

VISION



ESKENAZI

SCHOOL OF ART, ARCHITECTURE + DESIGN
Indiana University Bloomington

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Welcome from the Dean

Once again, we find ourselves describing our times as “unprecedented.”

One unprecedented experience we shared in Bloomington this spring was encountering the path of totality of the solar eclipse. As artists, scholars, and educators, the quality of our life's work depends on our ability to pay attention. This celestial experience commanded a presence of body and mind we can remember and draw from as we proceed on our path. The event was deeply humanizing in prompting us to consider our place in the vast universe. And there was a sense of solidarity in our collective experience of awe. I would guess that most of us have been using the term “awesome” a little more advisedly since April 8.

Back on planet Earth, and very relevant to our day-to-day lives as creatives, “unprecedented” might also characterize the attacks on freedom of expression and academic freedom that have escalated in recent times. Such rights are basic to who we are as artists, designers, merchandisers, and architects.

Each academic year since the 2016 founding of our beloved school we have faced new and challenging situations as we consistently move forward with our teaching, creative research, and service. From international conflicts, climate change, and a global pandemic to social upheaval and economic decline, our times demand that higher education play a role in producing solutions. The work of advancing knowledge, understanding, and a sense of connection through research, creativity, and instruction has never been more relevant.

Artists, design thinkers, innovators, creatives of all sorts are the ones we as a culture rely on when times get tough. We are the explorers, the reporters, the empaths, the communicators, the brainstormers, and the problem solvers. We are society's conscience, its town crier. We creatives are often the first ones to point out the problem ... but also

the first to raise our hand with the unexpected and innovative answer.

The gravity of current affairs compels us to go forward. Our students are extraordinary individuals. They came to the Eskenazi School with great talent and strong values, and that core has been reinforced here with the tools of their trade and the conceptual foundations of their fields. At the same time, they have strengthened their capacity for critical thinking, and expanded their world view. They are ready, and the world is ready for them. More than that, more than ever, the world needs them.

Our students and graduates are supported by similarly mission-driven, world-class faculty and staff who lovingly and tirelessly share the fruits of their own lifelong quests, and in the fall of 2024, we will add eleven more talented permanent faculty to our ranks. These ambitious, highly principled, internationally renowned artists, scholars, and educators I am so proud to call our Eskenazi School faculty welcome our students into their fields, share their expertise through their creative research, and devote their energies to community engagement providing life-enriching experiences.

To wit, the excellence of our architecture faculty—together with the unwavering support of the Columbus community—has earned our J. Irwin Miller Architecture Program initial accreditation from the National Architectural Accrediting Board following an intense five-year review process. This means all graduates from the first graduating class on will meet the education requirement for registration as an architect in all states. We couldn't be prouder of our young architecture program, or more appreciative of its supporters.

We maintain a position of relevancy, growth, service, and leadership within the higher education space through our accreditations and associations. The interior design program hosted the Council for Interior Design Accreditation team for a successful campus review in February. A final letter of reaccreditation is expected in October. What's more, the program's director Bryan Orthel was named to the presidency of the Interior Design Educators Council. By serving on the Board of Directors of the International Council of Fine Arts Deans and as the



Vice President for the National Association of Schools of Art and Design, I continue to do my part to keep the Eskenazi School in the national/international conversation and to share best practices to elevate the state of art and design education across the board.

As we prepare for our second strategic planning process, we renew our commitment to our students' success, to transformational creative research and scholarship, to inclusion and belonging, and to enhancing and enriching our local, regional, and state communities while continuing to innovate and evolve for the future.

Observing the innovation of our students, faculty, and staff and their ability to embrace ambiguity and uncertainty brings a sense of hope and possibility. As you will find in the pages of our eighth annual report, they continue to move their research, creative activity, teaching, learning, and service forward in powerful ways.

I hope you and yours are well. Please stay in touch with us, attend an exhibition or lecture, and help us celebrate art, architecture, design, and merchandising at IU!

