? How do you teach a painting studio virtually? How do you deliver a lecture via Zoom?

It was just as hard for students. Natalie Socrates, a double major in apparel merchandising and environmental and sustainability studies, with a minor in studio art, was a freshman in spring 2020, when students were told not to come back to Bloomington. Socrates had been living on campus, at Collins Living-Learning Center. "It was really unfortunate," she says, "because that was the point in the semester when you're just starting to make stronger bonds with your floor mates."

“Students really struggled,” says Embry, especially international students who had to get up in the middle of the night if they wanted to attend Zoom classes in real time. And yet, Embry adds, “I was just amazed at how flexible people were. The students were very gracious and adaptable.”

One of Embry's students, Kaitie Miller, an apparel merchandising major who graduated in spring 2021, agrees.

“Even though we did face a lot of loss, I think our professors made it possible for us to stay connected,” says Miller. “We made it work, even though it wasn’t normal by any means.”

Deb Christiansen, executive director of academics and senior lecturer in fashion design, believes that the faculty responded creatively to the limitations the pandemic imposed, though she welcomes the return to traditional modes of teaching. For instance, to limit the number of people in a classroom, only half of studio art students came to each class, while the other half had a virtual class. The advantage of that format, says Christiansen, was that faculty got to spend more time with each student. Christiansen believes that the online exhibitions for B.F.A. students were also a success.

Embry joins other faculty in pointing to another unanticipated pandemic benefit: Because faculty had to record lectures and demonstrations, there is now an on-line bank of recordings for both students and faculty. Though she appreciates this resource, Embry says it also underlines an inescapable truth. There is no substitute, she says, for “the impact of being in front of students, of being able to read their body language, of being available for conversation before and after class.”

That's why everyone—students and faculty alike—agrees with Christiansen when she says, "I'm looking forward to the energy returning to our campus this fall." •

Right: Work by Fashion Design student Ivy Anderson.



Eventful Year

STUDENT TOURS

Because prospective students could not visit campus, Eskenazi staff created virtual tours of school spaces, including the Studio Arts Annex and the MAD Lab facilities. Admissions Coordinator Carissa Garletts and Marketing and Communications Director Kristen Chuang also created a series of YouTube videos that present each of the school's program areas.

PORTFOLIO REVIEW DAYS

In October 2020, students had the chance to gather feedback on their work from companies like Starbucks and Salesforce, as well as to attend virtual panel discussions with professionals on topics such as interior design, branding, and freelance work.

RETAIL AND DESIGN EXECUTIVE SPEAKER SERIES

Also in October 2020, the Center for Innovative Merchandising and the Retail Studies Organization asked students to imagine they were sitting in Whittenberger Auditorium with all of their classmates as they heard virtual presentations from top execs at Famous Footwear, 7 for all Mankind, and PetSmart.

DIVERSITY AND INCLUSION WORKSHOPS

During the spring 2021 semester, Sachet Watson, Eskenazi's new diversity and inclusion coordinator, offered a series of well-attended virtual workshops for students on topics like microaggressions and cultural appropriation. In the fall, Watson is holding virtual town halls for students.

McKinney Visiting Artist Series

Although in-person visits were suspended, the school's esteemed artist series, made possible through the generous support of Meredith and Elsa McKinney, gained an even larger audience via virtual platforms. The following artists presented lectures representing each of the school's studio art areas during the 2020–21 academic year:

ERIKA HARRSH, Sculpture

DEBORAH JACK, Photography

TRENTON DOYLE HANCOCK, Painting

INDIRA ALLEGRA, Fibers

CHRISTIANE PAUL, Digital Art

PATRICIA VILLALOBOS ECHEVERRIA, Printmaking

AUSTIN BALLARD, Creative Core

CAPPY COUNARD, Metalsmithing + Jewelry Design

MARCIA LAUSEN, Graphic Design

JAMES WATKINS, Ceramics



Rising Stars

Meet the Eskenazi School's assistant professors, whose energy, enthusiasm, and talents inspire those same qualities in their students.



JUSTIN BAILEY, Assistant Professor and Area Coordinator, Creative Core, is an award-winning furniture and lighting designer, who earned his M.F.A. in 3-D Design from the University of Iowa. His work was recently included in a show at the Figge Art Museum in Davenport, IA.



