



VISION

Art + Architecture + Design + Merchandising

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Welcome from the Dean

I'm thrilled to share Vision 2022–23, our school's seventh and most recent annual report. As you leaf through these pages, you'll experience the excellence and vibrancy of the last year. In 2022–23, the Eskenazi School bloomed with the return to the full intensity and breadth of in-person teaching, learning, and research/creative activities, along with exhibitions, lectures, and gatherings.

Our graduating class of 2023 was special in many ways including the fact that they were our “pandemic class.” This is the cohort that were first-year students in the fall of 2019, and who had to vacate campus in such short order in March of 2020. As incoming freshmen, they never could have anticipated the different shape their college experience would take. But they adapted and innovated in the classroom, studio, and gallery, discovering new ways to learn, create, network, and advance. The resourcefulness and resilience they developed during this time will gird them against future challenges and position them for success.

As you peruse this report, you'll find abundant evidence of the ways our school is making a

difference in the world and in individual lives. Whether proposing interior designs to improve the patient experience at a health clinic or developing placemaking strategies that improve daily life and long-term outcomes in small town Indiana, our faculty and students demonstrate daily the contemporary relevance of art, architecture, design, and merchandising.

On top of service-learning projects, Eskenazi students engaged in global conversations on subjects such as artificial intelligence and creativity. In our school, we embrace the possibilities of innovation instead of avoiding them, assured in the knowledge that the human spirit is the spark, the driver, and the abiding essence of any meaningful enterprise. Perhaps even more than others, we creatives know in our bones that our humanity is not a vestigial trait.

You'll read how our students complement the knowledge they acquire in our classrooms and studios with experiential learning in destinations local and global. You'll discover how our school's Inclusion, Diversity, Equity, and Access (IDEA) Office works to promote social justice



in our teaching, research, and creative activities. And you'll learn about the exceptional people who study and teach here, and the ways that Eskenazi alumni are shaping the world.

Thank you for being a part of our experience and for supporting the creativity, innovation, and resilience that define the Eskenazi School. I invite you to read on to learn more about the ways our faculty, staff, students, and alumni have flourished this past year. We hope that these pages will inspire and uplift!

Health and peace to you
and yours,

A handwritten signature in black ink that reads "Peg Faimon". The signature is fluid and cursive, with a long horizontal line extending from the end.

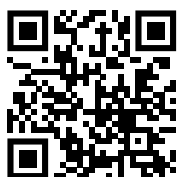
Peg Faimon
Founding Dean and Professor

2022–23: The Year in Numbers

Development

The Indiana University Foundation has unveiled a new and powerful platform that aims to amplify the stories of the Eskenazi School's 34 scholarship funds, share the needs of our school more effectively, and increase support for our students and academic offerings. Funds range from school-wide to area-specific. Scan the QR code below to explore these opportunities to help the Eskenazi School flourish.

34
SCHOLARSHIP
FUNDS



Research + Creative Activities

108
TOTAL EXHIBITIONS

36
INTERNATIONAL
EXHIBITIONS

27
INVITATIONAL
EXHIBITIONS

92
GROUP
EXHIBITIONS

16
SOLO
EXHIBITIONS

36
TOTAL
PUBLICATIONS

63
GRANTS

23
FELLOWSHIPS

Total Number of Majors

847 UNDERGRADUATE

83 GRADUATE

Total Number of Pre-Majors

167

Recruitment + Admissions

105%



INCREASE IN
ACCEPTANCE RATE

630

STUDENT VISITS

798

ADMITTED
STUDENTS

\$240,000

TOTAL AMOUNT
OF SCHOLARSHIP
DOLLARS OFFERED TO
INCOMING STUDENTS

3.85

MEDIAN GPA
FOR ADMITTED
STUDENTS

647

DIRECT
ADMISSION
OFFERS

89

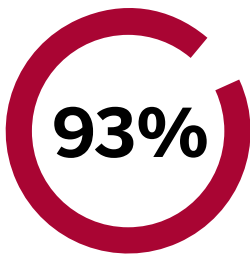
VISITORS AT OUR
ANNUAL EXPLORE DAY

127%



INCREASE IN STUDENT
AMBASSADOR PROGRAM

Student Outcomes + First Destinations



GRADUATES WHO SECURED
A SUCCESSFUL CAREER
OUTCOME WITHIN SIX
MONTHS OF GRADUATION

2

AVERAGE NUMBER
OF INTERNSHIPS
COMPLETED BY
EACH STUDENT

88%

EMPLOYED STUDENTS
WHO REPORT THEIR JOB
DIRECTLY ALIGNS WITH
THEIR CAREER GOALS

85%

EMPLOYED STUDENTS
WHO REPORT THEIR JOB
POSITION RELATES
TO THEIR DEGREE

Top states in which our students are hired

IN, NY, IL, CA, PA

Top 4 Industries

- Retail
- Education/Academia
- Arts/Entertainment/
Media
- Architecture/Engineering

The Art in Artificial Intelligence



Caleb Weintraub. Photo by Chris Meyer for IU Communications and Marketing

The broad emergence of generative AI has awakened apprehension across contemporary culture, and especially the creative class. Might this technology render human artmaking obsolete?

Eskenazi faculty have responded to the challenge in a spirit of curiosity and collaboration instead of fear. This spring, Associate Professor of Painting Caleb Weintraub and Lecturer in Photography David Ondrik developed and taught an interdisciplinary course called “AI in the Studio.” The course explored how text-to-image AI generators can be used as a tool in the creation of physical art and addressed the accompanying legal and ethical issues.

Weintraub has incorporated AI in his artistic process since early

in the pandemic, when he asked a program to interpret one of his paintings. “The language model proceeded to divulge metaphors, critique palette choices, and provide uncannily subtle and incisive interpretations of potential ways of understanding the paintings,” he said. “I was immediately struck by the promise of AI as a tool in the studio.”

New technologies have historically been met with distrust, and Ondrik likened the current chatter about AI art to what painting went through in the mid-1800s as photography emerged.

“When photography was invented, a very precise, optically accurate landscape painting became less interesting because the photograph can do it so

much faster,” Ondrik said.

“People who couldn’t afford to have their portrait painted were able to make photographs, and people who could afford to still had their portrait painted. It democratized portraiture by allowing more access to it, just in a different medium.”

Weintraub said he believes AI will make creating art more accessible as well.

“Now everyone has access to take the imagery that is inside their minds and bring it outside and contribute to the visual culture,” Weintraub said. “I think that’s positive because it creates more access to more people.”

Participants in the “AI in the Studio” course implemented AI language tools to brainstorm ideas for physical art pieces, to interpret artwork, and make varied iterations of works of art they created.

The technology is currently in its “Wild West” stage as legal and ethical issues emerge. Among them are the ease with which AI can create deep fakes, AI-generated scams, misinformation and propaganda, as well as ethics in the development of AI programming. A guest speaker was invited to lecture on copyright, of particular concern for artists and creators.

—adapted from an article by Julia Hodson for News at IU

Student Accomplishments



Justin Carney (M.F.A. '23, Studio Art)

Hovering between documentation and abstraction, an image created by Justin A. Carney took top honors in a prestigious international photography competition. Carney was awarded first place in the Single Image category of LensCulture's 2023 Art Photography Awards.

Carney's work was selected by a jury of eight including curators, magazine editors, and gallery owners from the U.S. and Europe. He was among 40 artists from 20 countries on five continents honored with this year's LensCulture awards.

Carney's recent work explores his family's grief after the death of its matriarch, his grandmother. Photographing family members in domestic settings, Carney then alters the images through monoprinting, sanding the surface, and manipulating photo ink. The resulting scenes show a

post-apocalyptic world whose subjects seem to have vaporized. But rather than simply "disappearing," their absence is marked. This world holds the space they once occupied. The formal manipulations create a topsy-turvy landscape where things go in and out of being recognizable—objective reality perceived through the veil of emotion.

"It was a large shift in my and my family's life, losing [my grandmother]," Carney said. "And so, I've been trying to understand that shift, to make sense of life, to find life."

His previous meditation on the theme, Carney's series "Those Left Behind" enjoyed exhibitions in Indianapolis and Bloomington over the past year. Originally from Baltimore, Carney is a recipient of the Reva Shiner Memorial Award in the 2022 National Society of Arts and Letters Competition, among other distinctions.

Kennedy Obermeier (B.A. '23, Fashion Design)

Kennedy Obermeier won the IU Provost's Award for Undergraduate Research and Creative Activity in the Creative and Performing Arts category for her work designing clothing with components that facilitate



ease of dressing for those with disabilities.

Obermeier's case study for a line of adaptive clothing for Abercrombie and Fitch also won the Fashion Scholarship Fund's \$10,000 Runway of Dreams Scholarship. She researched existing accessible clothing brands and interviewed multiple individuals with a variety of disabilities.

Created in 2010, the Provost's Award recognizes undergraduates who take the lead or collaborate on excellent or original academic work. Mentoring professors are encouraged to nominate students for the award with the winners being selected by a committee of faculty and administrators.

One of just three members of the class of 2023 mentioned by IU President Pamela Whitten during her commencement speech, Obermeier was commended for her "desire to help improve people's lives worldwide."

Obermeier's experience includes an internship with Macy's in New York City during the summer of 2022 and a teaching assistantship in the school's fashion design area during her senior year. Obermeier began a full-time technical design position with Abercrombie in July with the hopes of implementing her work in accessibility and contributing to a more inclusive industry.

"I would not be working my dream job right out of college if it weren't for all of the opportunities I have been given at Indiana University," Obermeier said.

—adapted from an article by Luke Christopher Norton

Joseph Ovalle (M.F.A. '23, Studio Art)

Joseph Jesse Ovalle has been awarded the International Sculpture Center's (ISC) Outstanding Student Achievement in Contemporary Sculpture Award for 2023. Ovalle was recognized for "Drain the Swamp," (2023) a high-relief sculpture measuring eight by eight feet and incorporating wood, steel, resin, fiber, paper, plaster, alligator skin, and plastic. The sculpture was made using a diverse range of techniques



including CNC carving, 3D printing, and plaster casting.

Ovalle is one of 10 award recipients and 11 honorable mentions chosen from among 182 nominees from 94 colleges and university sculpture programs in North America and abroad.

His eight-foot tondo amalgamates fragments of artwork, discovered artifacts, and plaster casts in a send-up of the political ecosystem to which the "drained swamp" metaphor seems to aspire. Whitewashed into homogeneity, it's a desert littered with the detritus of contemporary civilization—AR15 rifles, strips of an American flag—while the classical columns and putti, clenched and outstretched hands, 3D-printed teeth, and what look like bone fragments also found in the desiccated jumble evoke an ancient, infamously halted one—Pompeii.

Sponsored in the ISC competition by Andrea Stanislav, associate professor of sculpture and head of Eskenazi's sculpture area, Ovalle is Stanislav's second Eskenazi student to have received this award. Ovalle's and the other award recipients' work will be featured in a group exhibition and published in the January/February 2024 issue of ISC's Sculpture magazine.

Lauren Schmahl (B.S. '23, Merchandising)

Lauren Schmahl captured a top five finish and a \$10,000 prize in the National Retail Federation Foundation's Next Generation Scholarship competition. In a field that relies on moving units, Schmahl's case study dared to suggest that companies produce less, and that they prioritize people and purpose over profits.



For the first round of the competition, Schmahl proposed two updates to Victoria's Secret's product offerings: both

a broader shade range of “nude” underwear and a line of chest-binding undergarments. Through friendships with people who were actively gender-transitioning, Schmahl learned that they sometimes experienced body dysmorphia or physical injury without appropriate foundation garments.

For the next level of the competition, Schmahl proposed an inclusive in-house skincare and beauty line for Nordstrom. The make-up would be manufactured using cruelty-free, environmentally friendly, and socially responsible practices, and come in 40 shades. Having worked in a Nordstrom store herself, Schmahl felt personally invested in making any customer who came in the door feel welcome.