Health and peace,



Peg Faimon

Founding Dean and Professor

2023–24: The Year in Numbers

Development

\$1,563,217

TOTAL DOLLARS RAISED

During the past year, we were humbled to receive many generous gifts of support for art, architecture, design and merchandising at Indiana University. As another academic year begins, we invite you to consider your own gift. Please scan the QR code, learn the stories behind our 39 support funds and contribute to the fund, area of study, or faculty member that means the most to you. Tuition dollars keep our school open; donor support makes it grow. Thank you for your investment in the future of creativity at IU!



Research + Creative Activities

2023 CALENDAR YEAR

113 TOTAL EXHIBITIONS	31 INTERNATIONAL EXHIBITIONS
29 INVITATIONAL EXHIBITIONS	11 GROUP EXHIBITIONS
19 SOLO EXHIBITIONS	52 TOTAL PUBLICATIONS
63 GRANTS	27 FELLOWSHIPS

All Majors Across Programs

1006 UNDERGRADUATE

74 GRADUATE

Recruitment + Admissions

17% ↑ INCREASE IN ACCEPTANCE RATE OVER PREVIOUS YEAR	772 DIRECT ADMISSION OFFERS (FOR FALL '24)	932 ADMITTED STUDENTS (FOR FALL '24)	\$248,000 TOTAL AMOUNT OF SCHOLARSHIP DOLLARS OFFERED TO INCOMING STUDENTS (FOR FALL '24)
29 STUDENT AMBASSADORS	196 ATTENDEES AT 12 INFORMATION SESSIONS	70+ HIGH SCHOOL STUDENTS HOSTED THROUGH GROUP VISITS	46 INDIVIDUAL MEETINGS WITH FAMILIES
			\$253,000 TOTAL AMOUNT OF SCHOLARSHIP DOLLARS AWARDED TO RETURNING STUDENTS (FOR FALL '24)

Student Outcomes + First Destinations

2022–23

93.3% GRADUATES WHO SECURED A SUCCESSFUL CAREER OUTCOME WITHIN SIX MONTHS OF GRADUATION	2 AVERAGE NUMBER OF INTERNSHIPS COMPLETED BY EACH STUDENT	85% EMPLOYED STUDENTS WHO REPORT THEIR JOB DIRECTLY ALIGNS WITH THEIR CAREER GOALS	91% EMPLOYED STUDENTS WHO REPORT THEIR JOB POSITION RELATES TO THEIR DEGREE
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Top states in which our students are hired

IN, IL, NY

Top 5 Companies

Kohl's Corporation, Abercrombie & Fitch Co., LIDS Sports Group, Ross Stores, Inc., The TJX Companies, Inc.

Top 5 Industries

- Retail
- Arts/Entertainment/Media
- Education/Academia
- Architecture
- Museums/Galleries

Transformative Research and Creative Activity

Malcolm Mobutu Smith

Malcolm Mobutu Smith's work is a palimpsest of cultural cues. Vintage comic book characters, fragments of graffiti, and patterns from African textiles adorn the surface of his clay sculptures, the very contours of which echo the gesture of the artist wielding a can of spray paint to make letter forms on a wall. His artworks are an accretion of many visual languages humans have developed to express ourselves.

But a recent visit to Smith's studio revealed a source of inspiration that wasn't man-made at all; rather, a pair of dried bean pods, curling into each other, pinned up by the single stem connecting them. The long, flat pods—catalpa, maybe—have dried into a permanent pas de deux. Their subtly swollen shape and their spiraling interaction keep them oscillating between dimensions.

"That gets me excited," admits Smith, who is an associate professor of ceramics in the Eskenazi School. "They have a graphic relationship as you look at them from any particular angle—but they also are incredibly three-dimensional as volumes. I could reduce that to a graphic rendering, and that graphic is compressing the three-dimensional truth of it."