DANIEL MARTINEZ, Assistant Professor, Architecture, and one of the principals at LAA Office, recently won an international competition for innovative public seating in Chengdu, China, with a design for a modular bench.



RAN HUANG, Assistant Professor, Apparel Merchandising, has been focusing on digital merchandising and retailing, brand experience, and service marketing in digital contexts since earning her Ph.D. in retail and consumer sciences from the University of Tennessee.



AHMED OZSEVER, Assistant Professor, Creative Core, showed work in three exhibitions in 2020, in Chicago, St. Louis, and at the Eskenazi's Grunwald Gallery, as well as publishing a limited-edition artist's book.



JEEYEA KIM, Assistant Professor, Architecture, was selected as a 2020-21 University Design Research Fellow for Exhibit Columbus. A modular table accessory she designed with Dorian Bybee received an award from the International Design Academy in 2020.



ETIEN SANTIAGO, Assistant Professor, Architecture, is both a licensed architect and an architectural historian. The Entry Portal at the Republic Building in Columbus, which Santiago designed with Daniel Martinez, was recently featured in *Dwell* magazine.

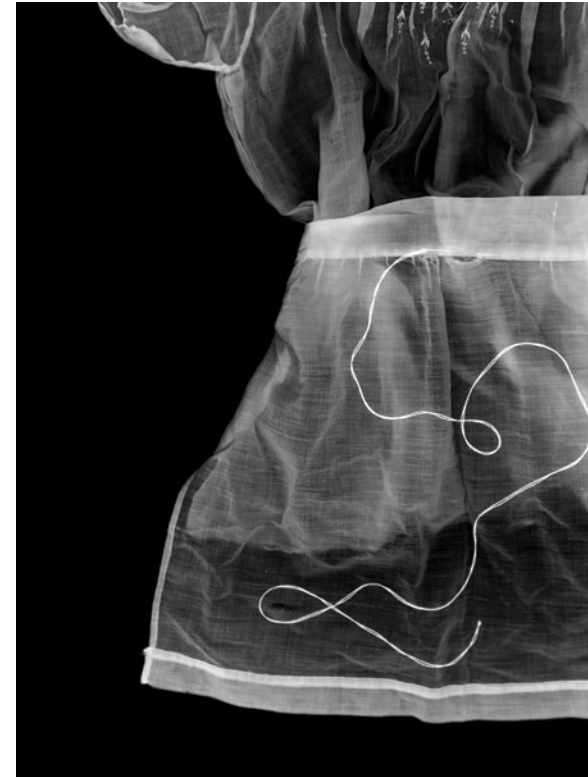


SARAH MARTIN, Assistant Professor and Area Coordinator, Graphic Design, is a designer, storyteller, and researcher specializing in digital narratives. A 2020 Design Incubation Fellow, she is the author of two chapters in *Ethics in Design and Communication: New Critical Perspectives* (Bloomsbury, 2020).



JOOYOUNG SHIN, Assistant Professor, Fashion Design, continues to explore diverse areas in the fashion field, such as the concept of beauty and contemporary fashion phenomena, as a designer, fashion historian, researcher, and educator.

Opposite: Elizabeth M. Claffey's *Matrilinear* #11, digital negative on archival inkjet paper, 2017.



Elizabeth Claffey's North Stars

Assistant Professor and Area Coordinator, Photography, Elizabeth Claffey received two honors this year. She won IU's Outstanding Junior Faculty award, as well as an IU Presidential Arts and Humanities research grant.

"It's exciting to be at a university that has such a real commitment to supporting faculty," Claffey says. Both awards will support her ongoing photographic practice. "My ultimate goal is to create public space for private stories that tend to revolve around birth, death, illness, and recovery. Those are my north stars," she explains.

Currently, Claffey is at work on a project called *Wealth of Nations: Labor, Visibility and Ownership*. "I want to bring awareness to the struggles that women face in public and private," she says. Thus, the project focuses on "labor" in the sense of childbirth and as an economic term.