That kind of accommodation is not only the right thing to do, she claims, but the profitable thing. “We’ve seen a big shift in buying patterns over the last few years,” said Schmahl. “Consumers are calling companies out on humanitarian and social justice issues.”

Eskenazi students have placed in the national contest’s top five for five of the last seven years. This year, Eskenazi students Cameron Christensen and Ethan Roos also placed in the nation’s top 25.

Danielle Shum (Expected B.F.A. ‘24, Studio Art)

Danielle Shum, a rising senior in the B.F.A. program in Metalsmithing + Jewelry Design, has received national exposure for art that explores intersecting identities. Her cloisonné brooch titled “Scoliosis” won the Klein Merit Award from the National Society of Arts and Letters, an Educational Endowment



Scholarship from the Society of North American Goldsmiths, and in June, the Jurors’ Choice Award in “We Are Here” at the Metal Museum in Memphis.

Although it explicitly references a disability, the silver and enamel brooch has had a broad reach among various audiences. “I never anticipated that my story about a curved spine could resonate with so many people,” she said.

Born in Malaysia, Shum moved to the U.S. at an early age. She acknowledges “strong influences from both Chinese and American cultures,” but also “feelings of not belonging to either community.” In time, she scaled this exploration of foreignness down to her own body, from which she had long felt alienated. “I’ve struggled with managing [my scoliosis] since my early teens,” said Shum, who long tried to ignore or hide the condition.

The studio became a place where she could open up. Using the cloisonné technique, Shum creates shapes with fine silver wire and fuses powdered glass into enamel in the spaces in between. Her calligraphic use of wire suggests narrative and enamel’s fragility reinforces the theme of fragility as it relates to body image and self-esteem.

“We Are Here” is a showcase of contemporary LGBTQIA+ metal artists. “I’ve grown up in a culture that asks me to hide my personal feelings and emotions,” said Shum, “let alone talking about queer identities. But I’ve learned, to be vulnerable, is to be strong.”

Community Engagement



An M. Arch student proposes a design for the new school to faculty and stakeholders. Photo by R. Spencer Steenblik.

Designing child-directed learning spaces

How can a space support an educational philosophy? Two different classes in the J. Irwin Miller Architecture Program have partnered with the ABC-Stewart Montessori School to reenvision its learning environment.

ABC-Stewart got started 54 years ago in a Columbus basement. Since then, it has moved into three subsequent facilities, the most recent of which it has occupied since 1983. But the building at 6691 State Road 46 doesn't really "relate to the Montessori philosophy," said its director, Stefanie Stafford. Already at capacity, the current school doesn't have the space to accommodate its plans to add grades 7 and 8 and an infant program.

In 2022, third-year architecture students were matched with the school. They studied the child-directed Montessori approach, evaluated the school's needs, and encouraged ABC-Stewart to develop an architectural program, an outline of their needs that would guide a final building design.

In the spring of 2023, the baton was passed to first year students, who proposed seven different concepts reimagining the campus, whether through adaptive reuse of the existing building, a phased transition to a new one, or a completely fresh start. Students also worked collectively to draft a document to inform the project, including information on Montessori education, the

school itself, the project site, previous architectural projects in Columbus and other Montessori architectural projects around the world, together with their design proposals.

First-year student George Kirton's proposal showcased spaces conducive to multi-age interaction and a "green" or "living" roof. The Montessori Method seeks to integrate the natural world into the learning process, and to meet children at their level. "It is their environment," said Stafford, "not the adult's environment. So each one of these students did a wonderful job of hitting on those needs."

—adapted from an article by Jana Wiersema for The Republic.

Considering an addition to Columbus' sacred skyline

The built landscape of Columbus, Indiana is renowned for houses of worship designed by Eero and Eliel Saarinen, Harry Weese, and others. As part of their fourth-semester architectural studio, M. Arch students collaborated with the city's Hindu community to envision an addition to the city's impressive roster of sacred architecture.

The recent construction of a Hindu temple outside of Columbus inspired Assistant Professor Etien Santiago to ask his students to reimagine the project downtown. The project would require them to design on a tight urban space while engaging with a minority religion and culture.

At the start of the semester, local Hindu leaders gave students a tour of their new temple, Sri Ganesh Mandir, explaining its functional and religious requirements. Students



Physical model of Jes Miller's Hindu temple design. Photo by Etien Santiago.

then applied those same ideas and programmatic needs on a different site in the heart of town, just across the street from the iconic First Christian Church. Students were sensitive to the dialogue into which their design would enter with that architectural landmark, along with the nearby and also notable St. Peter's Lutheran Church.

Toward the end of the semester, students presented their proposed schemes to the local Hindu temple members, who offered encouragement and feedback. Although purely pedagogical, the project provided valuable lessons in how to translate the wishes of a group into architecture.

"It has been both eye-opening and encouraging to see how exploring a religion not my own can impact how I approach design and the specific needs of the people using it," student Kaleb Harris reflected. "Including the Hindu community directly in this project was a great decision that I believe inspired me to do my best work and become further ingrained into the community of Columbus as a whole."



Digital rendering of Tahmid Hossain's design for a new Hindu temple in Columbus, Indiana.

A small town blooms with public art



Trent Musch's completed mural in downtown Holland, Indiana. Photo by Jon Racek.

Over the week of Thanksgiving, the southern Indiana town of Holland got a new center of gravity. It was ready. While its sense of history and civic pride was strong, the town of around 700 needed to revitalize its downtown.

Connected through the IU Center for Rural Engagement (CRE), a team from the Eskenazi School collaborated with the community to coalesce its sense of place. Comprehensive design student Trent Musch (expected B.S. '23) took on the initiative as his capstone project, working with Jon Racek, comprehensive design program director and senior lecturer. Musch and Racek consulted with town representatives to develop a placemaking strategy including creating a historical mural on the side of a vacant downtown building, installing seating, and

painting the pavement between the mural site and the central commons, close by.

With guidance from town leaders, and a pair of local history books for reference, Musch got to know Holland's history since its settlement by German immigrants in the 1830s. He and the town stakeholders landed on a composition contrasting iconic historical elements in monochrome with tulips and tulip fields in vivid color. The mural references the town's prominent dairy industry, its first school, its windmill, and its founder Henry Kunz.

Musch's hometown of Rensselaer, Ind. had experienced its own renaissance after artists were commissioned to install around 20 multi-story murals across the city. As a teen, Musch apprenticed with one of the

muralists. Musch estimates that the Holland mural is his 40th. In Bloomington, his work is on view on the interior and exterior of The Warehouse along the B-Line Trail and in the new southwest branch of the Monroe County Public Library.

Though experienced as a muralist, Musch decided to pursue a comprehensive design major at the Eskenazi School to acquire the technical resources to "create strong mockups to show clients. Painting is only half the challenge of creating a mural," Musch explained; "designing the mural can arguably be the more important half."

The Holland initiative is one of numerous quality-of-place projects undertaken since 2018 in Dubois County as part of CRE's Sustaining Hoosier Communities initiative.

New ways of looking at childcare

The Eskenazi School's ServeDesign Center will partner with the Community Education Coalition (CEC) to pilot a coaching and accelerator program for high-quality childcare providers in the Columbus, Ind. area. Funded through a grant from the Duke Energy Foundation and the Indiana Economic Development Association (IEDA) Foundation, the pilot will involve Eskenazi know-how in designing prospective providers' facilities.

The \$39,500 grant is one of five "childcare innovation" grants totaling \$115,000 awarded by Duke to organizations working to assess and address childcare gaps in Indiana communities, with an emphasis on recruiting within the Latino community. Through the pilot, CEC and partners Su Casa and Learn by Heart will provide around 250 hours of on-site coaching to prospective childcare providers to guide them through the licensure process. ServeDesign's role will be to connect Eskenazi faculty and students with the providers to consult on designs for "optimal learning" spaces that meet licensing standards.

The childcare innovation grant program was launched by Duke Energy and IEDA in response to the rising cost of childcare and declining number of providers, which have been burdens on working parents and employers. The grants are intended to provide financial support to communities "willing to approach this issue in new and innovative ways," foundation officials said.

—adapted from an article by Jana Wiersema for The Republic

Safer space: better outcome



Student capstone proposal for LGBTQ+ youth safe space.

Students in the Interior Design Capstone studio selected projects focused on building community. Several students opted to design a LGBTQ+ youth housing space to support the 40% of LGBTQ+ youth who are unhoused at some point in their teenage years. The students used research and information to inform their designs, including ideas about cognitive and social development, social justice, and trauma-informed design. Their designs emphasized basic human needs (dignity, empowerment, security, stress management, community, and meaning) alongside color theory, sustainability, and life-cycle assessments. The students' proposals highlight how interior design works to solve problems with systems thinking about how human experience, space, social community, and ecological impacts are interrelated. Providing meaningful, functional, and consequential housing requires that designers consider the full human experience.

—Bryan Orthel, Associate Professor and Program Director, Interior Design

Alumni News

The art of connecting people to place

Rich Burns (B.A. '65) and John Berry (B.A. '66)

School days: Rich Burns

"I believe my degree was a B.A. in Fine Arts. The school was hardly as diversified as it is today. We had to scratch together design courses and one was required to take other non-design, art classes to comprise a major. We both recall a class where we set type by hand. It was a very different world.

I chose IU for its swimming team, one of the best in history [coached by the legendary James "Doc" Counsilman]. While most of my peers seemed to gravitate to business school, that did not resonate with me. I come from a creative family. My father was an editor of a national magazine and my mother taught history. My interest was in the humanities.

While fine arts/design was my major, I have to admit, my interests were in all things collegiate. Beyond swimming, I was on the Little 500 team for four years that was the inspiration for "Breaking Away." One of my teammates was the Academy Award-winning writer of the screenplay [Steve Tesich]. Today I am transported back to those days by the notoriety of one my best friends at IU, Jeanie Carroll (aka E. Jean Carroll). Lots of stories there."



The 1964 Phi Kappa Psi Little 500 team included Steve Tesich (left) and Rich Burns (right). Photo courtesy Rich Burns.

Have you ever noticed that some built environments are easier to navigate or more stimulating than others? It's probably not an accident. Whether you're in an airport, a museum, or a theme park, being able to get from one place to another, understand information that is being presented, or even feel comfortable may mean that an experiential graphic designer was involved.

Experiential Graphic Design had yet to be named when Richard Burns (B.A. '65) and John Berry (B.A. '66) were classmates in IU's School of Fine Arts. Burns headed to the Illinois Institute of Technology for his M.F.A., and Berry to Cranbrook Academy of Art for his. Each man then embarked on a professional life creating design and graphics for architectural and planning projects.

In his first position after grad school, Berry worked for Detroit-based Smith, Hinchman & Grylls, a large architecture, engineering, and design firm where clients included NASA, Atlanta International Airport, and University of Louisville, segueing to Herman Miller in 1980. After serving in the U.S. Army, Burns founded GNU Group with his brother in the Bay Area in the early '70s. The firm worked within the real estate market to provide branding, marketing strategy and communications, and environmental graphics for developments—across North and South America and in Asia.

But it took years for the kind of work the alums did to be recognized, let alone respected. "We had this quasi-profession that was looking for legitimacy," Burns recalled, "and by the late '70s had done enough to kind of cobble together some methodologies. I was doing a pitch to a developer for a sign program for his building and when I got done talking, he said, 'A grown man can make a living doing that?'" That was where environmental graphics was in those days."



The GNU Group's signage for a Gerald Hines development in Houston used simple visual imagery for orientation. Photo courtesy Rich Burns.

Early in his career, Berry came to realize that this work of improving the human experience of the built environment “fell in the cracks between all of the existing professional associations.” Seeing the value of “some synergy among people doing similar things,” Berry invited his college friend Burns to a meeting in Detroit to discuss the nascent field of “environmental graphic design” and envision what it could be. A year later, in 1974, they convened a larger cohort in Houston for the first official meeting of the Society for Environmental Graphic Design (SEGD). The group was recently renamed “Society for Experiential Graphic Design,” and the field is sometimes called “XGD.”