Whether bean pod or graffiti tag, "I'm an omnivore when it comes to what I'm pulling in," says the artist. Over the course of a lifelong game of what he calls "2D-3D hopscotch," Smith has created a body of work whose drama pivots not only on its racially charged themes but also on the alternation between volume—or the illusion of volume—and its interruption. It takes rigorous training and an abiding faith in the power of formal language to play this game. Smith's own formal fluency came by way of numerous mediums: raised by two visual artists, he grew up drawing and collecting comic books and got into ceramics in ninth grade, while simultaneously absorbing and performing the sounds and shapes of hip-hop culture—breakdancing, beatboxing, and painting graffiti.



Fast-forward to the spring of 2022. When dancer Mark Roxey happened upon Smith's solo show at the Hunterdon Art Museum in New Jersey, "he knew that somebody who knew graffiti had made this," Smith recounts. The founding director of the Roxey Ballet, a veteran of the Joffrey Ballet and the American Repertory Ballet as well as the 1980s breakdancing scene recognized shared origins in the gestalt of Smith's work. Roxey immediately approached the curator and proposed a dance performance in response to the exhibition.

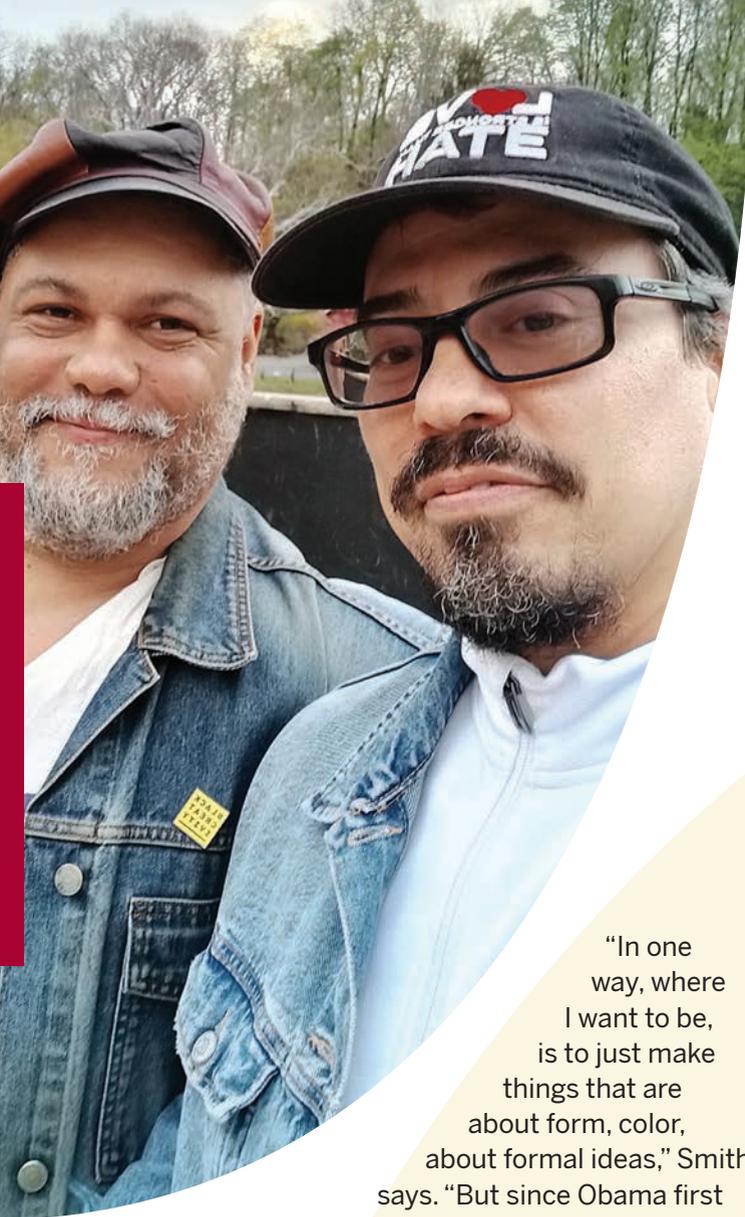
Smith was floored when he got the news. Roxey had been on his radar since his teenage years. "I looked up to him when he was featured in a film called 'Beat Street,'" Smith says. That without even meeting him, Smith had been able to communicate to his hero through the language they shared was deeply gratifying.

