

Sidney and Lois Eskenazi

# **School of Art, Architecture + Design**

UPDATED JANUARY 2024

“I believe that we need beauty as much as we need truth. I believe that the university needs artists as much as it needs scholars. I rejoice in the presence of a few artists among our large number of scholars and look forward eagerly to the coming of more of them.”

William Lowe Bryan, from *Art for Your Sake*, 1924

#### FOUNDED BY

Michael A. McRobbie, Indiana University President (2007–2021)

Lauren Robel, Executive Vice President and Provost (2012–2021)

Peg Faimon, Founding Dean

Founding Faculty, Staff, and Students



# The Founding of the School

Consistent with a key action item in The Bicentennial Strategic Plan for Indiana University approved in December 2014, the faculties of Fine Arts Studio (FINS) and Apparel Merchandising and Interior Design (AMID) jointly proposed the merger of their departments into the School of Art + Design (SoAD) within the College of Arts and Sciences. The School effectively represented the restructuring of the Henry Radford Hope School of Fine Arts in the College, which at the time also included the Department of Art History. At the outset, the proposed school was named the School of Art + Design. As the Strategic Plan outlined and under the direction of President Michael McRobbie and Provost Lauren Robel, the founding of this new School, along with programmatic developments in engineering at about the same time, marked the advent of a new focus on the Bloomington campus in the creation of a “culture of building and making.” The disciplines represented in the merger were studio art and design, including art and design fundamentals, ceramics, digital art, drawing, metalsmithing and jewelry design, painting, photography, printmaking, sculpture, textiles, graphic design, interior design, fashion design, and apparel merchandising.

The Strategic Plan offered a compelling rationale for both the founding of this new School and for the particular symbiosis of art, design, and innovative approaches to merchandising that the School embodied: “In an era where there is a national shortage of science, technology, engineering, and mathematics (STEM) graduates, where design has emerged as a critical component of product competitiveness, and where there is an expectation that research universities should contribute to state and local economic development, the lack of programs in design and engineering at IU Bloomington must be addressed.” (Bicentennial Strategic Plan, 35) The contemporary university is expected to contribute substantially to an entrepreneurial culture of “building and making” that benefits students, the





university, and the state. This culture is not intended to replace the traditions of reflection, analysis, and creativity inherent to the intellectual life of the university, but rather to “extend and deepen those traditions” (36). In this milieu and at leading universities in the twenty-first century, liberal education and professional training, theory and practice, complement and reinforce each other.

As an original part of the Hope School (which was a school by name, but not administratively or financially), faculty members in the Department of Art History unanimously endorsed this initiative, voting to become an independent and autonomous department within the College. They have maintained the close curricular and intellectual connections with the School necessary for collective success. This spirit of collaboration also extended to faculty in the Herron School of Art and Design at Indiana University Purdue University Indianapolis (becoming IU Indianapolis in July 2024). Faculty members from both institutions have enjoyed collaborative ties with each other. There have been collaborative initiatives among the creative core, sculpture, photography, and printmaking programs including a shared career fair and a grad student expo on the theme of AI.



“This proposal is intended to extend the scope, definition, and structure of these complementary fields (of art and design); ... to parlay our unique capacity and reputation in merchandising to expand what is already an outstanding and successful program; to combine curricula that will allow the many students interested in both art and design to access courses they need; and much more. Growth and innovation—these have been the hallmarks of art, design, and merchandising at Indiana University since 1895 and the eras of Elizabeth Sage and Henry Radford Hope. A new School of Art and Design will continue in this tradition, adding distinguished chapters to this history.”