Now celebrating its 50th anniversary, SEGD is a multidisciplinary community of professionals who plan, design, and build experiences “that connect people to place.” The association currently includes 2,300 members from 36 countries encompassing the fields of design, fabrication, architecture, technology integration, wayfinding, and more.

“In its own way,” Burns reflected, “IU had a significant role in the existence of one of the most successful international design professional associations.”

School days: John Berry

“My degree is a B.A. with a double major of Design and Spanish. I graduated in 1966 and overlapped with Rich for two years after I had transferred to IU from DePauw. I spent the summer between the two schools in Mexico City attending La Universidad Nacional de Mexico.

My time at the IU Art/Design school included such activities as visiting Columbus, Indiana where I first experienced a designed cityscape and became aware of such designers as Eero Saarinen and Alexander Girard.

I also had classes in psychology and philosophy which provided expanded thinking along with the art and design courses, which included hands-on learning with such things as setting type and designing and producing a book.

This May, we returned to IU's campus for our grandson's graduation. In walking campus again, I was reminded of a class in Ballantine Hall, on November 23, 1963, when it was announced that Kennedy had been shot. All classes were dismissed, and we all walked quietly down the stairs. No one spoke. The only sound was sobbing and crying, and that continued across the campus as we all went back to our residences.”



John Berry and his mother after graduation in 1966.

Distinguished alum is post-modern pioneer

Betty Hahn (B.A. '63, M.F.A. '66)

An artist who straddled media to expand the definition of fine art photography in the 1960s and 70s, Betty Hahn was awarded the 2022 IU College of Arts and Sciences' Distinguished Alumni Award November 17.

The Eskenazi alumna “helped usher in the post-modern period,” according to Professor Emeritus Jeffrey A. Wolin, with a practice that revived 19th-century photographic processes alongside contemporary and experimental ones; integrated embroidery, painting, woodcut, collage, and silks among other media; and often tackled vernacular imagery, with humor and a wink at the art historical canon, gender politics, and the mythology of the Old West.

Hahn’s work belongs to the Art Institute of Chicago, the Getty Museum, the Museum of Modern Art, and the Smithsonian Institution as well as museums in Canada, England, France, and Japan.



“Road and Rainbow” by Betty Hahn



Betty Hahn offers remarks upon receiving the College's Distinguished Alumni Award November 17.
Photo by Peg Faimon

Born in 1940 in Chicago, where she grew up, Hahn came to IU for college, where she focused on drawing and painting. Pursuing photography for her M.F.A., Hahn studied with Henry Holmes Smith, IU's first professor of photography, at the helm of the nation's second graduate photography program.

At Smith's suggestion, Hahn began to experiment with non-silver photographic processes such as gum bichromate printing, a nineteenth-century process in which multiple layers of pigments are exposed to ultraviolet light. Van Dyke prints and cyanotypes were other archaic processes Hahn would come to wield alongside contemporary and even non-professional tools, including a

Polaroid camera, or a Mick-a-Matic 126 cartridge toy camera, and eventually, an iPhone GS4.

The culture of Smith's program encouraged the sort of technical risk-taking Hahn is known for and produced photographers who changed the course of fine art photography. Within that cohort, however, there were few women to gain national recognition at that time. “Fifty years after Hahn first took needle and thread to a photograph on fabric,” wrote Eskenazi faculty members Osamu James Nakagawa and David Ondrik, “important contemporary female photographers continue Hahn's legacy, blurring the proscribed lines that distinguish Art from Craft and question what it is that makes a photograph.”

Other alumni in the news

Soungwen Chung (B.F.A. '07, Studio Art) was a panelist in an online discussion held in April as part of Creativity in the age of AI, a yearlong partnership of IU and the University of Notre Dame exploring the impact of machine learning on art and design. Chung is a Chinese-Canadian artist and “(re)searcher” based in New York and the founder and artistic director of Scilicet, an experimental studio exploring human and non-human collaboration. Her work explores the mark-made-by-hand and the mark-made-by-machine as an approach to understanding the dynamics of humans and systems. Chung is a former research fellow at MIT’s Media Lab and a pioneer in the field of human-machine collaboration. In 2019, she was selected as the Woman of the Year in Monaco for achievement in the arts and sciences.

—adapted from The College magazine

Through IU’s Prison Arts Initiative, sculpture grad **Larissa Danielle** (M.F.A. '22, Studio Art) has encouraged those incarcerated at the Putnamville Correctional Facility to express themselves. As a volunteer visual art instructor with the new initiative, Danielle taught about 20 inmates the technical skills of drawing and illustration as well as basic narrative storytelling techniques. The program was born of a partnership between the IU Arts and Humanities Council and the IU Center for Rural Engagement.

“Programs like these are extremely important because, through art, things like improved self-esteem and self-awareness, confidence, focus and problem-solving can be achieved,” said Danielle. “We make them feel like real art students, not just a number.” Danielle said. “I can only imagine that does a lot for a person.”



Larissa Danielle. Photo by Yaël Ksander.

In the fall of 2022, Danielle was included in the exhibition “Identity: Identify” at the Grunwald Gallery and gave a talk about making art at the intersection of several different identities for the school’s Justice is the IDEA Speaker Series.

—adapted from an article by Julia Hodson for News at IU

Krystal Dravesky (B.S. '15, Interior Design) has garnered global accolades in the world of hospitality design, winning the 2022 Marriott Renovation of the Year Award, and being recognized as a finalist in numerous categories for hotel projects from Atlanta to Scottsdale over the last year. As project manager and senior designer for Murphy Cramer Design in Dallas, Dravesky’s current portfolio includes U.S. hotels, luxury residences in Central America, and a minor league baseball stadium in Mississippi. She refined her specialty in luxury and lifestyle design during six years at the award-winning Dallas-based Studio 11, where she designed more than 50 projects for such clients as Hilton, Hyatt, and Wyndham. Dravesky gives back to young designers



Dravesky's interior design for the Thompson Buckhead hotel in Atlanta was a finalist for the 2023 Hospitality Design Award. Photo: courtesy Krystal Dravesky

as a mentor for the Dallas Mayor's Intern Fellows Program and IU's Walter Center Success Network, among other groups.

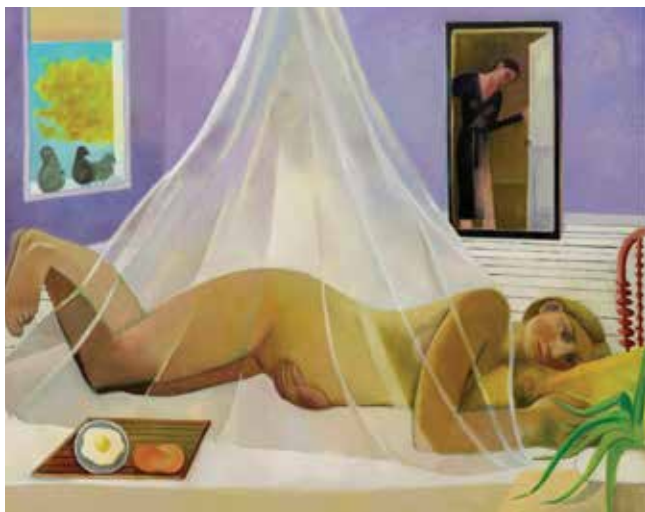
Rebecca Drolen (M.F.A. '09, Studio Art) was named to the 2023 IU College of Arts and Sciences 20 Under 40 list of remarkable alumni for work that explores the expansive nature of photography in contemporary art as it incorporates built spaces, assemblage, and performance. The artist is program director of studio art and assistant professor at the University of Arkansas. Drolen was the recipient of a 2022 Innovate Grant. Her work has been exhibited at such venues as the Springfield Art Museum and the Oklahoma State Museum of Art, and published in The Huffington Post and Oxford American, among other outlets.

—adapted from The College magazine

Sierra Naomi (B.A. '18, Fashion Design) was named to the 2023 IU College of Arts and Sciences 20 Under 40 list of remarkable alumni for her work at the intersection of design and social impact. Naomi has directed Craft with a Cause, a Salt Lake City program that turns reclaimed textile waste into products that benefit community members in need, displayed her weaving and contemporary fashion designs at the Utah Museum of Contemporary Art, and now leads design and product development for a Salt Lake City fashion company. This fall, Naomi will work as an applied community and economic development graduate fellow at Illinois State University.

—adapted from The College magazine

Brooklyn-based painter **Danielle Orchard's** (B.F.A. '09, Studio Art) newest set of paintings address pregnancy and loss. Vogue magazine profiled the Eskenazi painting grad in April when the work was exhibited at New York's Perrotin Gallery. "You Are a Serpent Who'll Return to the Ocean" featured scenes from the daily lives of women—for which she's become known—imbued with references to miscarriage. Also holding an M.F.A. from Hunter College, the Indiana native paints female nudes informed by Picasso and Matisse that have garnered wide attention, including The September 27, 2022 cover of the Paris Review.



Danielle Orchard, "Our Sympathies (After Wyeth)." Courtesy Perrotin Gallery.

Eskenazi fibers alum **Joey Quiñones** (M.F.A. '19, Studio Art) was named artist-in-residence and head of the fiber department at the Cranbrook Academy of Art, one of the nation's premier fibers programs. Quiñones works across a wide range of materials and explores the intricacies of queer, Afro-Latinx identity as well as class, gender, sexuality, and religion.

"My study of fibers has allowed me a profound connection to time, history, and place," Quiñones said, "and it has shaped how I approach materiality in general."

Together with their IU M.F.A., Quiñones holds a Ph.D. in English from the University of Iowa. They established the Fibers and Mixed Media studio in the Sculpture Dimensional Studies Division at Alfred University, where they served as an assistant professor of sculpture. Previously, they spent 17 years teaching English at Earlham College. They will begin their tenure at Cranbrook in September 2023.

—adapted from the Cranbrook Academy of Art Press Room

Dan Solomon (B.S. '17, Apparel Merchandising) convened leaders from the worlds of sports and fashion at a panel February 1 at Whittenberger Auditorium in the Indiana Memorial Union. "Fashion Within Sports" was presented by the Eskenazi School's Retail Studies Organization. Beforehand, Solomon had invited students to compete to dress his friend Tyrese Haliburton, who over his three seasons on the Indiana Pacers has come to be known for his fashion sense as well as his game. The NBA guard said yes that night to a bold look from sophomore fashion design student Emma Taylor, which she executed in time for Haliburton to don it courtside at the April 5 Knicks game. Solomon works as a fashion consultant to over 100 athletes.



Dan Solomon (right) poses with the Pacers' Tyrese Haliburton (left) and Eskenazi student Emma Taylor at Gainbridge Fieldhouse April 5. Photo courtesy Emma Taylor.

Retirements



Rick Bomberger

When Rick Bomberger was invited to teach in IU's Merchandising Program in 2006, the longtime entrepreneur accepted—for one year only. A year turned into 17, during which the 40-year retail veteran served as the program's director. It was a title that succeeded many previous ones, including vice president at Gap and president at Paul Harris.

“He is constantly doing research to teach the most relevant information in an ever-changing industry.”

Rick's origins didn't suggest he'd become a heavy hitter in the world of apparel sales. When he made the decision to attend Albright College in 1966, he was the first person in his family to attend college in 150 years. The future executive grew up in

the Amish-Mennonite culture of Central Pennsylvania. Rick worked his way through college at Sears, then the largest retailer in the U.S. After graduating in 1970 with a B.S. in Economics, he completed the 15-month Sears Advanced Training Program in Chicago and was assigned to the Mid-Atlantic Region as merchandise manager. By 1974, Rick was the youngest store manager in the region.

Within three years, Gap founder Don Fisher approached Rick to join his young company as its first merchandise manager. By 1979, Rick was vice president of Gap Stores for North America, relocating to San Francisco.

In 1982, Rick was again recruited, this time by Indianapolis-based Paul Harris Stores as executive vice president of merchandising and operations, rising to president within a year. Rick got his first taste for teaching in the retail executive program at Harvard during the summers of 1984-86. In 1993, Rick retired from Paul Harris to establish RB Apparel, a manufacturing and branding company, and in 1994, DRB Consulting, which he continues to operate.

