



FRIENDS OF ART NEWSLETTER *Spring 2009*

Art Night Spectacular! Silent Art Auction

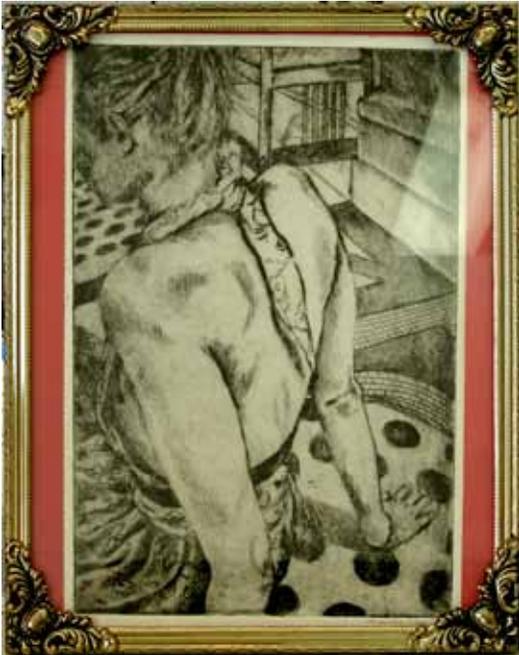
Friday, February 13, 8 – 10:30 pm

McCalla School, corner of 10th and Indiana, across from Yogi's

Art Night Spectacular! Silent Art Auction will include works made by IU School of Fine Arts faculty and students including jewelry, photography, painting, printmaking, ceramics and textiles, as well as donations from local business establishments. Don't have a Valentine's gift for that special someone? What says "you are my muse" more than an original work of art? **All proceeds will benefit the 2009 MFA catalogue.** Auction starts at 8:00pm and ends at 10:00pm. You will be able to pick up your purchases at 10:15 pm. Payment may be made by cash or check.

Also featured: Fuller Projects is featuring the neon and glass works of Chicago artist Jason Chakravary. The Sculpture Department is having their annual open studios where you can have a first hand look inside the studios of these upcoming artists.

For more information about this event, contact LaRinda Meinburg at lmeinbur@indiana.edu or 571-214-4462.



*Above: Allesandra Gulpy, "Woman," etching
Below: John Berry, "Untitled (General)," collage, egg tempera, and acrylic on wood
Below right: Brian Kelley, "Dawn," oil on canvas*



Book Signing

Ashley Gilbertson

author of

***Whiskey Tango Foxtrot:
A Photographer's Chronicle of the Iraq War***

Tuesday February 24th

Lecture 6pm in Radio/TV Rm 251

**Book Signing and Reception to follow
in the SoFA Gallery**

**Friends of Art Members save 20% on this title
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Letter from the President

FOA President, Peggy Intons-Peterson

The agenda for this spring reminds me of the old saying, "Spring's bustin' out all over..."! First on the list is the presentation of the Chinese Woodblocks on Wednesday, Feb. 25, at noon, in the Indiana University Art Museum. It will be followed by a luncheon in the Museum's Conference Room. Invitations will arrive soon in your mailboxes. Next, chronologically speaking, is the survey of Dada and Surrealism offered by the Cincinnati Art Museum on Saturday, April 18. The bus will leave the Indiana University Foundation parking lot at 8 am and return to Bloomington about 10 pm. Following up on May 8-10 is a grand trip to Philadelphia to see "Cezanne: Then and Now," at the Philadelphia Museum of Art. These trips always present a delightful mix of education, fun and fellowship. Tom describes them more fully on page 3.

Another important April event is that Erika Dowell will become president of the Friends of Art. Many of you know her well and realize her long and extensive commitment to the Friends of Art and to Indiana University. Currently, she is the Public Service Librarian at the Lilly Library. She will be outstanding. Any other changes in the memberships of the Executive Committee and its officers will be announced later.