Original proposal for the School of Art + Design, 2015





# The Origins of the School

The creation of a new School of Art + Design was also consistent with the distinguished history of art and design at IU Bloomington, the trajectory of which was marked by continued growth and innovation. Its origins go back to the establishment of the Department of Freehand and Mechanical Drawing, thought to be only the third art department in the United States. As described by Nan Brewer in her article “The Man Who Brought Art to IU,” “In the summer of 1826, a twenty-six-year-old art historian and recent graduate of Harvard University, Alfred Mansfield Brooks, made the long trek across country to the relatively young Indiana University in the remote town of Bloomington....Brooks thought of IU as a direct descendant of the grand traditions founded at Oxford and Harvard Universities, writing in 1900: ‘In size and equipment they differ; in purpose they are one’. Brooks became the first art instructor in the new (department).” In addition, he developed an early fine arts collection for teaching. He was Chair until 1922 at which time Robert E. Burke led the department until 1941, when Henry Hope, at the request of President Herman B Wells, took the helm. In 1941, Hope joined as chair of the then Department of Fine Arts which employed two faculty members and was housed in the old library (now Franklin Hall). Shortly thereafter, he hired three faculty colleagues, and the department moved into a newly renovated space in Mitchell Hall.

In 1948, Henry Hope, with the help of generous alumni, established the Hope Fund to create a collection of prints, photographs, drawings, and watercolors which would constitute the foundation for the permanent collection of the IU Art Museum. By late 1956 the department had expanded to include sixteen full-time faculty members and was spread across four additional buildings on campus, although it lacked a secure gallery space to exhibit art work. The department moved to one of the School’s present facilities (the Fine Arts Building on Showalter Plaza) in 1962, and in 1967, Hope stepped down as chair of the department, retiring officially from his

university duties in 1971. In 1982, the I.M. Pei-designed IU Art Museum (now the Eskenazi Museum of Art) was dedicated to house the collections Hope had begun. Following his death in 1989, the School of Fine Arts was named in his honor as the Henry Radford Hope School of Fine Arts.

In 1965, the Friends of Art was established as a patron group, and over the years the members created an endowment for student scholarships and increased the visibility of the arts on campus and in the community. The group was also integral to the formation of the Friends of Art Bookshop, located in the Fine Arts Building. In 2024, the shop is relocating to the building's ground floor, and will pivot to supplying materials needed for studio courses, as well as student artwork, unique gifts, and light refreshments. In its new, more prominent location and with its expanded inventory, the newly renamed ArtShop at the Eskenazi School is designed with the goal of broadening the clientele and raising the School's visibility across campus.

Like the history of Studio Art, the history of AMID is rich and unique. The present-day department emerged from what was once the Department of Home Economics, founded in 1913. Home Economics was housed in Wylie Hall and originally chaired by Mabel Wellman, professor of foods and nutrition. Elizabeth Sage, a graduate of Columbia University, was the first professor of textiles and clothing at IU and authored a widely-used textbook on the history of dress. During World War I, Sage and one of her students taught local volunteers how to sew surgical dressings which were then distributed by the Red Cross. Coincidentally, Elizabeth Sage was close friends with Professor and Mrs. Robert Burke. She traveled extensively with them in the summer months, and during these trips, Sage procured most of the objects she used in her teaching. Now housing over 27,000 items, the School's incomparable Sage Collection of historic clothing was founded in 1937 to honor the professor and historian.

In 1939, Herman Wells appointed Beatrice Geiger as the chair of the home economics department. Trained as a chemist, Geiger's intellectual passion was nutrition science. Within the next several decades, nutrition and human development were prominent areas of study. In the 1980s, nutrition and human development split from Home Economics and joined Kinesiology in the School of Health, Physical Education and Recreation. The department also offered human sexuality studies, often taught in partnership with the



Kinsey Institute. In 1985, the College restructured Home Economics as the Department of Apparel Merchandising and Interior Design (AMID). The department's administration and classrooms remained in Wylie Hall, while interior design studios were located in Kirkwood Hall. Later, the department moved into Memorial Hall and the Smith Research Center. The number of majors in merchandising had risen to nearly 400 and a popular certificate in fashion design was gaining traction.