Her most recent solo exhibition, at the Cook Center in Maxwell Hall, was called *Darkness and Nothing More*, and explored the nighttime landscape of family life. •

Onward & Upward



BRYAN ORTHEL, Area Coordinator and Associate Professor, Interior Design, was awarded tenure. "Bryan embodies the model of the scholar-educator so valued at IU," says Associate Dean Rowland Ricketts. "As an outstanding scholar, he is transforming the discourse around historic preservation by inserting the voice of ordinary people and their experience of historic sites into a conversation largely dominated by authoritative preservation professionals. At the same time, Bryan is a deeply committed teacher who has worked with his fellow faculty to invigorate the school's Interior Design area and oversee the degree's re-accreditation." •



KELLY RICHARDSON transitioned from a staff position to an academic specialist during the summer of 2021, in recognition of her dedicated service and evolving role with the Sage Collection. In July 2021, her title changed from curator to director and curator. One of Kelly's largest projects to date has been the co-curation of *The Art of the Character: Highlights from the Glenn Close Costume Collection*.

New Faculty



MICHAEL ANDREW BULLARD II, Visiting Assistant Professor of Visual Studies, Architecture, is a painter who earned his M.F.A. in painting at IU in 2020 and his B.F.A. in painting from Georgia State University. As an adjunct professor and associate instructor at IU, he has taught painting and drawing classes both in Bloomington and in IU's summer study program in Florence, Italy. His work has been shown widely in Bloomington and in galleries in Indianapolis and Cincinnati.



DAN MIKESELL, Visiting Lecturer, Comprehensive Design, studied experimental animation as an undergraduate at IU before going on to earn his graduate degree in interactive telecommunications at New York University. Most recently he was a clinical professor of intelligent systems engineering at IU. The holder of four patents, he has taught and worked across the U.S. and the world.



CHRISTOPHER COREY, Visiting Assistant Professor of Graphic Design, studied at the Herron School of Art and Design before earning his M.F.A. in graphic design from the Maryland Institute College of Art. He has been a visiting lecturer at both Herron and the Rochester Institute of Technology. He is currently designing typefaces and learning to code with an eye toward algorithm-driven graphic design.



ELISE PUTNAM, Visiting Assistant Professor of Painting, earned an M.F.A. from the University of Chicago; an M.A. from the University of Illinois, Urbana-Champaign; and a B.A. from the University of California, Berkeley. She served as a U.S. Peace Corps volunteer in South Africa; was artist in residence at San Jose State University; has taught in K-12 schools; and was a lecturer in the Department of Art Practice at UC Berkeley.



KIM DUTKOSKY, Visiting Lecturer of Interior Design, earned her B.A. in interior design from Purdue University. She has wide and varied experience in the industry, most recently serving as an interior designer at Rowland Design in Indianapolis. She has also been the design director at RJE Business Interiors and the owner of her own design studio in Texas.



KOURTNEY STONE, Visiting Assistant Professor of Ceramics, earned a B.F.A. and a master's degree at the Maryland Institute College of Art and an M.F.A. from Georgia State University. She has been a resident artist at Baltimore Clayworks and at Arrowmont's Pentaculum, and a visiting artist at Lebanon Valley College. In addition to showing her work widely, Stone has presented at the Mid-Atlantic Clay Conference and the Figurative Association Symposium at Arrowmont.



A Tribute to Painter Tina Newberry

Tina Newberry, a professor of painting since 2007, retired this year. She earned her M.F.A. at IU, studying with Robert Barnes, Bonnie Sklarski, Barry Gealt, and Bill Itter. A native of Philadelphia, Newberry also painted, exhibited, and taught there for a time, primarily at the Moore College of Art and Drexel University.

Newberry has had solo exhibitions at Hemphill Fine Arts in Washington D.C., Schmidt Dean, and the More Gallery in Philadelphia, as well as the Ruschman Art Gallery in Indianapolis. Her work has been featured twice in *New American Paintings* and *American Artist* and has been reviewed in the *Washington Post*, *Art in America*, the *Philadelphia Inquirer*, and the *New Art Examiner*.