As my term as president draws to a close, I want to express my profound appreciation and thanks to the members of the Friends of Art and to all inhabitants of what I continue to think of as Indiana University's Fine Arts Complex: members of the Departments of Art History and Studio Art, the Indiana University Art Museum, and the Fine Arts Library. Their voluminous knowledge, excitement and devotion to the world of fine arts and to the Friends of Art have been invaluable and inspirational. It has been a delight and a privilege to have them as colleagues. On a regular basis I relied heavily on Colleen McKenna, Marci Hughes, and Tom Rhea, the real heroes of the Friends of Art. Their support and assistance has been constant and invaluable.

Finally, it has been a pleasure to serve as the president of the Friends of Art. As I leave the position, I look forward to continuing my contacts with the Friends of Art and all of the special people who inhabit the rewarding, captivating, and challenging Fine Arts Complex.

Heartfelt thanks to all of you for your wisdom, guidance, friendship, and support,

Peggy Intons-Peterson





Paul Cézanne, "Mont Sainte-Victoire," 1902-04, oil on canvas, Philadelphia Museum of Art (the George W. Elkins collection).

FOA Travel

Cézanne: Then and Now

Philadelphia, PA May 8–10, 2009

3 Days, 2 Nights in Philadelphia, only \$620 per person, includes:

- Round trip, non-stop airfare and all ground transport to and from both airports
- 2 night stay at Hilton Garden Inn Hotel (double occupancy, for single supplement add \$185), steps away from the Reading Grand Terminal Market and the Philadelphia Academy of Arts
- Tickets to "Cézanne: Then and Now" at the Philadelphia Museum of Art
- Possible side trips include the Barnes Foundation, the Penn Museum of Archaeology, and an architectural tour of Fairmount Park, depending on interest

Paul Cézanne's posthumous retrospective at the Salon d'Automne in 1907 was a watershed event in the history of art. The immediate impact of this large presentation of his work on the young artists of Paris was profound. Its ramifications on successive generations down to the present are still in effect.

This exhibition features forty paintings and twenty watercolors and drawings by Cézanne, displayed alongside works by several artists for whom Cézanne has been a central inspiration and whose work reflects, both visually and poetically, Cézanne's extraordinary legacy. These artists include Max Beckmann, Georges Braque, Pierre Bonnard,

Charles Demuth, Alberto Giacometti, Arshile Gorky, Marsden Hartley, Jasper Johns, Ellsworth Kelly, Fernand Léger, Brice Marden, Henri Matisse, Piet Mondrian, Giorgio Morandi, Pablo Picasso, Liubov Popova, and Jeff Wall.

Based on the remarkable resources of the Philadelphia Museum of Art, both in its holdings of major works by Cézanne and in its large collections of early modernist works—thanks to A. E. Gallatin and Louise and Walter Arensberg—this show is a unique occasion to experience the continuing impact of this influential painter.

Our old friend Kathleen Foster is the curator for American Art at the Philadelphia Museum of Art. She has offered to meet our group at the Museum to discuss the recent rescue of an important Philadelphia art treasure, Thomas Eakins' "The Gross Clinic." The painting is currently on display at the Museum.

Because of the commitments to airline and hotel, please reply by March 9! Prices and itinerary are subject to change. An early reply is appreciated.

Surrealism and Beyond

Cincinnati Bus Trip, Saturday, April 18, 2009

Surrealism and Beyond is an in-depth survey of the Dada and Surrealism movements, which emerged in response to the wars that devastated Europe in the first half of the twentieth century. Selected from the Vera and Arturo Schwarz Collection of Dada and Surrealist Art from the Israel Museum, Jerusalem, *Surrealism and Beyond* will bring the major highlights of this renowned collection to the Cincinnati Art Museum for its exclusive showing in the United States. Over 200 works in a variety of media are featured, including works by Salvador Dalí, Marcel Duchamp, Max Ernst, René Magritte, Joan Miró, Pablo Picasso, and Man Ray.

Surrealism and Beyond: In the Israel Museum, Jerusalem provides a comprehensive survey of Surrealist art from its roots in the beginnings of the Dada movement in 1916, through recent manifestations in international contemporary art.

Organized thematically, *Surrealism and Beyond* offers an in-depth look at the Dada and Surrealist legacy across a full range of artistic strategies

continued on Page 7



History of Art

Burke Lecture Series Spring 09

• Dr. Mark Meadow, Associate Professor of Art History, University of California, Santa Barbara. Friday, February 20 @ 4:00 PM, Fine Arts 102.