In 2010, the idea of establishing a Center for Art and Design (IUCA+D) in the nationally and internationally recognized city of Columbus, Indiana began in earnest through a unique partnership between the community and Indiana University. With its extraordinary inventory of modernist architecture, the city of Columbus easily lent itself to serving as a "living laboratory of design." In September of 2010, a proposal to create such a venue was drafted between IU and the City of Columbus, and an announcement of the initiative was made in December. AMID became host to IUCA+D, creating a unique public-private partnership. Those involved with the Center included scholars, artists, designers, architects, and successful practitioners from the business world. IUCA+D opened in August of 2011, featuring an exhibition of fashions from the Columbus Irwin-Sweeney-Miller families and classes for students from IUB. The Center was dedicated in October 2011 with President McRobbie, the Executive Dean of the College of Arts and Sciences, IUCA+D donors, the faculty of AMID, and community members in attendance.





# Decades in the Planning

The value of design education on the IU Bloomington campus was demonstrated in many ways across several schools and programs since the middle of the 20th century. As a result, the potential benefits of linking design programs with those in fine arts within the College of Arts and Sciences stimulated discussion for some three decades before the founding of the School. In the late 1980s, School of Fine Arts Director John Goodheart contacted AMID Chair Kate Rowold to consider a long-range plan for art and design on the Bloomington campus that might join their respective units. (At the same time, Peg Faimon, who would become the founding dean of the School, was a student in the School.) The early 1990s brought months of conversation among the executive committees in FINS and AMID. With the support of the College deans, an early proposal for the merger was brought to the combined faculty members of both units who, at that time, were unable to reach a consensus regarding the initiative. But the times began to change.

In 2007, a group of faculty members representing several schools and departments across campus began meeting informally as the Design Thinking Forum. With the 2011 creation of the IU Center for Art and Design in Columbus—along with continuing discussions regarding design thinking—a new emphasis on the built environment and its potential to enhance Indiana University re-emerged and assumed more formal shape. It soon became clear that art and design education at IUB could be more impactful within a dedicated academic unit. The proposal represented a faculty initiative to create just such a unit within the College of Arts and Sciences.





“Design is being transformed with the digital convergence of every form of design, from architecture to fashion, through extraordinary innovations like 3D printing. The School of Art and Design was formed to provide a state-of-the-art education in these fields to students who will be seeking careers in this radically new world.”

President Michael McRobbie, School of Art and Design dedication remarks, April 2017



In early 2013, Provost Lauren Robel asked a group of faculty to explore an integrated program in design that would link academic units across campus. That informal group evolved into one of the Provost's Strategic Planning Committees, chaired by Kate Rowold. The committee met regularly in fall 2013 and prepared a detailed report recommending the creation of a “unique place of design exchange” that would allow students and faculty from different schools to participate in an integrated design education without the barriers that currently existed on campus. A portion of that committee's report appeared in the IUB Strategic Plan.

These deliberations culminated in the October 2014 meeting when the faculty from both FINS and AMID voted to pursue the creation of the new School. Subsequent to this enthusiastic endorsement from the faculty, an organizing committee composed of faculty members from AMID, FINS, Art History, Theatre, Drama and Contemporary Dance, School of Public & Environmental Affairs (now the O'Neill School), and the School of Informatics and Computing (now the Luddy School), and staff from the College of Arts and Sciences, was convened. One of its first actions was to create four Task Forces—addressing Curriculum, Staff, Space and Facilities, and Governance—on which members of the organizing committee and additional colleagues elected by their peers served. These groups began meeting in January 2015 and filed preliminary reports in April of that year. Later in 2015 the search for a Founding Dean commenced following the approval by the Board of Trustees.





# A School is Born

The search for a Founding Dean brought graphic designer and distinguished educator Peg Faimon back to her alma mater in July 2016. She had been a student at Indiana University during the 1980s and received a B.F.A. in Studio Art with a concentration in Graphic Design from the School of Fine Arts before heading to Yale University to pursue an M.F.A. When she arrived back at IU, she was welcomed by President Michael McRobbie, Provost Lauren Robel, College Executive Dean Larry Singell, College Associate Dean Steve Watt “who had been charged with assisting the faculty with the transition”, Department of Studio Art Chair Arthur Liou, and Department of Apparel Merchandising and Interior Design Chair Heather Akou. The faculty of the two departments had created the beginnings of governance documents and decided the new School should have an innovative department-less structure organized around fourteen areas: Apparel Merchandising (later renamed Merchandising), Ceramics, Comprehensive Design (which was a new degree), Creative Core (the newly conceptualized fundamentals program), Digital Art, Fashion Design, Graphic Design, Interior Design, Metalsmithing and Jewelry Design, Painting, Photography, Printmaking, Sculpture, and Textiles (later renamed Fibers).