Newberry's colleagues paid tribute to her this spring: "Tina is recognized among her students and peers for her ability to package penetrating observations in light-hearted crosstalk.... Her notorious brand of self-deprecating humor and unceasing interest in history mingle in her work in ways that are disarming. It is remarkable to find oneself simultaneously tugged toward laughter, sympathy, and curiosity." •

Rudy Pozzatti: In Memoriam

Distinguished Professor Rudolph "Rudy" Otto Pozzatti died in March at age 96. His contributions to IU and to the former Department of Studio Art were prodigious. He joined IU in 1956, helping to build the printmaking department he'd established into one of the best in the country. He also co-founded Echo Press, an acclaimed fine-arts printmaking workshop that operated in Bloomington from 1979 to 1995. Pozzatti held artist residencies and visiting artist posts at 30 institutions around the world. He won Fulbright, Guggenheim, Ford, and Rockefeller fellowships. His works were widely shown internationally and are held in numerous collections. Among his many achievements, Pozzatti was elected to the National Academy of Design in 1981; in 2018 he received the President's Medal, Indiana University's highest honor.

Eskenazi Museum curator Nanette Brewer perhaps best expressed the feelings of Pozzatti's many friends at the Eskenazi School when she wrote: "His intelligence, integrity, generosity, and sense of humor have not only made Pozzatti a model colleague, collaborator, and instructor but have endeared him to generations of collectors as well." •



Above: *Cerberus*, Rudy Pozzatti, 2009



Photo by Morgan Stephenson



From top: Dorotea, 2021; Joann Quiñones (photo by Destini Ross); Toussaint of Ward Avenue, 2019



Photo by Morgan Stephenson

Art as Love Letters

Joann Quiñones, who was in the Eskenazi's fibers program and earned her M.F.A. in Studio Art in 2019, has had a busy year. She was selected as an Emerging Artist of 2020 by *Ceramics Monthly*. Also in 2020, she won an honorable mention in the James Renwick Alliance Chrysalis Award competition and was a finalist for the Manifest Grand Jury Prize.

Quiñones came to her art late. Growing up in Brooklyn, she loved visiting the Brooklyn Art Museum. But she remained an art observer not a creator, earning a Ph.D. in English and becoming a tenured English professor at Earlham College. It wasn't until she took up quilting after the birth of her first son that she began to make art. She went on to take every studio art course at Earlham that she could, before finally making the decision to go back to school for an M.F.A.

It might seem like an abrupt change of direction, but Quiñones believes

art and literature share a common purpose. "Literature was so important to me as a young person. You start reading Audre Lorde, Nikki Giovanni, and Ntozake Shange and you think, 'I'm not alone.' I think that art is also trying to communicate across time and distance. It can be the start of a conversation. I think of my art as love letters." Quiñones composes those love letters in the form of monumental mixed-media figurative sculptures that explore the "intricacies of race and class, gender and sexuality," she explains in an artist statement.

This September, Quiñones will make another bold move. She is leaving Earlham to become an assistant professor of sculpture and mixed media at Alfred University in New York. Also in September, she will have a solo show at the Belger Crane Yard Studios and Gallery in Kansas City. She is looking forward to an artist maker residency at Delaware's Winterthur Museum in December. •



Merging the Past with the Present

The COVID-19 pandemic meant that Jonathan Christensen Caballero's M.F.A. show at the Grunwald Gallery in spring 2020 had to be virtual. Caballero admits that it was a huge disappointment. And yet the universe has been showering him with consolations ever since.

A mixed-media artist and sculptor, Caballero was featured in both *Sculpture* and *Ceramics Monthly* magazines in 2021. He also received the Outstanding Student Achievement in Contemporary Sculpture Award from the International Sculpture Center in Hamilton, New Jersey. He recently finished an artist residency at the University of Kansas in Lawrence and is now the ceramic artist in residence at the Lawrence Art Center there.

His work often celebrates laborers as well as incorporating the tools they use to pose questions about representation, inclusion, and exploitation. He explains that his Panamanian heritage and his working-class background heavily influence his work. For instance, the fibers that make up a big component of his art come from thrift stores. "I grew up with a lot of hand-me-downs and so I want materials that someone else used or were donated or cheap, because those are what laborers would have access to," he says.

His work also often contains pre-Columbian iconography. "I don't want to just re-create pre-Columbian art. I want to merge people's past histories with

their current histories," Caballero is quick to explain. "I want to connect them to pre- and post-colonial life in the Americas."