In 1996 RB Apparel won IU's Growth 100 Award and in 1998 received the Ernst & Young Entrepreneurship Company

of the Year Award. For his contributions to Indiana and the nation, Rick earned the William H. Spurgeon III National Award for Citizenship in 2000.

Of all his professional experiences, Rick says that he regards his years at IU as the most rewarding. “Rick is devoted to the merchandising program, always willing to give of himself to make it better for the students,” a colleague expressed.

Rick taught nine different courses, led the program, and was instrumental in establishing the Center for Innovative Merchandising in 2016. For the 1,700 students who came through his courses, Rick was dedicated to keeping the curriculum fresh. “He is constantly doing research to teach the most relevant information in an ever-changing industry,” noted another colleague.

Though retiring from teaching, Rick will continue board service and consulting. Above all, he plans to spend more time with his six grandchildren, travel the world, and fish in new streams.

—by Elida Behar, Co-Director, Center for Innovative Merchandising; Lecturer, Merchandising with Yaël Ksander



Sheila Maben

“Sheila Maben cares about her students,” wrote one of thousands of merchandising graduates she has advised over her 24 years at the Eskenazi School. “Not only does she help us meet our requirements, but she cares about our lives. We had a thirty-minute conversation about the industry, campus news, and my future plans last week, all while I didn’t have an appointment. Her passion for her students sets her apart and makes all the difference in why she is one of my favorite people on campus.”

“Sheila simply chooses to know our students’ lives more fully than most others do.”

It’s no wonder that Sheila has been nominated six times for College Advisor of the Year and four times for the IUB Professional Staff Merit Award and awarded the inaugural Honored Friend of the Retail Studies Organization in 2021.

With a B.A. in textiles and clothing from California State University, Sheila already spoke her advisees’ language when she arrived in 1999. Each semester since then, she has managed around 300 students pursuing or considering a merchandising major, and nearly 250 pursuing a merchandising or fashion design minor. She was integral to the development and launching of the fashion design B.A. and served as the initial advisor for students in that major.

As impressive as the sheer number of students Sheila has advised is, it is her authentic, individualized care that distinguishes Sheila’s approach. Beyond academics, Sheila has served as a sounding board and life coach who guides students toward a fulfilling university experience. “Sheila simply chooses to know our students’ lives more fully than most others do,” said senior lecturer

Mary Embry, “something vitally needed at the time students are experiencing rapid change.”

As an advisor, Sheila has tracked changes in student interests and course enrollments over time, using that data to help the school make informed decisions about curriculum and course offerings. “She is able to find, use, and share data like no other,” said Embry. “The school and the college have benefited from these skills. She absolutely makes everyone’s job easier.”

Sheila celebrated her retirement with a trip to Japan in May and is looking forward to spending more time quilting and traveling in the days ahead.

—by Mary Embry, Senior Lecturer, Merchandising with Yaël Ksander



Betsy Stirratt

When Betsy Stirratt started working part-time in the exhibition space at the top of the stairs in Fine Arts, it had been recently vacated by the IU Art Museum. Owing in part to Betsy's exuberant collaborations, by 1987 her role became permanent, and the space became the School of Fine Arts Gallery, renamed in 2011 the Grunwald Gallery of Art in honor of patron Rita Grunwald's late husband, John. Spanning 35 years and numerous name changes, Stirratt's directorship of the Grunwald exemplifies her commitment to the arts.

Betsy had grown up in New Orleans and Mandeville, Louisiana and taken her B.F.A. at Louisiana State University before earning an M.F.A. in graphic design at IU in 1983. As the gallery's founding director, Betsy developed its mission and curatorial approach to meet the needs of the university and

school. She worked with faculty and staff across the sciences, humanities, and arts, notably producing exhibitions and books featuring materials from the Kinsey Institute Collection, rarely before seen by the public. Working with several distinguished curators as well as hundreds of artists over the years, Betsy expanded the gallery's reputation in the region and state.

While producing contemporary art shows, Betsy has nurtured an active artistic career. Recently, she has produced artists' books, photographs, and installations that explore historical and museum collections around the world as well as the activity of collecting generally. She has participated in exhibitions at and organized by the American Craft Museum in New York, the National Museum of Women in the Arts in Washington, the Indianapolis Museum of Art, and the National Museum of Ireland-Country Life, among others.

“Under Betsy's direction, the Grunwald has become a beloved space for encountering inspiring contemporary art.”

—Rowland Ricketts, Professor, Eskenazi School

Betsy's work as a curator and artist has stimulated cross-pollination resulting in such exhibitions and programs as *Slow Life* and *State of Nature* at the Grunwald, *Veiled Taxonomies* at the Center for Book Arts in New York, and *Regimes of (Dis)order* at DePauw University's Peeler Art Center. As an educator, she developed and taught a professional practice class for over fifteen years to equip students with tools for their career.

Betsy has received a National Endowment for the Arts Visual Artists Fellowship, an Arts Midwest/NEA Fellowship, and the IU Bicentennial Medal. She has served as reviewer for the MacArthur Foundation, panelist for the Efromson Contemporary Art Fellowship and Indiana Arts Commission Visual Arts Grants, and juror for numerous exhibitions.

Betsy is continuing her artistic career post-retirement. She and her husband plan to use their home in Ireland as a base for further travel and creative ventures.

—by Tracy Templeton, Area Head and Professor, Printmaking; Roger Hangarter, Distinguished Professor, Biology; and Rowland Ricketts, Area Head and Professor, Fibers with Yaël Ksander

With Appreciation



Britt Brewer

With the near certainty that the J. Irwin Miller Architecture Program at Indiana University was to become a reality in 2018, the task of collecting a founding team of faculty and staff became a priority. A chief concern amongst many was to also find someone that would fill a dedicated role to link our program, as had the IU Center for Art+Design (IUCA+D), with the interests and dreams of the community of Columbus. We found that person in Britt Brewer.

Invitations during the IUCA+D days that had brought Britt to engage with conferences and our community served to convince him to join our team. They also gave me the chance to learn who he had become since we were once together in college. I watched then, as now, his generous sociability, his wit, charm, and the pure delight he felt when he met a community member. True gifts. Needless to say, I was quite pleased that

Britt became our community engagement coordinator.

Britt addressed every opportunity, whether large or small, with the same energy and concern to engage our program, its faculty, and students with Columbus, Indiana University, and the State of Indiana. He could see the invisible links that would build and strengthen our relationships, and he could see them close by, and on the horizon. Britt extended his collegiality and friendship to each new possibility that was aligned with or related to the purposes of architecture and our built environments, and these were many.

He also deeply cared about our students, something that was evident any time you came across Britt in The Republic Building, engaging with students. Britt delighted in offering his counsel to the wide range of issues that confront the graduate student. He also brought ingenuity and cleverness to the problem of helping our students secure internships and paid work while in school. With the wide network of relationships he had so quickly built here in the Midwest, he could connect students with valuable experiences, in either engaging communities or with professional architects. Students came to know and trust Britt, as he

had their well-being and their interests truly at heart. He was convinced that our students should see the advantage of our program to develop their own unique identities in architecture, identities that would guide them in the creation of their own professional design practices.

As a colleague, Britt, always gregarious, has always seemed to know something about just about anything, often lacing a bit of clever humor into the discussion. Even though I have known his form of humor for a long time, I can never tell when my leg is getting pulled. A slight smile from him signals that he has hoodwinked me once again, after which he offers a look of surprise at having done so. Britt is also very serious. He deeply understands the purpose of architecture to elevate the human condition and holds the belief that architects should continue to expand their knowledge into multiple humanist and scientific disciplines to better inform the act of building.

We wish Britt continued success as he pursues his next adventure.

—T. Kelly Wilson, Program Director, M. Arch; Director of Graduate Studies-Columbus; Associate Professor, Architecture



Sachet Watson

In 2018–19, conversations we had as part of the inaugural strategic planning process naturally focused on increasing diversity in the school. An outgrowth of those conversations was the creation of a diversity, equity, and inclusion-specific plan during the 2019–20 year by a volunteer taskforce.

This plan called for the establishment of a DEI-focused position within the school. At the same time, school leadership was in conversation with the Jacobs School of Music about submitting a proposal for start-up funding from the Provost's Office for an inaugural DEI Coordinator for both schools. This proposal for a joint coordinator was initially funded for two years with the provost's support, and a search commenced.

Sachet Watson applied for the position in 2020 and

was a perfect choice for the inaugural role. A Hudson and Holland Scholars Program (HHSP) alumna with an M.S. in Higher Education from Florida State University and a leadership role in the Office of Student Diversity & Inclusion at the School of Public Health, Sachet's experience, knowledge, communication skills, and approachability were evident from the start. During the first two years of her position, 2020–2022, she did an exceptional job setting up a DEI office; hiring and mentoring student interns; creating workshops and curricula for faculty, students, and staff; developing policies and documents to advance equity and inclusion; partnering with other schools and organizations on programming; creating strong communications; and counseling our community on DEI concerns. It was an enormous task that was undertaken with care, thoughtfulness, sensitivity, generosity, and passion.

After Sachet had worked in the joint position for two years, we all realized that the Eskenazi School had a growing need for a full-time DEI officer. A new search commenced in the spring of 2022 for a Director of Inclusion, Diversity, Equity, and Access who would be hired as an academic specialist. Again, Sachet was the stand-out candidate in this new

search, and she was hired into the new full-time role in July 2022.

Over the last year she has continued to develop, evolve, and grow the office and her role within the school, including the management of the DEI strategic plan, the standing DEI committee, the Inclusive Excellence Fund for DEI projects, a course she created and taught in social justice and the arts, and many other projects.

I have personally learned so much from Sachet. I'm very grateful for her collaborative spirit that is at the same time full of grace and sensitivity for those she interacts with, as well as strength and clarity of conviction, and depth of knowledge.

We will greatly miss her passionate spirit in our school, but we are very excited about partnering with her in her new position leading HHSP, the program's first alum to do so. IU's largest merit-based scholarship and support program, HHSP works to recruit, support, and retain high-achieving students from underrepresented backgrounds. We salute Sachet as she assumes leadership of this vital program, with which we look forward to enriching and enhancing our partnership over the coming years.

—Peg Faimon, Founding Dean and Professor

New Faculty



SILVIA ACOSTA, McRobbie Bicentennial Professor in Architecture, is an architect, artist, and professor of architecture. Her teaching and work are dedicated to the craft of making, whether at the scale of objects of use or through design-build practices with her students materializing community projects sited locally and abroad. Before joining the Eskenazi School of Art, Architecture + Design, she taught design studios and seminars/workshops that maintained linkages between architecture and the arts at the Rhode Island School of Design. These courses included drawing, painting, and composing material artifacts while understanding the role of imagination as a generator of ideas to be enacted. Acosta holds a B. Arch from the University of Miami and an M. Arch from Harvard University.



HASSNAA MOHAMMED, Assistant Professor, Interior Design, was previously an Assistant Professor in The Design School of Arizona State University. She earned her doctorate from the University of Wisconsin-Madison in Human Ecology: Design Studies with an emphasis on environmental design and a Master of Public Affairs from Indiana University of Pennsylvania. Mohammed's current research agenda is focused on the social psychology of community spaces with a particular focus on U.S. Muslims' placemaking. Mohammed has written several interdisciplinary peer-reviewed manuscripts that help situate lived experiences within a nested context of policy, religion, and immigrant experiences.



GARIM LEE, Assistant Professor, Merchandising, earned her doctorate in Apparel Studies with a concentration in Retail and Consumer Studies and a minor in Statistics from the University of Minnesota Twin Cities. Her research interests include digital consumer behavior, AI-assisted retail technology, personalized advertising, and online consumer communication. She likes to explore the psychological mechanisms of how fashion consumers respond to advanced technologies to propose how to apply them to business.