In August 2016, the School of Art + Design (SoAD) officially launched. The dedication of the School and its new administrative home of Kirkwood Hall occurred in April 2017. The structure of the previous two departments remained in place for that first year in order to give time to prepare final governance documents and determine the leadership and School staff structure. Another important development that year was the approval of a Master of Architecture (M. Arch) which was to be housed in Columbus, Indiana. Following several presentations to the Indiana Commission of Higher Education, the Master of Architecture was formally approved in March 2017. As a result, in May of that year the School was renamed the School of Art, Architecture + Design (SoAAD). In August 2018, the first class of M. Arch students started their coursework for the new degree.





in Columbus' Republic Building. Itself a modernist landmark, the Myron Goldsmith building that had once housed operations of Columbus' daily newspaper had been purchased and adapted to house the architecture program.

In the fall of 2017, the department-less school structure, with its first Associate Dean, Kate Rowold, and newly installed area coordinators, was launched. That academic year the faculty focused on refining and adding governance documents and policies, and they created a final promotion and tenure process to align with the College of Arts and Sciences and the other two "internal" schools—the Media School and the Hamilton Lugar School of Global and International Studies. In addition, the school budget was refined and additional faculty and staff were hired.

In 2018–19, the faculty and staff collaborated on writing the School's inaugural strategic plan (including mission, vision and values statements) and preparing for the university's bicentennial year. That year saw substantial growth in new programs such as comprehensive design and new minors. In April 2019, a twenty million dollar-gift from the Eskenazi family resulted in the School's renaming as the Sidney and Lois Eskenazi School of Art, Architecture + Design. Dean Faimon noted at the ceremony that, "I find it very compelling that Indiana University's arts programs and art museum are linked under the same name (Eskenazi). In the 20th century, the university collection grew out of its art program. So, it's fitting that next year, when the School celebrates the 125th anniversary of its origins, that our close connection to the art museum will be acknowledged." Additional work was done on facilities renovation and growth, and the formal dedication of the Republic Building occurred in February 2019, with the President, First Lady, Provost, faculty, staff, and Columbus community friends and supporters in attendance.

In the fall of 2019 the printmaking, ceramics, fibers, and painting B.F.A., M.F.A. and faculty moved into the Studio Arts Annex—47,000 sq. ft. of partially renovated and newly designed space. The year was full of exciting Bicentennial projects that shared Eskenazi School faculty and student work with the IU community. The collaborative focus for that academic year was on creating the School's first Diversity, Equity, and Inclusion Plan, from its origins in the strategic planning process. A volunteer DEI Taskforce worked throughout the year to create a draft that was submitted for consideration of the School community in May 2020.

In March 2020, the COVID-19 pandemic resulted in the closing of campus and transition to online learning. In response to the public health crisis, the Eskenazi School implemented and availed itself of digital innovations for virtual learning, while finding safe ways to maintain vital in-person experiences in the studio. The majority of Eskenazi School courses were taught in a "hybrid rotational" manner to allow for social distancing within the studios and classrooms. The final DEI Plan was endorsed by a vote of the full community in September 2020. Also that fall, with the closing of McCalla School for renovation and repurposing, the sculpture area and woodshop moved into their new spaces in the Studio Arts Annex and the Wood and Metal Shops on Woodlawn Avenue. 2020 also saw the groundbreaking for the Mies van der Rohe Building, which would be the School's new administrative home. Even during the pandemic, the School development/fundraising efforts grew with the addition of several scholarships and a new Eskenazi School Student Emergency Relief Fund, started with seed money from the McKinney family.

In fall of 2021, we returned to campus and largely in-person instruction. The Dean's Office began transitioning to the newly completed Mies Building in December of 2021.