Caballero currently has a solo exhibition at the Belger Crane Yard Studios and Gallery in Kansas City. His work will also be included in a traveling art show, "The Regional," that begins at the Contemporary Art Center in Cincinnati and will come to the Kemper Museum of Contemporary Art in Kansas City next summer. •

From top left: *I am the Worker*, 2020; *Hijo Mio/My Son*, 2019; Jonathan Christensen Caballero

Putting Students in the Center

“We are all at IU because of the students—they are central to everything we do,” says Dean Peg Faimon. “It’s so important for me to keep their thoughts and ideas in mind.”

Based on this philosophy, Faimon formed the Student Advisory Board in the early days of the school so that she could do exactly that. The board gives her direct access to students as she weighs school policy. In turn, students are able to have a direct impact on decisions.

The board is made up of one student ambassador from each of the school’s 15 areas of study. Last year, one of those representatives was Dayjah Lee, ’21, B.A., Fashion Design.

Lee, who prides herself on her closeness to other students in her program, says the board was especially useful in a pandemic year. “I knew how students were feeling,” Lee says. “I knew their frustrations and annoyances, so I could bring them to the table.”

Another board member, Gabby Pierson, ’22, Interior Design, also appreciates the board’s discussions on diversity and equity. Sachet Watson, the school’s diversity and inclusion coordinator, spoke at one meeting. Overall, Pierson says, her experience on the board convinced her that “Dean Faimon and all our faculty listen.” •



Worth Every Penny

IU alumni Steve and Jane Malashock have been generous donors to the Eskenazi School, establishing scholarships for undergraduate studio art students as well as for students undertaking internships.

The two met on Jane’s second day on campus in Bloomington when Steve, a junior, was head of freshman orientation for their dorm. They dated throughout college. Steve earned both his B.A. in economics (’75) as well as his M.B.A. (’77) from IU; while Jane focused on consumer studies, graduating with a B.A. (’77). Both then pursued long careers in retail, which took them to many major cities in the U.S.

Given their majors, they admit that it may seem surprising that they donate to the arts. But there are two simple explanations. First, the arts are Jane’s passion. She has been a volunteer docent at the Museum of Fine Arts, Houston for 23 years and also served as Guild president. As Steve laughingly says, “I never saw her study as much in college as she does to prepare for her museum tours.” They also enjoy live performances and are active with the Houston Society for the Performing Arts, where Steve served on the executive board for 15 years.

The second reason, says Steve, who is now retired, is pragmatic.

“Our approach is: What can we do to help a group of students who don’t get all the attention?” The new Eskenazi School met that criteria.

They are very excited about their latest gift, which was Steve’s idea. Steve and Jane volunteer during the summer for the National Museum of Wildlife Art in Jackson Hole and as a result, Steve explains, “We know many gallery owners and artists. When they started out, a lot of them didn’t know how to deal with the financial and legal side of making a living with their art.”

So, Steve and Jane established a Business of Art Workshop Fund to underwrite the creation of a new business course geared to studio art students. Grunwald Gallery curator Betsy Stirratt taught the inaugural workshop in early spring 2020; because it was structured as an eight-week course, she was able to complete all instruction in person, before the COVID shutdown went into effect.

Steve and Jane watched video testimonials during which students talked about how helpful it was to learn about trademarks and copyrights and to write business plans. Hearing them, Steve says, they knew “it was worth every penny we gave.” •

New Staff



McCLAIN CLOTFELTER
*Graduate Studies Coordinator,
J. Irwin Miller Architecture Program*
McClain comes to the program from Tirana, Albania, where he taught middle school cultural studies and math at an international school. He earned his B.A. at Franklin College and his M.S.I.M. at Franklin University, Switzerland (the two schools are not connected). He looks forward to working with the program's diverse students and faculty, set in a community with so many architectural treasures.



CARLEE FIELDS
*Office Coordinator
for Kirkwood Hall*
Carlee comes to the Eskenazi School from the project management team at Cook Medical. A former theatrical costumer and fiber artist, Carlee admires the beautiful fashion designs and garments in Kirkwood (she also longs for a Juki serger of her own). She has lived in Bloomington for three years with her partner and their nervous mutt, Adelaide.