Professor Meadow is the author of *Pieter Bruegel the Elder's Netherlandish Proverbs and the Practice of Rhetoric* (2002) and the editor of several volumes, including translations and critical editions. A specialist in Northern European art of the early-modern period, Professor Meadow has particular interests in the histories of rhetoric and collecting and in early-modern ritual and spectacle. Prof. Meadow is investigating the history, functions and future of the material collections in the contemporary university. Reception to be held at the SoFA Gallery 6:00 P.M.

• Dr. Ellen Johnston Laing, CCS Center Associate & Retired Maude I. Kerns Distinguished Professor of Oriental Art, University of Michigan. Friday, February 20 @ 5:30 PM, Radio & TV 251.

Dr. Laing presents a Horizons of Knowledge Lecture on the topic of "Art and Politics on the Eve of the Chinese Revolution." Reception to follow in the Thomas T. Solley Atrium at the IU Art Museum from 6:30-8:00 The second floor gallery will be open so that visitors might enjoy an installation of Chinese Socialist Realist prints on loan to the Museum in Memory of John and Alice Colling.

• Dr. David Peters Corbett, Professor of Art, University of York. Friday, March 6 @ 3:30 PM, Woodburn Hall 101 Title: "The Moral Result: Martin Johnson Heade, Frederic Edwin Church, Theodore Winthrop and the Painter's Responsibility"

Professor Corbett has written extensively on English painting after 1850 and is now at work on a project which looks at the relationship between landscape painting and depictions of the city in the United States between the mid-nineteenth century and the Armory Show in 1913. He also continues to have an interest in British art and is now at an early stage of research on painting and culture in England between 1930 and the mid-1960s. Reception to be held at the SoFA Gallery 6:00 P.M.

• Thursday, April 2 – Sunday, April 5, Indiana University Memorial Union *Shifting Cultural Frontiers in Late Antiquity*.

The Department of History at IU will host the 8th biennial Society of Late Antiquity's Shifting Frontiers in Late Antiquity Conference. This conference seeks to understand how cultural transformation occurred amidst the political and religious

disruption that can seem characteristic of late antiquity.

• Dr. Anna Brzyski, Associate Professor of Art History, University of Kentucky. Friday, April 10 @ 4:30 PM, Fine Arts 102. Title: "Who is Contemporary and Who is Not: Historiography and Modernism in East Central Europe"

Anna Brzyski's research interests focus on Central/Eastern Europe, in particular, Poland. Her work examines the critical discourse and institutional framework within which modern art developed in this region. She is also interested in systemic analysis of art worlds, relationship between modernism and nationalism, emergence of art canons, impact of specific languages on development of art historical paradigms, and discursive shifts in the meaning of the term "modernism."

Thesis Exhibitions at SoFA/ IU Art Museum

MFA/BFA Thesis Shows for Spring

- **March 31 – April 11** Reception: April 3. MFA 1 Thesis Exhibit: Rebecca Drolen (photography), Brian Kelley (painting), Karrie Maxwell (painting), Derek Parker (sculpture), Julian Hensarling and Dora Rosenbaum (printmaking). **IU Art Museum April 1– April 12:** Jonathon Dankenbring (sculpture), Jiangmei Wu (graphic design), Kelly Jordan and Aron Wehr (painting).
- **April 14 – 25** Reception: April 17. MFA 2 Thesis Exhibit: Joshua Brennan (printmaking), Vida Sacic and Bryeanne Summers (graphic design), Anne Roecklein (sculpture), David Rowe (ceramics), John Berry and Allyson Smith (painting). **IU Art Museum, April 15 – April 26:** Rachel Bleil (ceramics), Kevin Neal Gardner (painting), Joseph Holsapple and Sonia Lea (painting).
- **April 28 – May 9** Reception: May 1. MFA 3 Thesis Exhibit: Alexis Cluver (photography), Lisa Johnson (metalsmithing), Nathan Etchison and Carrie Longley (ceramics), Lee Busick and Nathan Kuznia (printmaking), Ying-Fang Shen (digital). **IU Art Museum April 29 – May 10:** LaRinda Meinburg (sculpture), Todd Munson (painting), David Harper and Ryan Irvin (graphic design).

