



# FRIENDS OF ART NEWSLETTER *Summer 2009*

## Collectors Group First Meeting

*Sunday, May 17, 12:30 – 2:00 pm, Fine Arts Library*

The Collector's Group will hold its first get together for prospective members in the Fine Arts Library on Sunday, May 17 from 12:30 to 2 pm. Light refreshments will be provided. Attendees are asked to bring a representative sample from any of their collections, and they will be invited to speak briefly about the piece and its importance for the overall collection.

The Friends of Art Collectors Group was formed to educate and encourage contact between collectors of all kinds. The Group formulated its mission statement earlier this year. It reads, "The Friends of Art Collectors Group will provide an educational forum to engage in activities related to beginning and maintaining collections of fine art and objects from all time periods. The educational activities may include lectures and workshops, collection visits, trips and other activities to promote dialogue in the community related to collecting, collection building, disposition of collections, and preservation."

The Collectors Group committee has also generated a tentative list of activities that they hope to pursue for the coming year. These are listed in the side box. These are also available, and will be updated as needed, on our website at [www.fa.indiana.edu/foart](http://www.fa.indiana.edu/foart).

Of special note, committee member Nan Brewer has arranged participation from several people in connection with a proposed trip to Chicago at the end of October. Thomas Robertello

has offered to conduct a west loop gallery tour with interested collectors. Leslie Hindman will offer a special preview at her auction house on Saturday, and all travelers are invited to attend the auction to follow on Sunday. The Group plans to offer tie-ins on most future FoA trips that will engage the special interest of members of the Collectors Group.

While we don't require an RSVP for our first event on Sunday, May 17, if you could indicate your interest with an e-mail to [foart@indiana.edu](mailto:foart@indiana.edu) or by mailing the response panel from the back page, it would be a great help to us in estimating food to have on hand. We plan to serve bagels, pastries and coffee. See you there!

## Schedule of Events for Friends of Art Collectors Group

*2009 – 2010*

- **May 17, 2009** Introductory Meet and Greet, FA Library 12:30 – 2 pm Members may bring an object from their collection, prepared to speak briefly about its relevance to the collection. Light refreshment to follow.
- **August 2009** Betsy Stirratt hosts talk on collecting student artwork at SoFA Gallery

*continued on page 7*

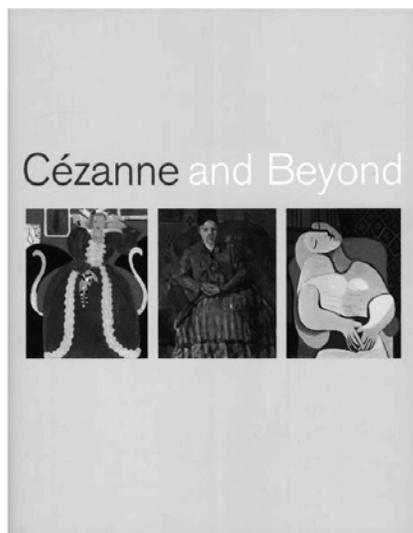


*All types of collections are welcome at the first meeting of the Friends of Art Collectors Group*



# Cézanne & Beyond

Philadelphia Museum of Art



catalogue for the exhibition at the  
Philadelphia Museum of Art

available at

the  
Friends  
of Art  
BOOKSHOP

## Special Offer for FoA Members!

30% discount off the hardcover retail of \$65.00 (sale price 45.50 + tax) in conjunction with the Friends' visit to view the exhibition at the Philadelphia Museum on 5.8.09

### Letter from the President

*FOA President, Erika Dowell*

Greetings!

I am Erika Dowell, the new President of the Friends of Art. We have plenty of great events coming up this year, but I will let you read about them in the rest of this newsletter. I want to take this opportunity to tell you a little bit about myself.