# The School's Many Homes

The built environment does not merely house the activities through which we engage the world; rather, it is the home in which those ideas are envisioned and then conveyed to the world. The built environment functions as a laboratory of creativity that facilitates discovery, fosters innovation and collegial interaction, and welcomes the entire university community. At the same time, the built environment supports and underscores our commitment to both the liberal arts tradition and the goals of a large residential research university.

As previously mentioned, over their history the arts and design disciplines at IU Bloomington have been housed in many facilities across the Indiana University Bloomington campus. By 1985, AMID classes, faculty and administrative offices were housed in Kirkwood and Wylie Halls. In the 1990s, the majority of the faculty and administrative offices, fashion studios, and the textile lab were moved to Memorial Hall, leaving Interior Design in Kirkwood Hall. In 2008, Interior Design moved to the Smith Research Center at 10th and the Bypass, as Memorial Hall could not accommodate it.

In 1962, under the leadership of Henry Hope, the faculty, staff, and students of Studio Art moved into the newly completed Fine Arts Building. By the late 1900s and into the 2000s the vast enterprises of FINS/studio art at IU Bloomington had exceeded the capacity of this single building, including the development of digital fabrication capabilities and innovative technologies housed in the School's MADLabs (Makerspace for Art & Design). This expansion resulted in the move into studios located in several buildings on campus and the MADLabs grew to four facilities.



In 2011, with the creation of the Indiana University Center for Art and Design (IUCA+D), there were also facilities in Columbus—in this case on Jackson Street in a building rented from Cummins.

By the beginning of its existence in 2016, SoAAD was housed in six sites across the IUB campus—Kirkwood Hall (occupants were previously at the Smith Research Center and Memorial Hall), Fine Arts Building, Central Stores, Arts Annex, IU Press Warehouse (painting occupants were previously at Morgan and Monroe Halls), McCalla School—and at IUCA+D in Columbus. In addition, the Grunwald Gallery, the Sage Collection, the Center for Integrative Photography Studies, and the new Center for Innovative Merchandising also needed a home within the new School.

In 2015–16, the renovation of Kirkwood Hall accomplished a number of goals. In addition to providing a prominent location for SoAAD, this repurposing of a historically important building reunited the disciplinary areas that made up AMID, which had been located in sites at some distance from each other (Smith Research Center and Memorial Hall). In addition, the first home for the Dean's Office was on the first floor northwest corner of the building. This space allowed for the growth of departmental staff into a fully functioning School-level staff. At the same time, the Fine Arts Building maintained a presence for the new School in the heart of IUB's "arts corridor" proximate to facilities vital to SoAAD's mission. These two buildings served as the main homes for the School throughout its first five years.

It became clear in the fall of 2016 that the Arts Annex/Central Stores facility (home to printmaking and ceramics disciplines) would be demolished as part of the Campus Master Plan and that other arts disciplines would be moved out of McCalla School to allow for renovation and repurposing of that building. In 2019, sculpture, ceramics, printmaking, fibers, and painting were unified in the Studio Arts Annex. The facility on Woodlawn Avenue and 13th Street transformed the former IU Press Warehouse through renovation and new construction. In 2020, a new Metal and Wood Shop was created in the nearby Geology Cores Building.

The creation of the Master of Architecture program in Columbus also demanded a dedicated space. In 2018, the Republic Building (formerly the home of the Republic Newspaper) designed by Myron Goldsmith in 1971

and a National Historic Landmark, was purchased by Indiana University for the new program. Two million dollars were donated by the City and community members of Columbus to assist with the needed renovation. The first cohort of students, faculty, and staff moved into the building right in time for the fall semester of 2018. The building houses studios, classroom, offices, an auditorium, a fully equipped woodshop, and the Miller M. Arch Gallery.