All receptions at SoFA Gallery on Friday, 7 - 9 pm.
All receptions at Art Museum on Friday, 6- 8 pm.



SoFA Gallery

IU Fine Arts Student Area Shows

January 27–February 7, 2009

The sculpture and ceramic areas show (recently concluded at the SoFA Gallery) showed many pieces dealing with the pleasures of scale. In the dimensional arts, artists often confront the odd pleasures of the simulacra involved with model making. Also present are the feints and retreats involved with misrepresenting: promises of weight made visually across the room turn out to be insubstantial upon inspection (or vice versa). The resin balloons in Linda Bernal's "Parody" or the porcelain "Nests" by Annie Campbell belie their appearance.

Rachel Bleil's "Big Teddy Waited for Ya" conveys the joy, familiar to many kids at Christmas, of a *really* big teddy bear. The outsized doll even bears what would be the indent of fingers. On the other end of the telescope, Derek Parker's tiny stone bridge ("Untitled") still achieves a sense of vast scale, by spanning a gap between several stepped sheets of drywall. The two materials, fake stone against actual drywall, being to swap significance. In a similar presentation of raw construction material, Matthew Steele uses a sheet of particle board like a note pad. Laser etched in the surface (and continuing on the supports underneath) is a poem or a chant or a sotto voce motivational prayer about the hardships of the artist, struggling to maintain a sense of dignity and equal worth for his labors.

While some of the pieces grapple with existential permission to exist, others assertively create their own little worlds with their own rules. The marvelous series of biomorphic forms on two shiny black boards ("Specimen Grouping I & II") by Carrie Longley contain incredibly inventive articulations of form and texture. The precise naturalistic descriptions of form, like the coral bursts in figure #1 or the venus flytrap mouth on #2, carry you over the more fanciful passages, like

the weird "pants" and legs on figure #4. The color stays in a pale celadon range, like old celery. The horns, spines, pods and stalks are wonderfully convincing. The small scale requires careful viewing, and the intricate detail in a soft medium calls for persuasive conviction in execution.

The fanciful military hardware in Robert Adams' "09-0157" looks like something a cartoon rabbit might pull on an adversary. Bristling with warheads, it has the look of a dangerous plant. The tops are nicely oxidized, green to match the copper wires at bottom.