I have lived in Bloomington since 1986 when I came to Indiana University as an undergraduate. I earned a BFA in sculpture (with a minor in art history) during my years at the School of Fine Arts, and during that time I first gained an appreciation for IU's rich art assets: the faculty and students of the School of Fine Arts, and the amazing collections, facilities and staff of the Fine Arts Library, the SoFA Gallery, and the IU Art Museum. After graduating, I continued my association with IU's art community as an employee of the Friends of Art Bookshop, and then as a staff member in the Fine

Arts Library. In 2000, I moved away from the arts in my work life (but not very far away) when I accepted the position of Public Services Librarian in the Lilly Library. My husband, Jim Morrison, is an educator, and we have one son, Johnathan, who is a fourth-grader.

I have been a member of the Friends of Art since 1995, and have served on the FoA Board from 2005-2009 as Secretary. I look forward to serving as the President of the Friends of Art and to working with Board to strengthen our membership base and to increase support for students in the School of Fine Arts. The Board is planning a retreat for later this summer to talk about planning for future, so please let me know of any ideas or concerns you have regarding the future of the organization. My email is edowell@indiana.edu.

I look forward to seeing many of you at the annual Friends of Art picnic on Sunday, May 31st.

Best wishes for a wonderful summer to you all.

Erika Dowell





*Titian, Flora, about 1516-18. Oil on canvas.*

*the Sackler Museum and the Sargent murals at Harvard*

*Note: The proposed New York trip has been cancelled for failing to meet minimum participation. We will try to re-schedule for a similar itinerary for sometime in the coming year. The Boston trip will also require a ten person minimum, with our first penalty deadline for airline payment on May 25. Details are subject to change. Please check our website for updates: [www.fa.indiana.edu/foart](http://www.fa.indiana.edu/foart).*

Amidst high drama and intense rivalry, the great triumvirate - Titian, Tintoretto, and Veronese dominated the landscape of Venetian painting in the 16th century for almost four decades, propelling the Venetian School to new creative heights. This dynamic relationship has been recreated in *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, the first major exhibition dedicated to the competition that developed among these renowned masters, which explores the emergence of the signature styles of Titian, Tintoretto, and Veronese, and the artistic exchange that existed among them. Juxtapositions of related works contribute new scholarship to the discussion of these artists and the influence they had upon one another. The exhibition also looks at the critical transformation of the art world in early 16th-century Venice that occurred with the introduction of oil paint on canvas support and the development of the canvas easel painting.

“Titian, Tintoretto, and Veronese created a ‘Venetian style,’ inspired by the counterpoint that arose as one artist responded on canvas to another,” said Malcolm Rogers, Ann and Graham Gund Director of the MFA. “Fueled by the constant vying for patronage, prestige, and financial rewards, theirs was a highly charged, personal relationship that resulted in some of the greatest paintings of the Italian Renaissance. It is a pleasure to collaborate with our colleagues at the Louvre to offer this exploration of the artistic dialogue that arose among these three Venetian masters.”

Fifty-seven notable works are featured in the exhibition, lent by major museums in Europe and the United States and, significantly, several churches in Venice. Fourteen paintings are coming from Italy, including those from the Gallerie dell’Accademia in Venice and the Galleria degli Uffizi in Florence. These important loans reflect an ongoing cultural exchange between the MFA and Italy, which includes collaboration in the areas of

*continued on page 7*



## **FOA Travel: Boston Titian, Tintoretto, Veronese: Rivals in Renaissance Venice**

*Museum of Fine Arts, Boston July 31 – August 2,  
2009*

**3 Days, 2 Nights in Boston, only \$680  
per person, includes:**

- Round trip, non-stop airfare, ground transport to and from Boston’s Logan airport
- 2 night stay at Radisson Hotel Boston (double occupancy, add \$170 for single supplement), one block from Boston Common in the theater district
- Tickets to the Titian, Tintoretto, Veronese exhibit at the MFA, Boston
- Other attractions include the Gardner Museum,