In 2021, the Mies van der Rohe Building on the corner of Seventh and Eagleson (formerly Jordan) Avenue was constructed as a central hub for the Sidney and Lois Eskenazi School of Art, Architecture + Design. The steel and glass structure realizes a 1952 design by the prominent mid-century architect Ludwig Mies van der Rohe originally commissioned to house a fraternity on the Bloomington campus but never constructed. President Michael McRobbie presided over the dedication in June 2021—the last formal Eskenazi School ceremony led by President McRobbie and Provost Lauren Robel. Creating a sense of excellence, community, and prominence, the Mies Building is the new administrative home for the School with space for the Dean's staff, conference and student collaboration rooms, and a large multipurpose classroom.

Space and facilities are integral to the research, creative activity, teaching, and outreach missions of the Eskenazi School. Indeed, the built environment functions as a nexus for creative activity, promoting and nurturing a deep level of connection between collaborators.







# The School's Centers, Galleries, and Collections

## Center for Innovative Merchandising (CIM)

At its founding, the merchandising expertise of faculty in AMID offered yet another unique dimension to the School of Art + Design. Merchandising and product development are increasingly recognized as critical elements in the preparation of students working in creative industries. For this reason, the Center for Innovative Merchandising was created in 2016–17 and has become a distinctive feature of the School. CIM builds strategic partnerships between the Eskenazi School and the retail merchandising industry. Our partners are leading edge merchants and industry innovators, excited to engage faculty, students, and each other in the opportunities and challenges of a dynamic global industry. Together, we create programs that empower future retail industry leaders and innovators, with experiences that challenge students to think analytically and act strategically. CIM engages industry leaders as advisory council members as well as successful alumni to enrich the Merchandising program with up-to-date curriculum, student mentoring and support, and innovative research among other things. CIM is the hub for student activities and engagement. Collaborations with industry executives and companies bring fundraising efforts to sustain and build the program for the Center for Innovative Merchandising.

Founding Director Mary Embry

Co-Directors 2019–2022 Dana Olsen & Janis Shaffer

Co-Directors 2022–2023 Elida Behar & Deb Pearson

Co-Directors 2023–present Deb Pearson & Jody Maurer





### Center for Integrative Photographic Studies (CIPS)

Led by Photography Professor Jeffrey Wolin and partners in the 2010s, the Center for Integrative Photographic Studies promoted ideas, events, and lectures that encouraged interdisciplinary approaches to photography—from creative photography to photo conservation to the study of photographic images and practice in our culture. CIPS hosted guest speakers who traveled the world to photography passion projects, such as contemporary landscapes or rapidly melting glaciers. In addition to this public lecture series, CIPS sponsored and organized exhibitions, such as Reimagining Science, which paired artists and scientists to create collaborative works of art. CIPS is not currently active.

Founding Director Jeffrey Wolin

### Serve Design Center

Founded by Jon Racek and Jenny El-Shamy in 2018, Serve Design Center works in partnership with campus and community to advance engaged scholarship and prepare students for lifelong civic and social responsibility in an increasingly diverse and complex global society. Working with stakeholders on the local, regional, national and international levels, with a particular focus on regional and international stakeholders, Serve Design facilitates collaboration within the Eskenazi School of Art, Architecture + Design by offering faculty grants, service-learning training through CITL, and match-making through pairing faculty and community partners.

Founding Directors Jon Racek and Jenny El-Shamy  
Co-Directors 2022–23 Jon Racek and Britt Brewer  
Current Director 2023–present Jon Racek

### Grunwald Gallery of Art

Starting as the SoFA Gallery (School of Fine Arts Gallery) and then becoming the gallery for the Hope School, the Grunwald Gallery of Art was named in honor of IU alumnus John A. Grunwald in 2011. Born in Hungary in 1935, Grunwald survived the Holocaust and came to the United States in 1950. Grunwald graduated in 1956 with a degree in economics from IU, where he met his wife Rita. The Grunwalds were deeply interested in art and frequented studio art gallery openings and events. Rita Grunwald also worked in the Friends of Art Bookshop for nearly 25 years. The Grunwald Gallery of Art is home to contemporary works by both professional and student artists. Exhibitions incorporate art from a variety of contemporary genres and approaches, and can be experimental or traditional. The Grunwald frequently collaborates with artists, scientists, and scholars to produce exhibitions that interpret visual art in a broader scientific or humanities context.