HOA VO, Assistant Professor, Interior Design, earned her doctorate in Interior Design from the University of Minnesota Twin Cities. Her research covers adaptive technologies (e.g., AR, VR, digital modeling and fabrication) in teaching, intersectional collaborations in design, creativity and feedback practices in design, and physical experiences in the built environment. She has published in the Journal of Engineering, Design and Technology, International Journal of Designs for Learning, Archnet-IJAR: International Journal of Architectural Research, Academic Exchange Quarterly, and peer-reviewed conference proceedings.

New Visiting Faculty



LUCAS BROWN, Visiting Associate Professor, Architecture, began his career with the Austin-based sustainable design nonprofit CMPBS, later collaborating with contemporary furniture maker Mark Macek and architect Murray Legge, FAIA at LZT Architects. At Green Mountain College, he co-created and co-directed the Renewable Energy and Ecological Design program. He is currently the founding principal of Brownsmith Studios, LLC., providing architecture, design, and custom fabrication services.



SU A CHAE, Visiting Assistant Professor, Painting/Fashion Design, is a multidisciplinary artist and educator with a focus on painting, fashion illustration, and digital applications. Chae was a grant finalist for the Hopper Prize and a recipient of a Windgate Scholarship Award from the Penland School of Craft. She holds an M.F.A. in Studio Art from IU Bloomington, as well as an M.A. and a B.A. in Business from Ewha Womans University in South Korea.



ADAM BUENTE, Visiting Lecturer, Comprehensive Design, is the owner and founder of Project One Studio, a public art practice where design and fabrication processes operate fluidly. He has over 12 years of experience working with communities nationwide on large-scale public art projects. His studio explores visual and formal complexity, algorithmic design, architectural detailing, and handcraft methodologies. He holds an M. Arch from Ball State University.



ELIZABETH ELICH, Visiting Assistant Professor, Creative Core, is a multi-media artist whose work explores the nuances of shared and personal experience through topics such as menstruation, reproductive rights, and personal agency. Using different modes of printmaking and fibers, she examines the tactility, minutia, materiality, and language within these topics. Originally from Saskatchewan, Canada, Elich is a 2022 Eskenazi M.F.A. in Studio Art with a B.F.A. from the University of Regina in 2017.



ANGELA CALDWELL, Visiting Assistant Professor, Metalsmithing and Jewelry Design, is an artist and educator Using both fiber and metals-based materials and techniques, her work explores the nuances and complicated nature of family, female friendships, community, and memory from a traditional craft perspective. As an educator with an Eskenazi M.F.A., she strives to foster curiosity, strong foundational techniques, and a commitment to fine craft.



ATEFEH FARAJOLAHZADEH, Visiting Assistant Professor, Photography, is a multimedia artist who incorporates photography, video, installation, and writing into her practice. Her work explores the concept of place, the sense of place, the psychology of being in-between places, and psychogeography, with a particular focus on migration and displacement. Farajolahzadeh holds an M.F.A. in Photography from Columbia College Chicago.



TORREY GLEASON, Visiting Assistant Professor, Graphic Design, explores consumer culture's role in the creation and alteration of identity, using collage and scanned objects. Her creative endeavors outside of the classroom include dance, poetry, and illustration. She holds a B.F.A. in Fine Arts from Southeast Missouri State University and an M.F.A. in Studio Art from the Eskenazi School.



TERESA LARRABEE, Visiting Assistant Professor, Ceramics, is an interdisciplinary ceramic artist, educator, and houseplant enthusiast who comes to IU after a two-year residency at Red Lodge Clay Center in Montana. Her work gives a visual voice to personal anxieties by synthesizing the inherent narrative quality of the figure with layers of symbolism using texture and mixed media. She holds an M.F.A. from the University of North Texas and a B.F.A. from the University of New Mexico.



SAMUEL GUY, Visiting Assistant Professor, Painting, is an artist and educator whose painting practice is centered in self-portraiture. Through prolonged observational paintings he explores the multifaceted nature of the self, its murkiness, chance quality, and socially buttressed construction. He exhibited at Colgate University and Auxier Kline Gallery in New York in 2022 and in 2023 was featured in *New American Paintings* M.F.A. Annual Issue. He holds a B.F.A. from Alfred University and an M.F.A. from Boston University.



NORA MCGINNIS, Visiting Assistant Professor, Creative Core, is a fiber artist who approaches artmaking as a way of thinking through her hands—using tactile materials and processes to explore questions around science, philosophy and being. Originally from Tucson, Arizona, McGinnis earned her B.F.A. in Fibers from Arizona State University and her M.F.A. in Studio Art from the Eskenazi School and was a Future Faculty Teaching Fellow in Sculpture at Herron School of Art and Design at IUPUI.



BETH HUFFMAN, Visiting Lecturer, Comprehensive Design, is an architect, interior designer, and educator. Huffman draws much of her artistic inspiration from traveling and nature. She has enjoyed introducing students to new countries and cultures, including Thailand, Eswatini, and Italy. She received her B. Arch from Ball State University, her M. Arch from Illinois Institute of Technology, and will be completing her Ed.D. in Instructional Systems Technology from IU in May 2024.



JESSICA QUIRK, Visiting Lecturer, Fashion Design, is an artist, fashion illustrator and expert seamstress. Her work focuses on all aspects of designing and creating modern clothing and accessories from repurposing second-hand textiles into new garments to millinery and shoemaking. Quirk is a graduate of IU Bloomington with a B.S. in Apparel Merchandising and associate degree in Costume Construction Technology.



CHRIS REINHART, Visiting Assistant Professor, Architectural Sustainability, is an architect and educator who has implemented sustainability across scales from large, institutional buildings and campuses to small, owner-built homes, with a special passion for earth and straw architecture. He has spoken about his work at TEDxBloomington, the NetZeroBuild Summit, and the Living Future conference. Reinhart earned his B. A. and M. Arch degrees from Ball State University.



JOHANNA WINTERS, Visiting Assistant Professor, Creative Core, is an artist-educator who engages in puppetry, video, and performance to confront expressions of embarrassment and pleasure in a fallible body. Winters holds an M.F.A. from the University of Tennessee-Knoxville and served as the 2022–23 Grant Wood Fellow in Printmaking at the University of Iowa. Prior to her artistic pursuits, Winters competed on a professional cross-country ski team.



DOMINICK RIVERS, Visiting Assistant Professor, Digital Art, is an experimental filmmaker and musician. By integrating technically outdated forms, he uses video work, framed by larger installations, to examine the popular media used to capture and sentimentalize memory. An Eskenazi M.F.A., his research is focused on developing eco-friendly substitutions to alternative photographic processes that can be implemented with motion picture film while remaining emotionally exigent.



SARA YOURIST, Visiting Assistant Professor, Visual Studies (M. Arch), is a painter whose practice analyzes the decorative nature of historical objects and how their imagery becomes distorted and deceitful once framed within a contemporary context. An avid antiques collector, the recent Eskenazi M.F.A. searches for objects that will help her explore themes of theatricality, dark humor, and artificiality in future paintings.



CLAY SCOFIELD, Visiting Assistant Professor, Digital Art, is an interdisciplinary artist and writer who works between and across media. They create long-form experiments in self-making and becoming as play. They experiment with faulty technologies—from language systems and gender binaries to virtual reality and AI tools—to explore meaning, inviting the audience to participate as collaborators. They hold an M.F.A. in Studio Art from IU, a B.A. from Vanderbilt University, and an M.F.A. in Poetry from the Iowa Writers' Workshop.

Promotions

Faculty

KIM DUTKOSKY

Lecturer, Interior Design

LORI FRYE

Senior Lecturer, Fashion Design

R. SPENCER STEENBLIK

Assistant Professor, Comprehensive Design

LINDA TIEN

Director of the Grunwald Gallery of Art

MEGAN YOUNG

Lecturer, Digital Art

New Staff



ELLEN CAMPBELL, Graphic Designer + Web Manager is also a fused glass artist, teaches ukulele, and performs locally with The UkeTones. Campbell has two undergraduate degrees—one in Theatre and Drama from IU, and the other in commercial art from the University of Saint Francis in Fort Wayne. Campbell has a passion for art and architecture and is very grateful to be at the Eskenazi School.



OLIVIA KALISH, Event Services Coordinator, is also an artist and crafter. She graduated from IU in 2021 with a B.A. in Art History and a B.F.A. in Painting, where her research interests focused on gender identity, motherhood, and institutional power structures in the arts. Having previously worked in IU's Intensive Freshman Seminars Program, she is excited to return to the Eskenazi School as a staff member. As an extrovert with a strong dedication to service and connection, Kalish is passionate about higher education. In her spare time, she enjoys traveling, reading, baking, crocheting, jewelry-making, and spending time with her partner and two sons.



RYAN FARLEY, Program Coordinator, Grunwald Gallery is a printmaker, designer, and arts administrator. Farley received his M.F.A. from the Eskenazi School in 2018 and M.A. in Arts Administration from IU's O'Neill School of Public and Environmental Affairs in 2021. He began working at the Grunwald Gallery in 2018 as an exhibition assistant and is excited to continue as program coordinator. When not making artwork or studying management, Farley seeks new experiences, runs/bikes long distances, and serves on the Visual Arts Committee for the Waldron Arts Center.



KASEY LITTS, Friends of Art Bookshop Manager, earned her B.A. in Fine Arts from Hanover College with a focus in Sculpture and Printmaking. She has a passion for food and weightlifting and is excited to get involved in the Bloomington community. In her spare time, she can be found with one of her three black cats lounging in her lap and spending time with her family.



KIM JONES, Human Resources Manager, started at IU working in the master's program at the O'Neill School. Through her journey at IU, she has gained knowledge in specialized areas of Student Services, Human Resources, Finance, Office Management, and most recently, at the Office of the Vice Provost for Faculty and Academic Affairs as a Human Resources Records Specialist for faculty. Jones enjoys working with people and looks forward to enhancing her skills as a member of the Eskenazi business team.



GRAE LOVELESS, Office Coordinator, graduated from the IU Media School in 2023. They live with their partner in Bloomington and enjoy gardening, making music, and sitting on the porch with their cat. They're excited to help facilitate the work of Eskenazi students, faculty, and staff while helping visitors feel welcome at our school.



KAE RIZO, Office Coordinator, has lived in Bloomington since 2019 with his wonderful wife, silly cat, and eccentric ferrets. He is most excited to be working at the Eskenazi School alongside other artistic people. Rizo is passionate about art and spends lots of time at home crocheting, writing poetry, and making digital/traditional art. His art is focused around capturing strong emotions, the overlooked everyday experiences, and forgiveness towards others. In his position, he hopes to make a positive impact in small ways, bringing positivity and an eagerness to help and learn.



OLIVIA L. WICKER, Payroll Coordinator, is also a painter especially interested in oils and watercolor. She is an IU Eskenazi alumna with a B.F.A. in Painting and a B.A. in Art History. Both lifelong Bloomington residents, Wicker and her husband enjoy visiting the Indiana lakes and forests year-round, taking their three cats on outdoor adventures, and frequently sampling the diverse Bloomington cuisine.

Leadership Team + Program Directors 2023–2024

HEATHER AKOU

Fashion Design Program Director

JUSTIN BAILEY

Director of Creative Core

DEB CHRISTIANSEN

Executive Director of Academics

MINJEONG KIM

Merchandising Program Director

JAWSHING ARTHUR LIOU

Associate Dean

MARTHA MACLEISH

Studio Art Program Director

BRYAN ORTHEL

Interior Design Program Director

JON RACEK

Comprehensive Design Program Director

MALCOLM MOBUTU SMITH

Director of Graduate Studies, Bloomington

CALEB WEINTRAUB

Director of Undergraduate Studies

T. KELLY WILSON

Director of Graduate Studies, Columbus

Promotions

Staff

LYNN BURGIN

Project Manager and Executive Assistant to the Dean

MCCLAIN CLOTFELTER

Assistant Director, M. Arch program

CARISSA GARLETTS

Director of Recruitment and Admissions

NATASHA HEINES

Procurement Representative

HANNAH OSBORN

Administrative Specialist

Faculty Awards

A Selection

Teaching

Lori Frye

2023 Trustees Teaching Award, Indiana University, Bloomington

Ran Huang

2023 Trustees Teaching Award, Indiana University, Bloomington



Polyp Lamp by Justin Bailey.