# Come Celebrate Another Great Season!

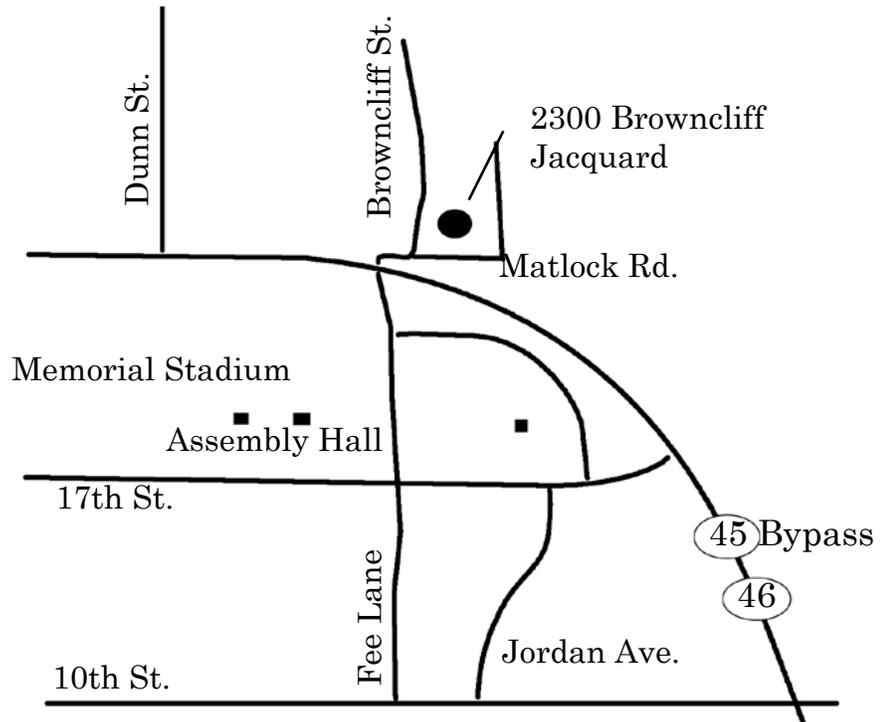
## 2:00 – 5:00 pm Friends of Art Picnic

### Friends of Art Picnic

We would like to issue an invitation to our entire membership to attend this spring's Friends of Art picnic. Jerry and Dawn Jacquard will host the gathering at their house at 2300 Browncliff Lane (see map on the right), on Sunday afternoon, May 31, 2009 from 2 pm to 5:00 pm.

The Friends picnic has a long tradition as an opportunity for members to meet, going back several decades. With another eventful school year finished, we will invite our motivated members for fine food, company and wine.

For a \$15 per person admission, we will provide poached salmon with dill sauce, dolmades, meatballs, bread, wine and lemonade. Members may also bring a side dish if desired, such as salads or desserts (please indicate what you will bring on reply form). Members who wish to attend should send their donations to the Friends office no later than May 20th, or call to reserve a place at 855-5300. You may use the reply form below. We look forward to seeing you all there!



### Reply Form

To sign up for FOA picnic @ \$15 per person, return this form with a check made payable to: **Friends of Art**. Mail to: Friends of Art, 1201 E. 7th Street, FA 125, Bloomington, IN 47405.

Name: \_\_\_\_\_

Address \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_

Zip: \_\_\_\_\_

# Attending @ \$15 per person: \_\_\_\_\_

Telephone: \_\_\_\_\_

E-Mail: \_\_\_\_\_

I will also bring a side dish (describe): \_\_\_\_\_



# SoFA Gallery

## MFA Thesis Shows

*David Rowe & Carrie Longley/ Ceramics*

Two outstanding MFA thesis shows in ceramics explore aspects of scale with a wealth of extravagantly precise details. In “Recollections and Reconstructions,” David Rowe imagines the scavenged structures that might be home to the nomadic pirates of “Waterworld.” Carrie Longley offers a weird assortment of anatomical anomalies of indeterminate species in the tradition of the “Wunderkammer,” or cabinet of wonders.