Founding Director Betsy Stirratt

Current Director 2023–present Linda Tien

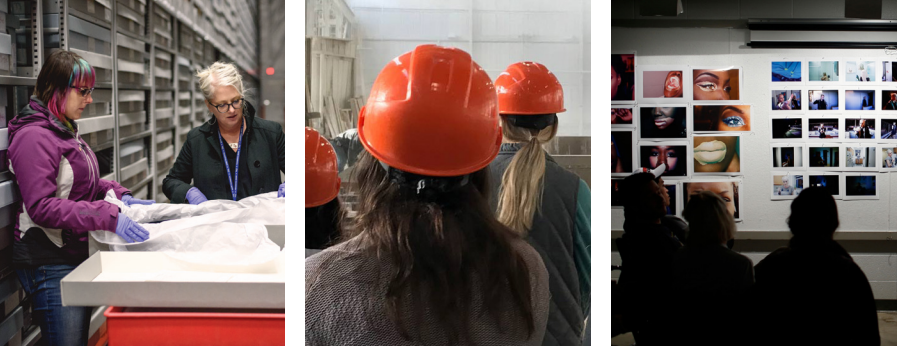
### Sage Collection

What we wear is a vehicle for personal expression, a reflection of society, and a form of art. The Sage Collection focuses on clothing, accessories, and related items from the past and present—bringing our social history to life. The Sage Collection's namesake, Elizabeth Sage, arrived at Indiana University in 1913 as the first professor of clothing and textiles. During her teaching at IU, Sage accumulated clothing and textile samples for use in her classroom, and then donated those teaching materials to the department upon her retirement in 1937. The first national recognition of the Sage Collection came with the 2002 retrospective exhibition of fashion designer and Hoosier native Bill Blass, resulting in an endowment which supports student scholarships and collection maintenance. In 2018, actress Glenn Close donated her personal costume collection of almost 1000 items to the collection, bringing a significantly new direction for Sage. Today, the more than 27,000 objects in the Sage Collection serve as a resource for students, professionals, and the public. Its museum-quality collection spans more than 250 years and includes a hands-on study collection used in classrooms and fashion design studios.

Founding Director Kate Rowold

Director 2017–2021 Heather Akou

Current Director and Curator 2021–present Kelly Richardson



### McKinney Visiting Artist Series

In 2014, Dr. and Mrs. Meredith and Elsa McKinney generously endowed the McKinney Visiting Artist Series to ensure that future generations of IU students would have access to the newest and broadest range of artistic techniques, perspectives, and ideas. Each year, the series hosts at least ten nationally and internationally renowned artists who come to campus to share their work. During the pandemic, the series continued virtually. The endowment also includes funds for an International Artist Residency which allows a competitively chosen artist to stay with the School for four to six weeks to create artwork, exhibit, and work with the students and faculty.

### J. Irwin Miller Architecture Program Lecture and Exhibition Series

The J. Irwin Miller Architecture Program Lecture and Exhibition Series has since 2018 brought prominent working artists, designers, and architects to Columbus to inspire students and provide opportunities for networking. Exhibiting artists offer a gallery talk at the opening reception for their shows in the Republic Building's Miller Gallery, which generally remain on view for four to six weeks. Lectures and exhibitions are free and open to the greater community.

### Bill Blass Speaker Series

The Bill Blass Speaker Series was established in 2002 with a bequest from fashion designer Bill Blass, a native Hoosier and friend of Indiana University. The public lecture series showcases fashion and jewelry designers, curators, textile artists, scholars, and retail pioneers from around the world to share their unique perspectives. Guests offer career insights of particular value to Eskenazi fashion design and merchandising students.

### The Design Speaker Series

The Design Speaker Series, started in 2023, hosts accomplished designers, historians, and other experts whose work intersects with the interests of our Interior Design and Comprehensive Design programs. Lectures are free and open to the public.

“Today we are standing  
before a glorious proof—  
proof that imaginative,  
collaborative, innovative  
thinking can lead to  
extraordinary results.  
Welcome to the new  
School of Art and Design!”