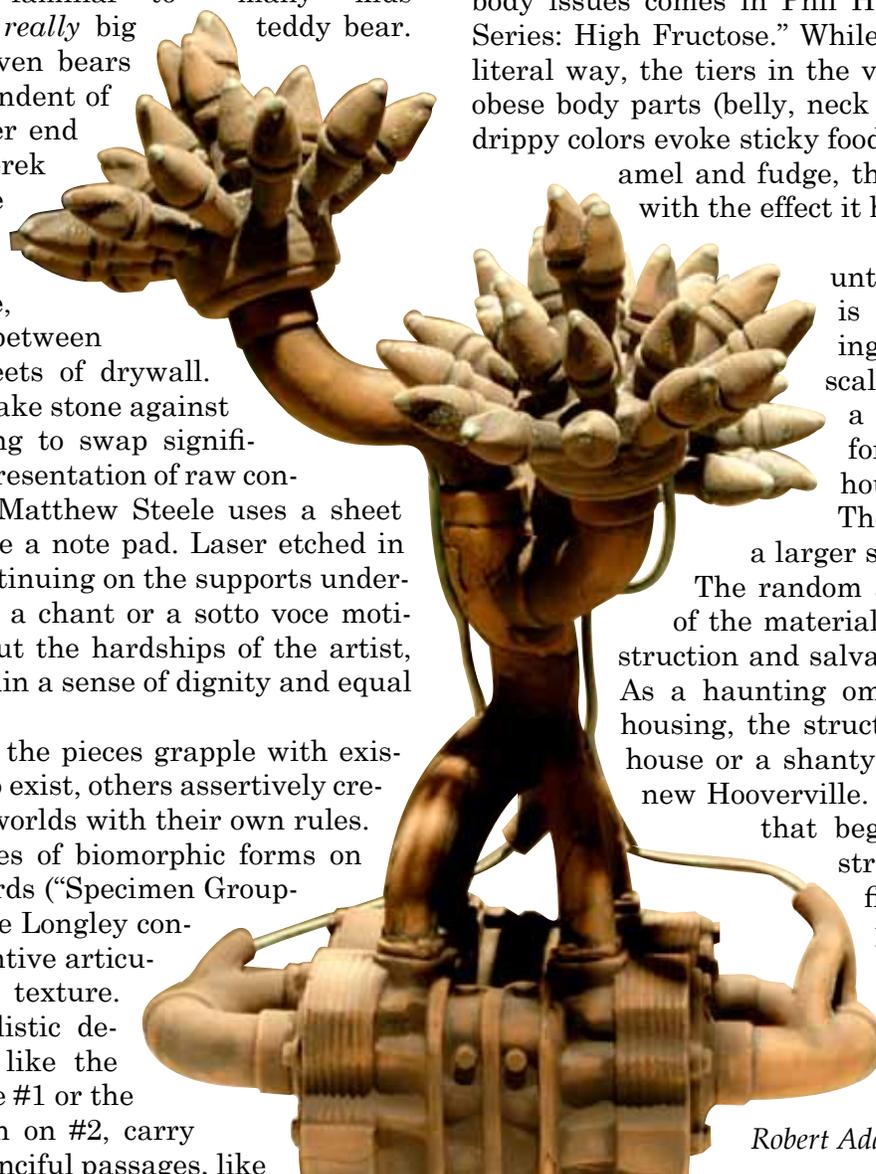
Besides large or small, another option for scale is to make something actual size, which can still be startling when the object is human. The teenaged girl standing arms akimbo in Christine Golden's "Untitled" greets the world with ginned up confidence. Despite the bravado of a bright red ponytail, she offers a weak smile, perhaps a product of being stripped to t-shirt and pantyhose.

A most clever and evocative treatment of body issues comes in Phil Haralam's "Trans Fat Series: High Fructose." While not descriptive in a literal way, the tiers in the vessel clearly refer to obese body parts (belly, neck multiple chins). The drippy colors evoke sticky food substances like caramel and fudge, thus assimilating food with the effect it has on the body.

David Rowe's untitled wood structure is a knockout, involving layers of small-scale struts built up in a random blizzard to form two rooms like a houseboat wheelhouse. The forms spill out into a larger scale on the platform.

The random and salvaged nature of the materials reminds us of construction and salvage, skids and crates. As a haunting omen of a new era of housing, the structure might be a tree house or a shanty in a hobo village or new Hooverville. The battleship gray that begins on the primary structure feels perfectly fitting, especially as it peters out toward the base. Even the wall mounting adds to the pleasure by throwing a web of messy shadows.

Robert Adams, "09-0157," ceramic, copper



Friends of Art Pegram Harrison Memorial Award for Studio

Dora Rosenbaum/ MFA Printmaking

It was an honor to be chosen for the Pegram Harrison Memorial Award. As I work towards my MFA Thesis show I will certainly be putting the award to good use. If you would like to see more, my Thesis show is going up in the first group of shows in the SOFA gallery. The opening is on April 3rd, it would be great if you could make it.

Individuals constitute themselves through their daily practices and routines; every day we make choices that shape who we are (and want to be) in the world, but these often remain out of our consciousness. They are habits, habitus, and therefore invisible or transparent to us. We forget to notice that the food we eat for breakfast or the clothes we wear are not merely a matter of idiosyncratic taste. Rather, through these choices, we project ourselves onto the world, (re)producing appropriate social dispositions. We eat not as individuals with particular desires but as members of society who have learned what people like us enjoy; we shop as middle-class American women, or working-class American men, or working-class immigrant men, etc. My work foregrounds these seemingly thoughtless and individual, yet deeply meaningful, social practices. Critical social commentary, it compels us to see our choices, but it is not intended to disparage these.