The manner of presentation here plays a large role. Longley’s work appears under glass specimen jars of different sizes that give a satisfying “finish” to the pieces, like the imprimatur of a rigorous selection. Alternately, she presents a row of objects embedded in (and emerging from) a thick resin matrix, surrounding by a rough metal frame and bolted to the wall. Besides showing this intricate, dimensional work very well, the effect is like a magnifying glass or specimen slides, but with a slight air of menace or virulence.

The effusive multiplicity of the work makes sense, familiar to anyone who has opened drawers in the entomology section of a good natural history museum. Yet Longley never repeats herself, and each piece is freshly invented. The pieces vary greatly in size, leaving open the question of whether we are viewing parts or wholes, a skinless embryo or an autopsied digestive tract or spine. From an abundance of coarse, black surgical suture thread, it is clear that many of the parts have been operated on. This evidence of handwork gives another dimension to the careful ceramic craft of each piece – a poignant one. So often (and even today), the skill and craft of surgery has been of a very crude order, conducted at the trailing edge of ignorance. This is particularly true in the wunderkammer tradition,

which emphasized freaks and deformities, and was a kind of biomedical carnival sideshow.

The indeterminate nature of the pieces here probably advances their credibility. The pieces are convincing as specimens because of incredibly subtle coloring, the minute scale of details, and the unending variety, not because we recognize this or that organ from nature. Still, Nature teaches Longley in every particular, and the diversity, beauty and conviction on display all derive from mastering an intricate organic vocabulary of forms.

David Rowe, with his four sprawling, untitled pieces, shows a thing or two about intricate construction. The pieces impress one as massive for a gallery wall. This may be because the individual parts are scaled as miniatures – we recognize boards and skids – which if life-sized, would be enormous. But also there is an implication of a kind of hobo imperialism in the assembly, which, once started, shows no obvious inclination to stop. Each piece seems to have further designs on the space surrounding it. Eminent domain may be the last feature to survive in a failing social order.

The way the pieces reach across the empty gallery wall to each other imply that they may eventually merge as one piece. William Gibson, in several of his dystopian books, imagines the same happening to the east coast of America, with urban centers like New York, Philadelphia, Boston, etc. merging continuously into what he calls the Sprawl. The housing that he describes taking shape on disused metropolitan bridges, ramshackle, scavenged, lawless, could very much be what Rowe has built for us. This would be a fantasy if we were not so recently acquainted with the Swat regions on the borders of Pakistan.

The multi-armed installation on the gallery floor is somewhat more satisfying than the wall pieces because of the freedom it takes to develop in all directions. The wall pieces work well for viewing because their eye-level placement allows for closer scrutiny. The play of shadows down the wall is also quite satisfying. The wall pieces tend to have



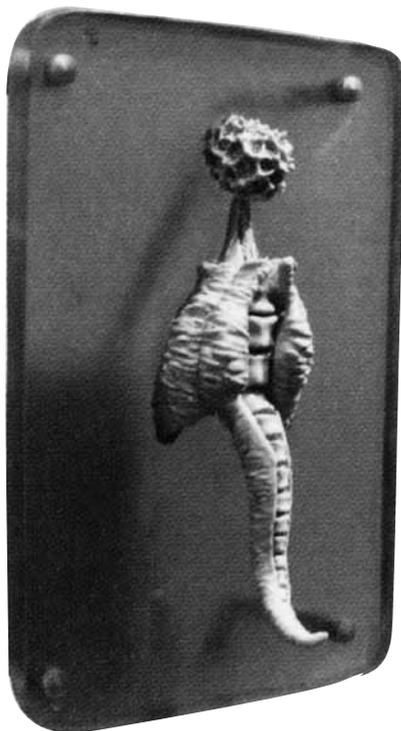
*David Rowe, “Untitled,” 2008 wood, glue, paint*



*continued from previous page*

a long horizontal platform about midway down the piece, and this reads as nautical somehow. In each case, the closed construction on the upper parts is regrettable. I would like to see into the pieces and through them.