Research and Creative Activity

Heather Akou

2022–2023 Presidential Arts and Humanities Fellowship, Indiana University, Bloomington

Justin Bailey

Bronze Award, Home Interior Products—Lighting, International Design Awards, December 2022

Elizabeth Claffey

Fulbright Scholar Award, March 2023

Jon Racek and Daniel Martinez

IU Placemaking Studio Coursework Grant, \$65,600, Center for Rural Engagement, Indiana University, Bloomington, for courses to be offered 2023–2024

Rowland Ricketts

2022–2023 Presidential Arts and Humanities Fellowship, Indiana University, Bloomington

Rowland Ricketts

Smithsonian Artist Research Fellow at the National Museum of American History, April 2023

Tonja Torgerson

Puffin Foundation Grant, August 2022

Hoa Vo

Best Paper Award, Environmental Design Research Association Conference (EDRA 54), June 2023

Jiangmei Wu

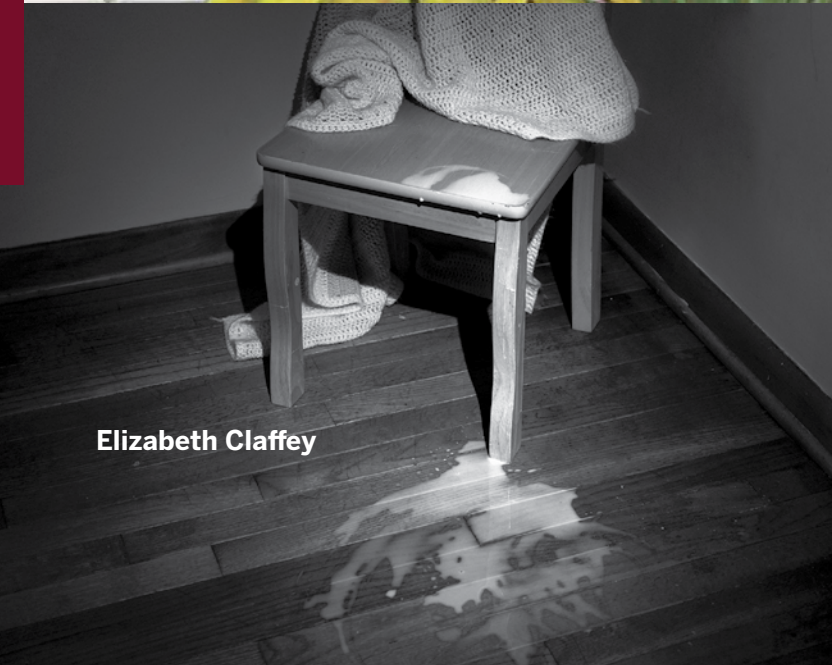
Honorable Mention—Mathematical Art Exhibition Award, American Mathematical Society, United States, January 2023



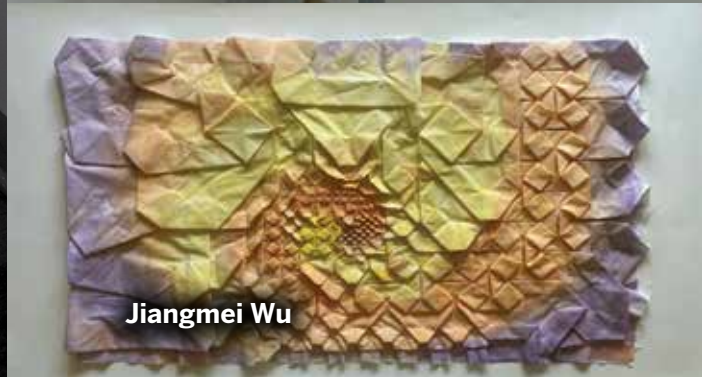
Daniel Martinez



Heather Akou



Elizabeth Claffey



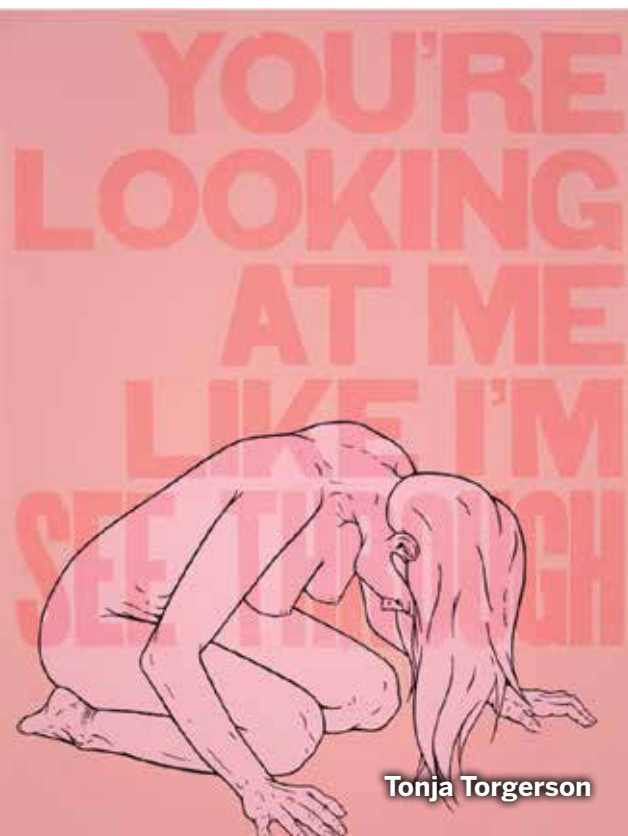
Jiangmei Wu



Jon Racek

Left page (clockwise from upper left): Daniel Martinez with LAA Office, Huntingburg Alley Activation; 1970s Dunkin' Donuts uniform blouse, from Heather Akou, "On The Job: A History of American Work Uniforms"; Jiangmei Wu, "Dawn"; Elizabeth Claffey, from "Darkness and Nothing More."

This page (clockwise from upper left): Hoa Vo, real-time-recorded travel paths of participants in the virtual environment; Jonathan Racek, "FLEET/ing"; Rowland and Chinami Ricketts, "Zurashi/Slipped"; Tonja Torgerson and Christa Carleton, "You're Looking at Me Like I'm See Through."



Tonja Torgerson



Rowland Ricketts

In Memoriam



Don Gene Bell, self-portrait, charcoal

Don Gene Bell

“The vitality of these paintings quickens the pulse and leaves the viewer feeling that he has hiked the trails, the hills, and the distant places depicted here,” read the introduction to a catalogue for a Don Gene Bell (B.A., ‘61; M.F.A., ‘65) exhibition. “The paintings of wrestlers, restrained in color, appear to be about tensed energy and the elegance of the human form in motion.”

Widely exhibited, published, and collected, the Indiana-born artist with deep ties to the Eskenazi School passed away in September 2020. In 2022, Bell’s partner Bob Varga made a gift of nearly 400 pieces of art—including 350 made by Bell—to Indiana University. Some of Bell’s work has been permanently installed in the school’s

Mies van der Rohe Building, and a retrospective exhibition is planned for the fall of 2023 at University Collections at McCalla.

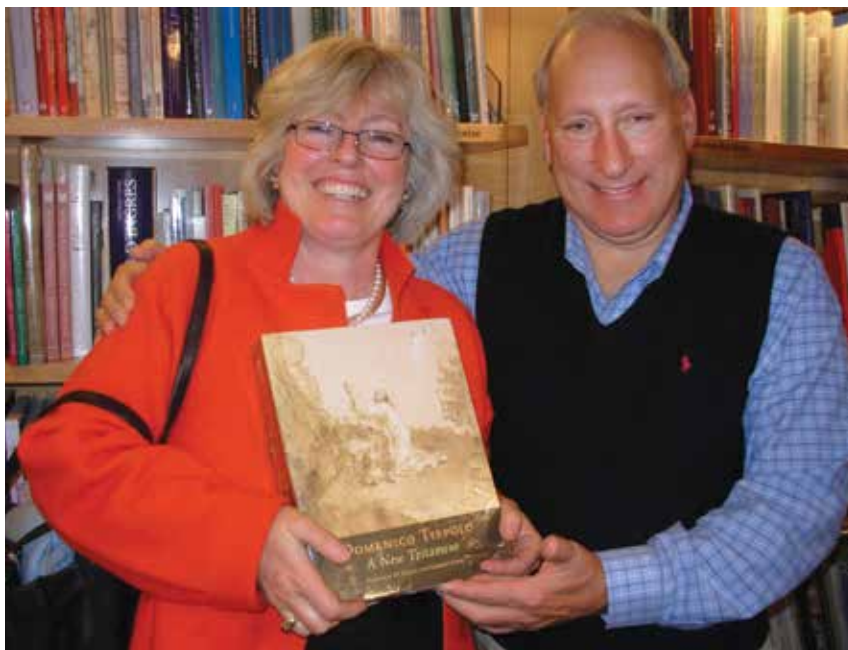
Born in Albion, Indiana in 1935, Bell created a body of work eventually acquired by the Minneapolis Museum of Art, the University Art Gallery at SUNY-Binghamton, Security Mutual Insurance Co, the Erie Museum of Art, and the Leslie-Lohman Museum of Art, among other institutions. Raised in Ohio and rural Indiana, Bell attended a two-year program at the Chicago Academy of Fine Arts before pursuing his visual arts education at IU, where he studied design with George Sadek.

During his schooling and beyond, Bell served IU in a variety of capacities. As an undergraduate, he was employed by the university television station that would become WTIU, subsequently working as curator of exhibits at the university’s new anthropology and history museum (now the Museum of Archaeology and Anthropology). Upon earning his M.F.A., Bell became an assistant professor in IU’s graphic, exhibition, and interior design program, where he taught from 1965–68.

While serving as a professor and in the administration of the Department of Art and Art History at SUNY-Binghamton for three decades, Bell developed a body of work encompassing plein-air landscape, figure painting, erotica, and minimalist, three-dimensional canvases. Bell retired in 1997 to Tucson, Arizona with Varga, who survives him.



Don Gene Bell, landscape, oil on canvas



Former Eskenazi Museum of Art Director Heidi Gealt and Tony Moravec pose with Gealt's new book in 2006. Photo by Barry Gealt.

Tony Moravec

A pivotal figure in the evolution of the Eskenazi School's J. Irwin Miller Architecture Program, Columbus businessman Anthony J. "Tony" Moravec died November 8, 2022. Owner of Blairex and Applied Laboratories, Moravec was a generous patron of the arts, architecture, higher education, and community development.

"When IU and Community Education Coalition (CEC) formed a partnership to pursue the startup of the Miller Architecture Program, Tony was among a handful of key community leaders who stepped forward immediately

and excitedly to contribute generously to the program," said John M. Burnett, president of Columbus-based CEC. With the others, Moravec's financial support matched a pledge from the City of Columbus' Redevelopment Commission to rehabilitate the Republic Building as the architecture program's headquarters.

Moravec was also a donor and advisor to the IU Eskenazi Art Museum. He worked with former director and Domenico Tiepolo scholar Heidi Gealt to increase support for an exhibition and research project on Tiepolo drawings, and donated his

important collection of Old Master drawings to the museum in 2010. Moravec co-funded the museum's academic liaison position, created an endowment in support of the museum's art conservation department, and supported the capital campaign for the museum's recent renovation. Additionally, he chaired the museum's national advisory board from 2007 to 2015.

Moravec was recognized for his contributions to IU with numerous awards including the Bicentennial Medal (2020), Partners in Philanthropy's Cornerstone Award (2016), the Presidents Circle Laurel Pin (2016), and the Chancellor and Provost Medallion (2011).

Moravec's investments in higher education extended to Ivy Tech Community College, of which he was a state trustee as well as a donor. The approximately \$32-million, 80,000-square-foot Moravec Hall was dedicated the month before its namesake's passing.