The Roxey Ballet's performance of the four-part dance piece Smith's work had inspired was the centerpiece of the museum's closing reception for the show. The production even included a dancer dressed as a recurrent figure in Smith's work: a Black child dressed in a jumpsuit colored red, black, and green for the Black Power movement. A character created by the artist's mother Jean Pajot Smith in 1970 to represent and empower her children of color, Li'l Tuffy launched two books published by the Johnson Publishing Company and Ebony Jr! Smith incorporates his childhood avatar as an antithesis to the negative racial stereotypes he also references, in order to foreground "our unresolved issues with race."

The dance homage touched him on many levels. "When they did it, I was, like, done," the artist recalls. "I choked up then; I could choke up now talking about it." Along with the poignancy of seeing his childhood alter-ego brought to life, the call-and-response with Roxey provided validation that the spirit of the music and imagery that had fired his youthful imagination was alive in his work. Not only in the representational elements decorating the surface, but integrally, subliminally, within the form itself—arguably Smith's original locus of interest:



Middle: Malcolm Mobutu Smith. Photo by Owyn Vernius Johnson Smith.
Top right: Malcolm Mobutu Smith, Tuffy Made Safe, 2022, Stoneware, slip, and glaze. Photo courtesy M.M. Smith.
Lower right: Smith and Roxey Ballet dancer dressed as Li'l Tuffy. Photo courtesy M.M. Smith.



But is form really ever just about form? Is there such a thing as pure abstraction? Roxey had responded to the forms and rhythms within Smith's work that hearkened back to the world of hip-hop that was a source for both of them. Smith's own formal gymnastics fold myriad cultural associations into his sculptures. Admittedly "enamored" of twentieth-century abstract artists and architects, Smith notes that many of them drew inspiration for their so-called pure abstraction from African sculpture, a connection he enjoys foregrounding and interrogating in his own work:

"Some of the things that I'm trying to suggest with my vessels are quasi-African-influenced forms and archetypes that were then elevated for the modernist agenda as powerful abstract subject matter," he says. "I want those echoes to be in the thing, but the irony is that this is a Black man, a Black artist recycling an agenda of the modern period which is standing on the necks and shoulders of people of other cultures, and then I'm standing on the necks of the modernists. It's a Gordian knot of irony."

"In one way, where I want to be, is to just make things that are about form, color, about formal ideas," Smith says. "But since Obama first

ran for president, I have had the in-the-gut feeling to use this space to react to the state of our world relative to race politics, and told myself, 'I'm going to use the prowesses that I have to do that.' Those issues haven't gone away so I can't stop doing that, and I can't stop having those feelings. But I'm also going to make another set of these that just deal with the other things that I'm concerned with, and just see where it lays."

Top: Smith and Mark Roxey. Photo courtesy M.M. Smith.
Bottom: Malcolm Mobutu Smith, Turvin, 2013. Stoneware, slip, and glaze. Photo courtesy Eskenazi Museum of Art.



While in mental dialogue with his predecessors, Smith remains highly conversant with his contemporaries. A theatrical collaboration with the Roxey Ballet is in the works, in which dancers will interact with life-size, non-ceramic versions of Smith's sculptures. The Wexler Gallery in Philadelphia, which represents Smith, is simultaneously working to stage a convergence of Smith and Roxey with other artists and musicians from the hip-hop community.

In the spring of 2023, the Eskenazi School's Miller M. Arch Gallery mounted an exhibition and hosted a talk that spotlighted the artistic mind meld Smith has enjoyed with longtime colleague, Associate Professor Martha MacLeish.

Having been struck for years by the formal affinities between their work—despite its disparate conceptual origins—the artists converged for this occasion to create new work prompted by one another. "We started by sitting in her studio space talking about paintings we loved and breaking down the line qualities and brushstrokes of some Chinese scroll work," Smith explained. "It was a fascinating journey into each other's mind and then we got to make stuff and bounce ideas, our creations off each other.