Rowe masters the many fine details that bring his pieces to life: the color and surface, the gray painting that runs out arbitrarily, the coating of dirt and evidence of weather. In his artist's statement, Rowe seems to refer to his work as landscapes. The power of the work lies in the multiple circles of reference that can be applied, with a full description on emotional, social, political and ecological levels. By entering fully into the description of an imaginative world, Rowe, like Longley, achieves a rich poetic resonance.



## Friends of Art Pegram Harrison Memorial Award for History of Art

*Jennifer McComas/ PhD candidate*

With this grant, I propose conducting introductory archival research necessary for my dissertation. This dissertation will consider issues of Jewish identity in German and Austrian art and visual culture in the period spanning 1890 to 1945, but with particular emphasis on the 1920s and 1930s. I anticipate examining three primary thematic areas.

The first section will examine the construction of Jewish cultural and national identities through engagement with the art world and the art market.... Secondly, I will consider issues of race and physiognomy in both fine art (portraiture, for example) and popular imagery (posters, films, and illustrated journals and children's books), including anti-Semitic propaganda from the Weimar Republic and the Third Reich.... Finally, I will suggest a strong connection between the 1937 Degenerate Art exhibition and the anti-Semitic ideology of the Nazi era.... This topic necessitates an examination not only of paintings and sculptures readily available in museums, but also of more obscure images, propaganda items, and photographs of now lost or destroyed works, available largely in archives and libraries. I propose beginning this task by visiting two archives in New York: the Leo Baeck Institute for the Study of the History and Culture of German-Speaking Jewry, and the YIVO Institute for Jewish Research.... Both archives have art and photography collections, which I will view....As I am still at an early stage in my research on this topic, I anticipate that my research will be largely exploratory in nature. I hope to uncover additional artists and images to include in the dissertation, as well as to gain a greater sense of the scope and range of available materials

*Carrie Longley, Two pieces from the  
Wunderkammer series, ceramic, resin and mixed  
media*



*continued from page 3*

exhibitions, scholarship, and conservation. An important nucleus of works has been provided by the Museum of Fine Arts, Boston, and the Musée du Louvre in Paris. A number of paintings have been specially restored for this exhibition.

*Titian, Tintoretto, Veronese* is curated by Frederick Ilchman, the Mrs. Russell W. Baker Assistant Curator of Paintings, Art of Europe, at the MFA; Jean Habert, Conservateur général au département des Peintures du Musée du Louvre; and Vincent Delieuvin, Conservateur au département des Peintures du Musée du Louvre.

The exhibition brings into view the colorful world of 16th-century Venice—one of Europe's wealthiest, most cosmopolitan cities—a bustling center of international commerce with a flourishing art market, where the demand for exceptional paintings fostered a competitive climate and great innovation. The intersection of the period's three great masters is explored in seven sections within the exhibition.

A \$325 deposit is due on May 25. Because of commitments to the airline, payments are non-refundable by this date. Please confirm soon! Call Friends of Art office at 855-5300 or e-mail foart@indiana.edu

*continued from page 1*

- **September 2009** Doug Sanders presents a talk on issues of conservation surrounding home collections (possibly at ALF/ Preservation Lab Facility)
- **October 2009** Bill Itter's collection of African artifacts opens at IUAM; Itter addresses Collectors Group on building his collection
- **October 31 – November 2, 2009** Friends of Art bus trip to Chicago, featuring exploration of Gallery district, with Thomas Robertello, to include Dawson Gallery and Packer Schopf Gallery. Special auction preview at Leslie Hindman Auction House, with auction to follow on Sunday. If trip fails to meet minimum, see April 2010.
- **March 6, 2010** School of Fine Arts Faculty Show; Friends of Art will tour three faculty studios.
- **March 2010** Methodist Art and Antiques Fair at the Indianapolis state fairgrounds
- **April 2010** Friends of Art bus trip to Chicago to view "Matisse and the Methods of Modern Construction" which runs March 20 – June 6, 2010. Gallery walks or other collecting activities (such as SoFA show)