In addition to his contributions to higher education and the arts, Moravec will be remembered for his placemaking initiatives in Columbus. Notably, he undertook the restoration of the beloved ice cream parlor Zaharako's, which reopened in 2009. "Tony created a lasting imprint on the community," said Burnett.

Eventful Year

Grunwald Gallery of Art

The Grunwald hosted the following exhibitions during the 2022–23 season, which have been digitally archived at the gallery’s website. Scan the QR code on this page to explore online.

MIES IN INDIANA

The little-known Hoosier history of the Bauhaus’ last director, including the backstory of the discovery and construction of the Eskenazi School’s own Mies van der Rohe Building.

IDENTITY: IDENTIFY

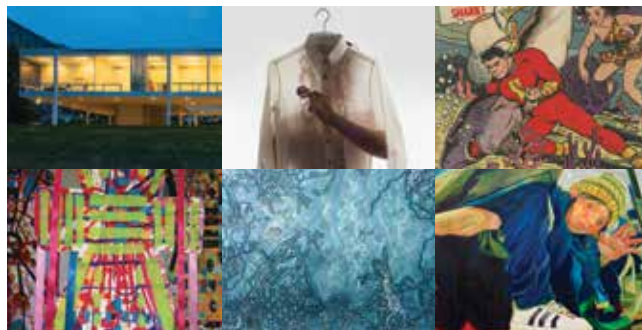
Containing works in photography, digital art, fashion design, ceramics and other media by national artists including Eskenazi alumni, the exhibition explored the concept of identity from a variety of intersectional perspectives.

THE DEEP END: GOLDEN AGE COMIC BOOKS

From his collection of 20,000 comic books, Associate Professor of Ceramics Malcolm Mobutu Smith selected over 400 covers depicting underwater imagery, a deep well of cultural commentary and inspiration for the artist’s creative practice.

BLANKET SONGS: WORKS BY JOHN HITCHCOCK

A multi-media installation and performance by artist and composer John Hitchcock, who examined and recombined traditional narratives of the American frontier with indigenous stories.



Photos top row from left: Mies van der Rohe Building by Hadley Fruits, “Indiana General Election” by Kelvin Burzon, and Whiz Comics cover courtesy of Malcolm Mobutu Smith.

Photos second row from left: “Blanket Songs 1B” by John Hitchcock, “Below the Surface” by Katama Murray, and “Untitled” by Jack Owens.

M.F.A. THESIS SHOWS

The culmination of 19 students’ graduate work in fibers, painting, graphic design, sculpture, photography, printmaking, metalsmithing, and digital art.

B.F.A. THESIS SHOWS

Sixteen undergraduate students showed their final work in fibers, painting, graphic design, sculpture, photography, printmaking, metalsmithing, and digital art.



McKinney Visiting Artist Series

The School's esteemed artist series, made possible through the generous support of Meredith and Elsa McKinney brings prominent working artists from a range of studio practices and fields to the Eskenazi School of Art, Architecture + Design. Artists lead workshops and critiques for students within the school, as well as lectures and gallery talks open to the campus community.

PAUL S. BRIGGS, Ceramics

NICOLE DOTIN, Graphic Design

WUON-GEAN HO, Printmaking

BEN CUEVAS, Fibers

TIARE RIBEAUX & JODY STILLWATER, Digital Art

CHRISTOPHER K. HO, Sculpture

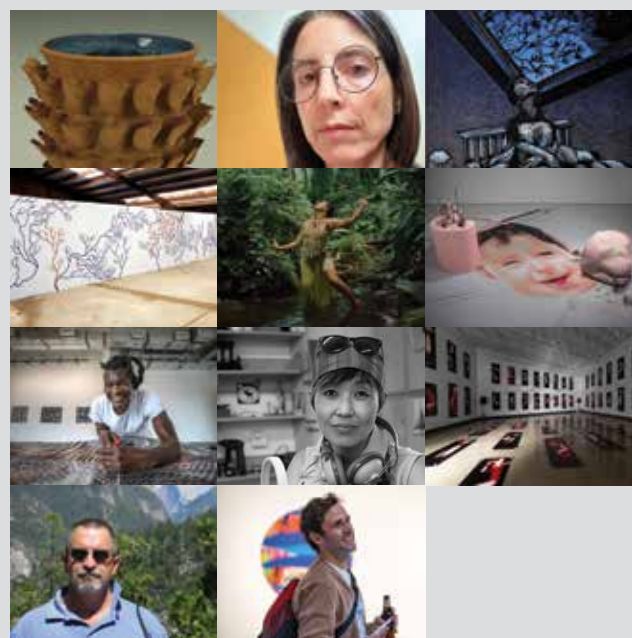
AKIRASH, McKinney International Artist-in-Residence

YURI KOBAYASHI, Creative Core

KEI ITO, Photography

THOMAS MADDEN, Metals

SAŠA BOGOJEV, Painting



Miller M. Arch Lecture Series

The J. Irwin Miller Architecture Program Lecture Series brings prominent working architects, artists, and designers to our home in Columbus at the Republic Building. During their visit to campus, guests lead workshops and critiques for students and hold public lectures that are open to the greater community.

JOHN BERRY, Painting

DONALD BEAL, Painting

JULIANE WOLF, Architecture

BRYAN YOUNG, Architecture

CHATPONG CHUENRUDEEMOL, Architecture

ESTHER CHOI, Artist, Historian

MARTHA MACLEISH, Creative Core &
MALCOLM MOBUTU SMITH, Ceramics

ROBERTO NÚÑEZ & KATIA ZAPATA, Architecture

Photos left and above follow order of listed names, left to right in descending order.



1



2



3



6



4



5

This page (clockwise from upper left): 1. McKinney visiting artist Wuon-Gean Ho with printmaking students; 2. McKinney international artist-in-residence Akirash contemplates student work at Critique-a-Thon; 3. Faculty member Melanie Cooper Pennington invites passersby to play with clay at September’s First Thursdays festival; 4. Visitors gather at the Grunwald for “Identity: Identify”; 5. Open House at the J. Irwin Miller Architecture Program; 6. Merchandising’s ethical labor speaker panel. Photos by Yaël Ksander (2, 3, 6), Tracy Templeton (1), Ellen Campbell (5), and courtesy Grunwald Gallery (4).

Right page (clockwise from upper left): 7. Visitors to “Mies in Indiana” at the Grunwald; 8. Installation by McKinney international artist-in-residence Akirash in Fine Arts Building; 9. “Trashion Refashion: Up Close” at University Collections at McCalla; 10. Student digital art on view at the Tangent Gallery; 11. Students in Creative Core-Color class. Photos by Ellen Campbell (8), Yaël Ksander (9, 10), Eric Drowatzky (11), and courtesy Grunwald Gallery (7).



Creativity in the Age of AI

Spring 2023 • A partnership between the Eskenazi School and the University of Notre Dame, this year-long summit explores the impact of machine learning on art and design. During the spring semester, the series hosted two online discussions and an in-person roundtable featuring scholars, artists and designers, engineers and entrepreneurs addressing the impact of text-to-image AI, large-language models, and related technologies on art, design, and the notion of creativity itself.

A summer exhibition at the Process Gallery in IU's Cook Center for Arts + Humanities featured digital art, paintings, sculptures, and interactive artworks facilitated by or in reaction to artificial intelligence. More information and a link to the discussions is available at the QR code on this page.



Design Speaker Series

Spring 2023 • In its inaugural year, this series hosted Jill Pable, Florida State University professor of interior architecture and design, who spoke on leveraging trauma-informed design to improve the lives of those experiencing homelessness and Nate Storrington, co-executive director of Project for Public Spaces, on the elements that make for successful urban life.

Bill Blass Speaker Series

03.07.23 • Established in 2002 with a bequest from native Hoosier and celebrated fashion designer Bill Blass, the series hosted Cornell University Associate Professor Denise Nicole Green, who discussed how Nuu-chah-nulth First Nations produce and create complex visual vocabularies in their textiles and regalia.

Tangent Gallery



"Shadows Shed Light" featured "Memory Box" by Emily Chase at the Tangent Gallery. Photo by Yaël Ksander.

This year marked the opening of the student-run Tangent Gallery, housed in a suite of rooms in the Fine Arts Building across the hall from the Grunwald Gallery. Graduate students executed renovations of the space, curated exhibitions, hosted receptions, and led marketing efforts for Tangent. It is the school's first dedicated student-run gallery since the closure of Fuller Projects in the McCalla Building, which served this purpose for 17 years before the building's renovation as University Collections. Synchronizing Friday night openings to the Grunwald's schedule, Tangent offered the following exhibitions during the 2022–23 season:

Inaugural Exhibition

A showcase of artwork by 23 graduate students.

MFAO Auction Student and faculty work donated to raise funds for the M.F.A. thesis catalog.

Where It Started: A First Year M.F.A. Exhibition

Work by 10 first-year graduate students in printmaking, sculpture, painting, photography, metals, and fibers.

Undergraduate Juried Exhibition at the Arts Alliance Center

Work by 18 undergraduates curated by graduate students Jacob Tate and Nichole Wolz.

People and Place: Undergraduate and Staff Exhibition

Work by two staff members and 21 undergraduate students.

Shadows Shed Light

An exhibition curated by graduate students Ary Bird, Emily Chase, and Lyndsey Gillespie.

Open Studios

10.07.22 • Every fall, the Eskenazi School throws open our doors to welcome in members of the public and the university community, who get to try their hand at artful techniques and tour studio facilities at Kirkwood Hall, the Fine Arts Building, and the Arts Annex.



University Collections at McCalla

IU's recently dedicated venue for its collections and IU-generated research and creative projects, University Collections at McCalla hosted numerous exhibitions with Eskenazi School ties during the 2022–23 season, including the following, which may be viewed using the QR code on this page.

Growing Indiana University: The Legacy of Herman B Wells displays numerous pieces of the beloved IU president and chancellor's wardrobe from the Sage Collection, including monogrammed shirts and Wells' Santa Claus costume.



Tracy Templeton, "Pluto" (2021); digital, chine collé.

Ebb and Flow: Indiana's Lost and Hidden Waters is an exploration of the ways water has shaped the landscape and culture of Indiana in works of art by painter, photographer, and Grunwald Gallery Director Betsy Stirratt and Professor of Printmaking Tracy Templeton.

Trashion Refashion: Up Close highlights sustainable fashion ensembles created for and modeled in the Bloomington Trashion Refashion

Show, a community event to which Eskenazi fashion design faculty and students have long contributed.

IU Printmaking: 60 Years of Innovation and Art was curated by three Eskenazi printmaking M.F.A.s from the school's teaching archive of 3,500 prints, donated by grads since 1963.

Experiencing and Remembering: The Poetry and Spirit of Nature showcases the latest paintings inspired by the Southern Indiana landscape by Professor Emeritus of Painting Barry Gealt.

Media gallery mini-exhibition includes costumes from the Sage Collection worn in the films *Sarah, Plain and Tall: Skylark* and *Hamlet* and the TV series *Damages*.

The Gift of Collecting: Spotlight on Rudy Pozzatti Features a selection of prints created by the late Eskenazi School Professor Emeritus Rudy Pozzatti, donated to IU's Campus Art Collection by Jim and Joyce Grandorf in 2023.

Critique-a-Thon



Akirash responds to student work at Critique-a-Thon. Photo by Yaël Ksander.

02.24.23 • First- and second-year M.F.A.s took their work to the world's stage at Critique-a-Thon, inviting international artists visiting IU this spring into the studio for a lightning round of reviews. A collaboration between the Eskenazi

School and the IU Bloomington Arts & Humanities Council, Critique-a-Thon convened the McKinney International Artist-in-Residence Akirash and Hale Ekinci, Cook Center for Public Arts & Humanities' Engaged Artist-in-Residence, to review ten studio art grads' work and launch discussion with an audience of their peers.

Interior Design, Graphic Design, Comprehensive Design Events



Interior design students showcased capstone projects at the Cook Center in April. Photo by Yaël Ksander.