The show was a visual dialogue between Smith's digitally enlarged drawings that had been affixed onto Lauan and bent in shapes and MacLeish's painted wall pieces, hinged and cantilevered in response.

"I can't think of a better reason to be at a research institution like this than to interface with a colleague, to create those systems."

In 2024, Smith's work has been featured in exhibitions including "Dug Deeper" at the Vernon Filley Art Museum in Pratt, Kansas and "A Gathering: Works from Contemporary Black American Ceramic Artists," at the D'Amour Museum of Fine Arts in Springfield, Mass. Inspired by the recent book "Contemporary Black American Ceramic Artists," it is the first traveling museum exhibition to focus on Black ceramic artists working today.

Smith's work belongs to numerous public and private collections, including the Nerman Museum of Contemporary Art in Kansas City, the Museum of Fine Arts in Boston, the FuLed International Ceramic Art Museum in Beijing, China, the Nora Eccles Harrison Museum of Art at Utah State University, the Petrucci Family Foundation Collection of African American Art, the Everson Museum of Art in Syracuse, New York, and the Eskenazi Museum of Art at Indiana University.

Smith's work in Wexler Gallery exhibition at Expo Chicago 23. Photo courtesy M.M. Smith.



Radical Jewelry Makeover: Midwest

Diamonds are forever, the song goes, but so are the scars left by mining them. Metals and gemstones are often mined in some of the poorest countries in the world, on sacred lands, in disputed territories, and at great cost to human lives and the environment. The U.S. Environmental Protection Agency estimates that hard rock mining is the most toxic industry in the United States. In recent years, fast fashion and rampant consumerism have only exacerbated demand and waste.

Metalsmiths at IU spent the better part of the past year tackling the problem and raising awareness about it. By connecting with community members, plugging into a global network of their peers, and harnessing their own creativity, the Eskenazi School's metalsmithing and jewelry design area forged a sustainable supply chain and produced over 200 unique and innovative new pieces of jewelry. A collaboration among Eskenazi students



and faculty, those in four other university programs, professional jewelers from Chicago, and the artist-run nonprofit Ethical Metalsmiths (EM), Radical Jewelry Makeover (RJM): Midwest started with a community mining drive and culminated in an exhibition and sale at the Grunwald Gallery of Art.

The model for the initiative originated with Ethical Metalsmiths, a nonprofit based in Cincinnati, Ohio with whom faculty members Nicole Jacquard and Angela Caldwell had connected. During the summer of 2023, a call for donations brought in over 300 donations of jewelry valued at \$38,000 from the IU community, local residents, and jewelry drives at Ball State, Bowling Green, Earlham, and Western Michigan, with whom IU partnered for RJM: Midwest. One of the largest hauls EM had recorded over 20 years of community jewelry drives, the donations ranged from costume jewelry to precious metals and gemstones. The community's generous participation was "the most rewarding aspect" of the project, according to Jacquard. It confirmed that this is a "community of giving, where people respond and take action."

Eskenazi jewelers and their partners convened to sort the donations into 40 categories over two days in September. Participants learned in the process how to identify stones and test materials for purity and value. Gold and silver were left either to be used as is or melted down and poured into ingots that could be converted into wire, sheet, and other forms. The jewelers then spent the fall semester recombining and transforming donated materials into fresh pieces.



Care was taken to preserve and enhance the sentimental value some of the pieces held for the donors, as expressed in the stories they shared when delivering them. Jacquard combined two gold rings at the request of a donor who hoped that her class ring and her grandfather's pinky ring might be forever united. "I removed the blue glass from the class ring and cut the top signet part and the shank from the pinky ring," Jacquard explained. "I carved a wax pendant and melted down the class ring and used it to cast. The signet part now hangs on the back of the pendant, so they will always be a part of the same piece."