## Porch Light Indiana under the West Baden Hotel Dome

*An Evening Under the Dome: A Celebration of Hoosier Craft and Culture Monday, August 3, 2009  
6 to 9:30 p.m.*

Writers and authors will gather with culturally like-minded supporters to celebrate and enjoy contemporary writing, historical inspiration, and the resurgence of culinary creativity.

Nancy Hiller will read from her new book *The Hoosier Cabinet in Kitchen History*. Scott Russell Sanders will read from his books *A Conservationist Manifesto* and *Wilderness Plots*. Tom Roznowski with Monika Herzig will offer a series of musical interludes featuring modern interpretations of Hoosier classics by Hoagy Carmichael and Cole Porter along with a "moveable feast" of delectable edibles.

Special travel packages are available. More information available by calling Nancy Krueger at 812-855-2935 or e-mail nkrueger@indiana.edu.

## Coming Events

*Friends of Art Calendar*

- **ending May 10, 2009** "From Pen to Printing Press: Ten Centuries of Islamic Book Arts," approximately 50 works on paper. Also "Transcendent: The Photographs of Hiroshi Sugimoto" in the Hexagon Gallery.
- **ending May 24, 2009** Ukucwebezela: To Shine – Contemporary Zulu Ceramics in the 3rd floor gallery/ IUAM.
- **May 17, 2009** Open meeting for the new Friends of Art Collectors Group. Anyone interested in the building and maintaining of collections is invited to a show and tell session in the Fine Arts Library from 12:30 to 2 pm. Attendees should bring a representative piece from their collection to show and discuss. Light refreshment provided.
- **May 31, 2009** Friends of Art picnic, hosted by Jerald and Dawn Jacquard. See page four for details, reply form and map.
- **July 31 – August 2, 2009** Friends of Art trip to Boston for the *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice* exhibit at the Museum of Fine Arts.

# Reply Form

To join the Friends of Art, renew your membership or to sign up a friend, select a category & return this form with a check made payable to: **Friends of Art/ IU Foundation**. Mail this form to:

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_  
State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Telephone: \_\_\_\_\_ E-Mail: \_\_\_\_\_

**Friends of Art**  
Fine Arts Building, FA 125  
Indiana University  
1201 East 7th Street  
Bloomington, IN 47405  
foart@indiana.edu  
812-855-5300

*visit our website at [www.fa.indiana.edu/foart](http://www.fa.indiana.edu/foart)*

- Please reserve place(s) for the FoA picnic on May 31 for \$15 per person.
- Yes, I want to visit Boston for the *Titian, Tintoretto, and Veronese* show for \$680 per person (page 3)
- Yes, I would like to attend the first meeting of the FoA Collectors Group on Sunday, May 17.
- Renew or begin my membership at the indicated level
  - Patron \$250
  - Donor \$100
  - Family \$50
  - Individual \$40
  - Student \$20

Your membership entitles you to receive:

- Invitations to IU Art Museum & School of Fine Art events.
- A 10% discount at the Friends of Art Bookshop & IUAM Gift Shop.
- Opportunities to travel at reduced group rate fares.
- Invitations to special events for Friends of Art members.
- Subscription to the Friends of Art Newsletter.

*Your membership expiration date is on address label*

Return Service Requested

**Friends of Art**  
Fine Arts Building, FA 125  
Indiana University  
1201 East 7th Street  
Bloomington, IN 47405