Portfolio Review Day 11.15.22 • A forum offering interior and graphic design students the opportunity to share their portfolios with industry leaders, including IU alumni, and network with representatives from design firms seeking to fill positions.

Comprehensive Design Capstone Show 12.06.22 • A showcase of final projects by comprehensive design B.S. students in their final year.

Interior Design Capstone Show 04.25.23 • A showcase of final projects by interior design B.S. students in their final year.

Fashion Design and Merchandising Events



IU alum Laura Denk, executive vice president at Michael's, presented at the Retail + Design Forum.

Retail + Design Forum 10.18.22 • Eskenazi alumni and others holding top positions at Express, Saks, and Michael's gave presentations shedding light on the hard and soft skills students need to be successful in the retail industry. More than 600 students attended the forum, during which they could connect with the executives in breakout sessions between talks.

Ethical Labor Speaker Series 11.08.22 • A partnership between Eskenazi's merchandising program and IU's economics department to lay bare connections between the clothes we buy and the lives of those who make them. The student-led conference convened corporate leaders, scholars, and human rights organizations for an audience of over 140 students.

Fashion in Sports 02.01.23 • Around 480 students attended this panel convening athletes and fashion gurus, where students competed for the opportunity to design for an NBA player.

Fashion Design B.A. Show 04.14.23 • In their final semester, fashion design B.A.s create a mini-collection to showcase in the annual capstone show. Using skills they've refined over the course of their program, students shepherd designs from ideation to fabrication and orchestrate every detail of the show, from models to music to marketing. This year, 27 student designers sent over 130 models down the runway in their looks before a standing-room-only crowd of over 500 at the Indiana Memorial Union's Alumni Hall.



Modeling student looks at the Fashion Design B.A. Show.



News from our Centers and Offices

Office of Inclusion, Diversity, Equity + Access (IDEA):

Dedicated to integrating inclusion, diversity, equity, and access (IDEA) into our school's research, teaching, and service, the Eskenazi School's IDEA Office led the following initiatives over the past year:

- **Justice is the IDEA Speaker Series** A speaker series highlighting marginalized voices, exploring the intersection of social justice and art, architecture, merchandising and design.
- **Social Justice & the Arts Course** This spring course focused on identifying and analyzing the historical and present role of music and the arts in social justice movements in the U.S. and asked students to consider their own cultural conditioning.
- **IDEA Fellowship Institute** A total of 18 Eskenazi faculty and staff members completed a three-day IDEA Fellow Institute, curated to increase cultural awareness and competency.
- **IDEATeach-In Workshops** Upon request, the IDEA Director facilitated a total of 25 teach-in workshops on such topics as anti-racism, writing a diversity statement, and intersectionality.

• Interactive Inclusive Programs & Events

Throughout the year, IDEA marked diverse cultural occasions and/or provided hospitality with the following in-person programs:

- 2022 Latine Artist Showcase
- Native Art Now! Documentary Screening & Q&A
- Vigil for Missing & Murdered Indigenous Women, Two-Spirit People & Girls
- Donut Fail Your Finals Self-Care Event
- Eskenazi International Student Dinner

The faculty and staff members of the **IDEA Committee** pursued a collaboration with IU Libraries titled **Mosaic Research Guides for Art, Design, and Merchandising**. The project aims to establish a collection of multimedia online resources in support of IDEA goals for research and curricular use across the disciplines of the Eskenazi School. The guides are organized by creative discipline, location, or theme. Scan the QR code on this page to explore online.

The committee's second project is the **IDEA Bloomington Resource Guide**, a clearinghouse of multicultural resources from restaurants and grocery stores to religious communities, service providers, and more, to be published at the school's website in fall 2023.

The committee also continued to support faculty and staff through the **Inclusive Excellence Fund**, facilitating professional development, creative activity, and research that aligns with the core goals of the school's DEI Plan.



The IDEA Office collaborated in the vigil for indigenous peoples on April 26 in Dunn Meadow. Photo by Peg Faimon.

Sage Collection



Fashion Design minors Wes Miser (left) and Alex Johnson catalogued and rehoused historic shoes in the Sage Collection. Photo courtesy Kelly Richardson.

Historic apparel from the Sage Collection went on view near and far in the past year. Several displays at University Collections at McCalla showcased Sage holdings (see page 39–40), as did the Bill Blass centennial exhibition at the Fort Wayne Museum of Art. The dragon costume worn by Glenn Close in *102 Dalmatians* was shown in *Goddess: Power, Glamour, Rebellion* at the Australian Centre for the Moving Image (ACMI) in Melbourne. Two other selections from the Sage's Glenn Close Costume Collection were exhibited at the Academy Museum of Motion Pictures in Los Angeles in a spotlight show on the work of Oscar-winning costume designer and frequent Close collaborator Ann Roth.

The Sage Collection continues to serve as a resource for hands-on learning for Eskenazi students, including those enrolled in F402: Collections Management for Historic Costume and Textiles. X476 Sage Collection practicum students and fashion design minors Alex Johnson and Wes Miser surveyed and reorganized children's clothing in the collection and researched and rehoused 60 pairs of women's shoes dating from 1775 through 1935. Fibers M.F.A. candidate Ary Bird worked with staff to photograph haute couture and designer pieces donated by Anne H. Bass (1941–2020).

Over the past year, researchers from across the university and around the country have continued to fathom the Sage: IU Assistant Professor of Costume Technology Heather Milam dove into the Close collection for her forthcoming book on costume construction while Notre Dame Associate Professor Linda Przybyszewski studied women's eveningwear from the 1930s there. This year, the Sage was the site of an Institute for Advanced Study (IAS) Repository Research Fellowship and hosted an Academy Award-nominated costume designer on the faculty at the UCLA School of Theater, Film and Television.

Recent acquisitions have included Geoffrey Beene pieces, a U.S. Navy uniform worn by a 19th-century Hoosier Lieutenant Commander who perished at sea, his-and-hers Harley-Davidson vests worn by former Sage staffer Pam Schlick and her late husband Jim; and several more pairs of senior cords. The IU Advanced Visualization Lab continues its 3D documentation of the Sage's senior cord collection, one of the largest of these unique garments of 20th-century Hoosier history and identity.

Center for Innovative Merchandising

The Center for Innovative Merchandising (CIM) has continued to support the industry connections, cutting-edge curriculum, and real-world training that undergird the national reputation of Eskenazi's merchandising program.

CIM's Retail Studies Organization—at 396 members one of the largest student-run organizations on campus—conducted several campus-wide panels this year, including the Retail + Design Forum and the Fashion in Sports panel/competition, along with spring's highly awaited spectacle, the Fashion Design B.A. Show (see page 41). Additionally, RSO organized a fall field seminar to the Columbus, Ohio headquarters of Abercrombie & Fitch, DSW, Bath & Body Works, and Victoria's Secret, and a spring outing to Indianapolis to get behind the scenes at Lids and Finish Line. Fifteen additional RSO events

offered merchandising students direct access to retail reps.

Eskenazi students participated and placed at the top of two major national scholarship programs, the National Retail Federation's Next Generation Scholarship and Student Challenge (see page 6), as well as the Fashion Scholarship Fund's individual case study competition (see page 5).

Representing Macy's, Walmart, CVS, and Google, among other corporate giants, members of CIM's 20-person advisory council have supported Eskenazi merchandising by tapping into their respective networks for panels and activities, actively providing input about industry innovations to refresh course curricula, and making financial contributions to the program, up 131% this year.



Students interact with Express' Brian Seewald in a Retail + Design Forum breakout session.

ServeDesign Center



The affordable house prototype in Paoli was designed by Eskenazi students.

IU's ServeDesign Center works in partnership with campus and community to advance engaged scholarship and prepare students for lifelong civic and social responsibility. ServeDesign facilitates collaboration within the Eskenazi School by offering faculty grants, service-learning training, and matchmaking of faculty and community partners.

One of ServeDesign's community-engaged design projects, the affordable house in Paoli received the Quality of Place Innovation Award from Regional Opportunities Initiative during the last year. Designed by Eskenazi comprehensive design students, the prototype was launched in June 2022

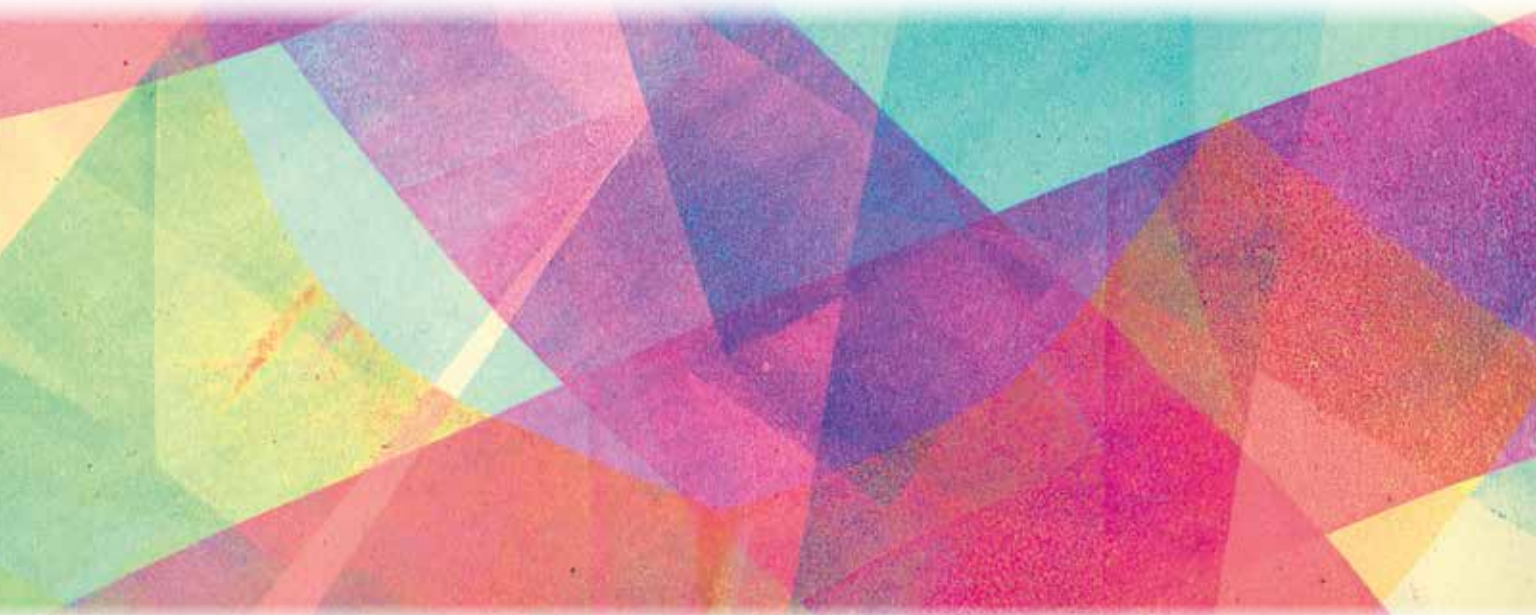
as a model for future sustainable, affordable housing in the area.

Also this year, ServeDesign was awarded \$65,600 from the Center for Rural Engagement (CRE) to create courses focused on placemaking. Funded through a previous CRE grant for \$132,000, the following placemaking projects were completed during 2019–2022 in Salem and Huntingburg:

- Wayfinding Solutions for Salem (faculty member Sarah Edmands Martin with graphic design students)
- Salem Pocket Park (faculty member Daniel Martinez)
- Huntingburg Alley Activation (Martinez)
- Huntingburg Mural (faculty member Martha MacLeish and creative core students)
- Lake Salinda Public Art (faculty member Jeeyea Kim and architecture students)
- Makerspace at Owen Valley Middle School (faculty member Miyoung Hong and interior design students)



Eskenazi students propose designs for a middle-school makerspace. Photo by Jeni Waters, IU Center for Rural Engagement.



ESKENAZI

SCHOOL OF ART, ARCHITECTURE + DESIGN
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