I have been interested in food culture and the creation of identity through food for a long time. My work explores this interest, emphasizing the specific customs of the place where I am living; previously Rome, Italy, and currently Bloomington, Indiana. Food studies often focus on “ethnic” or foreign cuisine, assuming it is easier to be more “objective” about Other cultures and foods. By contrast, I opt to explore the everyday--individuals’ un-theorized, taken-for-granted experiences and beliefs about food. I have created several bodies of work dealing with food and food packaging that draw attention to our increasingly manufactured foodscape and to how detached we are from what we consume.

I recently shifted my focus from food studies to looking at the physical and psychological packaging we obtain in retail stores. We live and cre-

ate ourselves through our things. What we buy becomes our wrapping--one that we use to construct our idea of self. With this wrapping we decide how we want to be viewed by others. What is packaged is not the goods as much as the buyer of the goods. Therefore, the package is not just the identity of the product, but also the identity of the consumer.

I am currently working on a study of female underwear in Western culture. Underwear can be seen as another type of packaging, and, like everything else we wear, it is a social signifier. In contrast to our clothing, however, our underwear is rarely seen by others. I created a series of soft ground images, printed in the bright colors currently found in mainstream shopping centers. I aimed to recall the experience of shopping in chain stores and the

choices we make as consumers. There is a flatness and emptiness to these prints that calls attention to the ephemeral and unsatisfying qualities of the packaged identities we purchase.

Printmaking is central to my material process and my work is driven by a series of aesthetic and formal decisions that enforce the messages I strive to communicate. I create delicate contour line drawings and rich surface textures, on very thin and translucent papers. Through these laborious processes and delicate materials, I create objects that are immediately attractive and ephemeral yet subtly

distancing and weighted with commentary. I take the banal and make it precious and beautiful; it becomes an object of value to be placed in a gallery and is therefore, worthy of attention. Beauty and irony work in unison.

IU Art Museum

Noon Talk on February 25, 2009

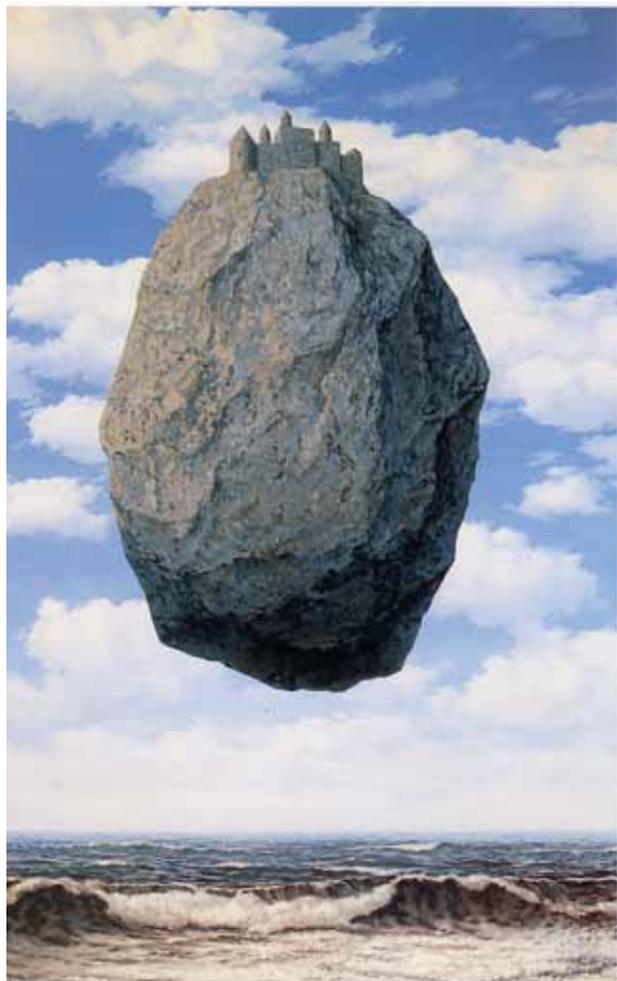
William Colling, the son on Captain John and Alice Colling will talk about his father’s mission in China in conjunction with installation of Chinese Socialist Realist Prints in the second floor gallery, Art of Asia and the Ancient Western World.