Founding Dean Peg Faimon,  
Dedication Remarks, April 2017



# Accreditation

The Eskenazi School is accredited by the National Association of Schools of Art and Design (NASAD), and our Interior Design program is accredited by the Council for Interior Design Accreditation (CIDA). The Master of Architecture Program received favorable early results from the National Architecture Accrediting Board (NAAB) in 2023 during the accreditation approval process and anticipates receiving full accreditation in the spring of 2024. When awarded, the accreditation will convey retroactively to all degrees conferred since the program's establishment.

## Faculty Leadership, 2016–present

### FOUNDING DEAN

Peg Faimon, 2016–present

### ASSOCIATE DEANS

Kate Rowold, 2017–2019

Rowland Ricketts, 2019–2022

Arthur Liou, 2022–present

### EXECUTIVE DIRECTOR OF ACADEMICS

Deb Christiansen, 2019–present

### DIRECTOR OF GRADUATE STUDIES: M.F.A./BLOOMINGTON

Malcolm Smith, 2016–2017

Tracy Templeton, 2017–2020

Malcolm Smith, 2020–present

### DIRECTOR OF GRADUATE STUDIES: M. ARCH/COLUMBUS

Kelly Wilson, 2017–present

### DIRECTOR OF UNDERGRADUATE STUDIES

Deb Christiansen, 2016–2019

Mary Embry, 2019–2022

Caleb Weintraub, 2022–present

### DIRECTOR OF CREATIVE CORE

Martha MacLeish, 2016–2022

Justin Bailey, 2022–present







## Program Directors

The School voted to transition away from Area Coordinators and into major Program Directors beginning with the 2022–2023 Academic Year.

**Comprehensive Design:** Jon Racek, 2022–present

**Creative Core:** Martha MacLeish, 2022–2023; Justin Bailey, 2023–present

**Fashion Design:** Heather Akou, 2022–present

**Interior Design:** Bryan Orthel, 2022–present

**Merchandising:** Rick Bomberger, 2022–2023; Minjeong Kim 2023–present

**Studio Art:** Martha MacLeish, 2022–present

**M. Arch:** Kelly Wilson, 2022–present

## Area Heads

Beginning fall 2022, Area Heads were also established in Studio Art.

**Ceramics:** Tim Mather, 2022–present

**Creative Core:** Martha MacLeish, 2022–2023; Justin Bailey, 2023–present

**Digital Art:** Jana Ahrndt, 2022–23, Megan Young 2023–present

**Fibers:** Carissa Carman fall 2022, Rowland Ricketts spring 2023,  
Carissa Carman fall 2023, Rowland Ricketts spring 2024

**Graphic Design:** Alexander Landerman, 2022–present

**Metals:** Nicole Jacquard, 2022–present

**Painting:** Caleb Weintraub, 2022–present

**Photography:** Liz Claffey 2022–23, David Ondrik 2023–present

**Printmaking:** Tracy Templeton, 2022–present

**Sculpture:** Andréa Stanislav, 2022–present

## Department to School Transition Leaders

Steve Watt, College Associate Dean charged with leading the transition, 2014–2016

Arthur Liou, Department of Studio Art Chair, 2014–2017

Heather Akou, Department of Apparel Merchandising and Interior Design Chair, 2014–2017



INFORMATION AND TEXT FOR THIS HISTORY WAS COMPILED FROM:

Original Proposal for the School of Art + Design

Eskenazi School Annual Reports

Eskenazi School Website

Naming Ceremony Program for the Dedication of the Henry Radford Hope School of Fine Arts

A Tribute to Henry Radford Hope

“Alfred Mansfield Brooks, The Man Who Brought Art to IU”,  
Nanette Brewer, Bicentennial Magazine, January 2019

Internal Program Review on the School of Fine Arts, 1983

IU and IU Bloomington Bicentennial Strategic Plans

Integrated Program in Design, Strategic Planning Team Report, 2013





**ESKENAZI**

SCHOOL OF ART, ARCHITECTURE + DESIGN