LELAH FLETCHER
Procurement Representative
A lifelong resident of Monroe County, Lelah comes to the Eskenazi School from the Luddy School of Informatics, Computing, and Engineering. She loves being surrounded by the inventive and imaginative atmosphere of artists at work. A former competitive figure skater, Lelah is now a coach in her free time.



DELIA IGO
*Financial Administration
Coordinator*
Delia previously worked in financial administration for the IU Hamilton Lugar School of Global and International Studies. She has also held several managerial roles in the private sector. Delia is excited to apply her business skills in a creative and inspiring environment, full of amazing students and faculty.



CARA MASON
Graduate Recruitment Coordinator
Cara previously worked with medical students at Ohio University, her alma mater. As an undergraduate, she was a member of the university's acclaimed marching band. After graduation, she performed with the band in Dublin and at the Vatican City in Rome. She enjoys the positive and warm environment of the Eskenazi School.



ROBIN REYNOLDS
Human Resources Manager
Over the past 10 years, Robin has worked at IU's Human Resources office, specializing in group insurance benefit plans. Robin loves dogs, and volunteers with PrisonGreyhounds.org to foster racing greyhounds, acclimating them to retirement life and serving as their adoption advocate. She loves being surrounded by so much creative talent at the Eskenazi School.



Meet New Staffer Sachet Watson

In December 2020, Sachet Watson became the diversity and inclusion coordinator for both the Eskenazi School and the Jacobs School of Music. Watson is an IU alum who previously served as assistant director of the Office of Student Diversity and Inclusion in the IU School of Public Health.

Her first impressions of the Eskenazi School? "It's encouraging to see that a lot of the faculty want the tools to be more inclusive, and they are wanting positive change," says Watson. The 90-minute diversity workshops she held for students on topics like microaggressions were well attended. She was particularly impressed by the questions students asked panelists in the workshop on cultural appropriation about the differences between appropriation, appreciation, and assimilation.

She hopes to recruit students to volunteer as peer educators who will lead workshops themselves. "Sometimes if students hear things from a peer, lightbulbs go off," she says. She'd also like to develop more outreach programs, such as offering workshops at Indiana high schools to show students from historically underrepresented groups that careers in the arts are indeed an achievable, viable choice for them.

Watson co-chairs the Eskenazi School's Diversity, Equity and Inclusion Committee with Assistant Professor Daniel Martinez of the J. Irwin Miller architecture program. The DEI Committee grew out of the DEI Taskforce, which formulated a five-year strategic plan last year. Throughout the spring 2021 semester, the committee met in smaller subgroups to come up with concrete actions to achieve the goals outlined in the strategic plan.

Watson is encouraged. "I hope that I can do whatever I can to advance social justice in education by making things more equitable for everybody," she says. "I may be the point person, but this is the job of everyone. I'm making sure that folks have the tools to do what we all need to do." •

Staff Updates

MEGAN TANSLEY
Financial Administration Specialist
Megan already knew she would like the Eskenazi School's creative environment and excellent team because she had been the school's human resources manager since 2016. She has also worked in human resources for the University of California, San Diego. Megan, who has always loved Disneyland, is proud to report that she spent every Friday at the Southern California park during her college years.

RACHEL WILKEN
*Assistant Director, J. Irwin Miller
Architecture Program*
Rachel will celebrate her fourth year with the Eskenazi School in September, having previously been the program and center coordinator for the IU Center for Art + Design, and the program and accreditation coordinator for the Miller M.Arch Program. A classically trained musician, Rachel is president of the board of directors of the Columbus Symphony Orchestra, as well as a member of the 2021 Indiana Arts Commission Arts Homecoming Steering Committee.

News from Our Centers and Galleries



Center for Integrative Photographic Studies

The CIPS had an event-filled year, bringing new work and new voices to campus. But it also announced a departure. CIPS director Osamu James Nakagawa is turning over leadership of the center to Associate Professor Elizabeth Claffey. "Leading CIPS has been a great experience in my professional career," Nakagawa said of his six-year term. "Professor Claffey is an innovative and creative, confident leader. I have no doubt she will foster the center's growth to its fullest potential."