Following the talk, Mr. Colling will join members for a catered luncheon upstairs in the Museum conference room. The noon talk is free and the lunch cost is \$12 per person and will require advanced registration. The lunch will be buffet style catered by Traditions at the IMU. Call 855-5300 to reserve or e-mail foart@indiana.edu.



*Dora Rosenbaum, "Serving Size,"
Etching collage, insect pins, acrylic box*





René Magritte, Belgian, 1898-1967, *Le Château de Pyrenées* (*The Castle of the Pyrenees*), 1959, Oil on canvas, 200 X 145 cm, The Israel Museum, Jerusalem, Gift of Harry Torczyner, New York, B85.0081, Photo © The Israel Museum, Jerusalem

and mediums, including painting, sculpture, assemblage, readymade, photomontage, collage and film. All major practitioners are represented, along with contemporary artists influenced by them.

“These are very exciting works drawn from one of the finest collections of Surrealist art in the world,” said Art Museum director Aaron Betsky. “Surrealism and Beyond will present exceptional works known across the world by such noted artists as Dalí, Magritte, Miró and Picasso, as well as significant pieces by lesser known artists such as Paul Delvaux and André Masson.”

The exhibition presents the finest examples of the Surrealist and Dada movements culled from the more than 1,200 works in the Dada and Surrealist holdings of the Israel Museum, Jerusalem. The Israel Museum is recognized as a leading international repository for research and display in these important modernist movements—most no-

tably through the 1998 gift to the Museum of the Vera and Arturo Schwarz Collection of Dada and Surrealist Art.

We plan to leave by bus from the Foundation parking lot at 8 am on Saturday, April 18, and arrive for opening at 11 am. After viewing the Surrealism show, the group is free to tour the rest of the Museum. We will leave the Museum at 4:30 pm for dinner at the historic, art deco Palm Court restaurant in the beautifully appointed Netherland Plaza Hilton Hotel. We plan to leave the Hotel by 7 pm to return to Bloomington around 10 pm.

The cost of the trip is \$45 per person. Please reserve a place by Monday, March 23.

Coming Events

Friends of Art Calendar

- **February 10 – May 24, 2009** Ukucwebezela: To Shine – Contemporary Zulu Ceramics in the 3rd floor gallery/ IUAM.
- **February 10 – 21, 2009** BFA and MFA students in the Photography and DART Areas present contemporary photographs and digital works that explore the uses of new media. Reception on Friday, February 13, from 7 – 9 pm.
- **February 13, 2009** MFA students will hold an art auction in support of the 2009 MFA catalog at McCalla School (10th and Indiana) from 8 – 10:30 pm. Works by Jason Chakravarty (a Fuller Project) and a tour of sculpture studios will also be featured.
- **February 20, 2009** Ellen Johnston Laing will present a lecture on “Art and Politics on the Eve of the Chinese Revolution” in Radio and TV 251 from 5:30–6:30 p.m. The talk accompanies the exhibit of Chinese Socialist Realist Prints in the 2nd floor Gallery/ IUAM.
- **February 25, 2009** Noon talk and luncheon with William Colling, speaking on his father’s unusual collection of Chinese prints from WW II. Lunch follows upstairs (please reserve space).
- **March 6 – 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.
- **May 8 – 10, 2009** Friends of Art trip to Philadelphia to view “Cézanne: Then and Now.”
- **May – June, 2009** Friends of Art trip to New York City for the Francis Bacon centenary.



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: _____
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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

- Please reserve place(s) for noon talk & lunch on Feb. 25 at IUAM for \$12 per person.
- Yes, I want to visit Philadelphia for the *Cézanne: Then and Now* show for \$620 per person (page 3)
- Yes, I would like to visit the *Surrealism and Beyond* show in Cincinnati for \$45 per person
- Renew or begin my membership at the indicated level
- | | | |
|-------------------------------------|-------|---|
| <input type="checkbox"/> Patron | \$250 | 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. |
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Label shows membership expiration!

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