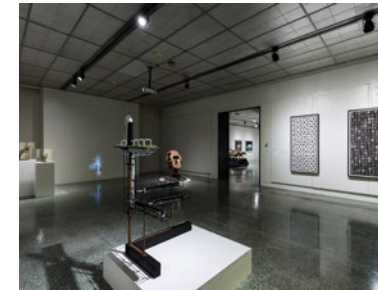
Dean Faimon was just as complimentary about Nakagawa. "James has been and will continue to be such a radiant presence at our school. He truly has

shaped CIPS into a leading incubator of new talent and a showcase for both new and established artists. We are so grateful for his leadership."

Last year, CIPS coordinated several talks by artists and scholars as well as hosting an in-person exhibit, *Photographic Occurrences*, and its accompanying catalogue. In conjunction with the Center for Documentary Research and Practice, CIPS announced the first two student winners of the new annual documentary photography awards. Wells Douglas was the undergraduate awardee and Zach Kaufman was the graduate student winner. •

The Center for Innovative Merchandising (CIM)

CIM partners with leading-edge merchants and industry innovators on programs to empower future retail leaders. Last fall CIM held its popular annual Retail and Design Forum virtually, reformatting it as the Executive Speaker Series. In collaboration with the Retail Studies Organization, CIM offered virtual meetings, networking sessions, and panels. CIM continues to connect with students, alumni, and professionals through its LinkedIn group, Alumni Ambassador program, and National Advisory Council, which now includes 18 high-level retail professionals.



Grunwald Gallery of Art

The Grunwald was open to the public for both fall and spring semesters, with exhibits that could be seen virtually (through Matterport 3-D technology) and in person. In fall 2020, the gallery hosted *State of Nature: Picturing Indiana Biodiversity*, a show that traveled to the Indiana State Museum. In spring 2021, the gallery hosted *Hoosier Lifelines: Environmental and Social Change along the Monon*, a collaboration with the Environmental Resilience Institute at IU. Also in the spring, the Grunwald displayed the work of B.F.A. and M.F.A. candidates. The works were installed in the space and featured online.

MAD LABS

Always a center of innovation and creativity, during its fifth year, the MAD LABS developed exciting new ways to reach students and other users via an online resource center and a YouTube channel. The LABS also acquired a new 3-D printer and two collaborative robotic arms, as well as adding new signage and work stations, and redesigning its entryway.

Miller M. Arch Gallery at the Republic Building

Although the gallery was closed to the public last year, the space did not sit empty. Instead, it temporarily became an extension of the visual studies studio, allowing third-year students to have semi-permanent, physically distanced workstations.

The Sage Collection

Due to the pandemic, Sage was closed for most teaching and public outreach in 2020–21. Thankfully, the exhibit *The Art of the Character: Highlights from the Glenn Close Costume Collection* opened on schedule at the Eskenazi Museum of Art in May 2021. Close also donated her costumes from *Hillbilly Elegy*, for which she received an Academy Award nomination for Best Supporting Actress.

ServeDesign

Through ServeDesign, students work on regional, national, and international public service projects. Recently, students and faculty collaborated on public art, wayfinding, park, and affordable housing projects in Indiana's Washington, Dubois, and Orange counties and the design of a new maker space for an Owen County middle school. ServeDesign co-director Jon Racek teamed up with the international nonprofit Preemptive Love to design low-cost, 3-D printable water filters, which are being deployed in rural Venezuela.



Above: Study for Salem Plaza, Salem, Indiana.

On the Horizon

The Eskenazi School's horizons will expand back to their former dimensions this fall, when IU students, faculty, and staff return to campus, and in-person classes resume. Here are a few of the highlights the Eskenazi School community looks forward to:

Through April '22

MCKINNEY VISITING ARTIST LECTURES

The much-loved lecture series resumes with in-person lectures, critiques, and demonstrations by nationally and internationally recognized artists.

Spring '22

PUBLIC OPENING OF THE MIES VAN DER ROHE BUILDING

The splendid new architectural masterpiece that will be a gathering point for the Eskenazi community will celebrate its official opening with an open house reception and tours.



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