The new piece went on view January 19 at the Grunwald, together with similarly transformed pieces of jewelry, showcasing a new, transparent, and renewable supply chain. Surpassing \$15,000, the event's proceeds, which benefited Ethical Metalsmiths, were higher than those generated by any previous RJM event. Complementing the exhibition, a symposium held at the Cook Center for the Arts and Humanities featured historians, artists, and leaders from the sustainable jewelry movement, including Curtis Hidemasa Arima, a guest of the McKinney Visiting Artist Lecture Series.



Left page: The combination ring piece in progress. Photo courtesy Nicole Jacquard.

Top: Eskenazi students, faculty, and RJM partners sort donations. Photo courtesy N. Jacquard.

Lower right: Jacquard with McKinney Visiting Artist Curtis Hidemasa Arima. Photo by Kevin O. Mooney.

McKinney Visiting Artist Series: Celebrating a Decade



Every day, in every studio, Eskenazi students engage with relevant topics in art through the curriculum and the ties our faculty maintain to other artists, galleries, and museums around the world. That conduit to the global art conversation is reinforced through the steady stream of artists, critics, and curators who visit the school.

For a decade, the McKinney Visiting Artist Series has connected leading figures in the arts with our students and faculty through residencies ranging from three days to six weeks. While they are in Bloomington, our McKinney guests offer workshops, one-on-one mentorship, and a public lecture.

During the 2023–24 year, McKinney guests included a graphic designer associated with the legendary Hatch Show Print, veterans of the New York/Prague avant-garde who create sound installations, a metalsmith dedicated to sustainable practices, a museum photography curator, a maker of rustic pottery, and a German sculptor whose materials are trash and second-hand clothes.



Left: Lauren Fensterstock visiting with fibers students. Photo by Ellen Campbell.

Above: Brad Vetter in the letterpress studio. Photo by E. Campbell.

Right: Endi Poskovic meeting with printmaking students and faculty. Photo by Yaël Ksander.

In all, the series hosted eleven guests from September to April. Getting acquainted with these ambassadors from the contemporary art world not only provides inspiration for students, but also practical understanding of the life of a working artist.

Each year, one artist in the series spends four to six weeks in Bloomington on the McKinney International Art and Design Residency. This opportunity is reserved for an artist or designer with an international exhibition record whose primary country of residence is outside the U.S. Along with studio visits, a public talk, and workshops, the artist commits to engaging with IU's unique collections, facilities, and research centers during their stay.

This winter, we hosted Dutch artist Roos van Haaften as our McKinney International Artist-in-

Residence. A visual artist with a background in theater, van Haaften draws with reflections and shadows to create novel landscapes with a frequently sinister or melancholy character. In the darkened Fine Arts auditorium on February 16, van Haaften demonstrated several light installations set to music as a part of her public talk. The stirring performance moved between the boundaries of theater, sculpture, photography, and drawing. At the end of her stay, Roos shared her impressions of her time in Bloomington in a poignant letter (see page 13).

The Eskenazi School is grateful to Dr. Meredith McKinney (BA '65 and MD '68) and Mrs. Elsa Luise Barthel McKinney (BA '65) for their love of the arts and their generous support in endowing the McKinney Visiting Artist Series.



2023–24 McKinney Series Guests

Barbara Tannenbaum, Photography

Brad Vetter, Graphic Design

David Hytone, Painting

Reinhold Engberding, Mixed-Media/
Sculpture Installation

Curtis Hidemasa Arima, Metals

Lauren Fensterstock, Fibers

Roos van Haaften, Artist-in-Residence

Endi Poskovic, Printmaking

Daniel Vlček + Tom Kotík, Sculpture

Sunshine Cobb, Ceramics



Photos follow the order of listed names, left to right in descending order. Photos courtesy of the artists.



Roos van Haaften Reflects

I would like to express my gratitude for the artist in residence period at Eskenazi. I look back on a very fruitful and joyful time in Bloomington! It has been a period with concentrated time for research in both the library and my studio. I have also had plenty of conversations with students, studio visits, workshops and lectures. The exchange has definitely been meaningful, both for me and—hopefully—the students as well.

One of my main goals was to do research at IU's Astronomy Glass Photographic Plate Collection in the Wells Library. It contains images taken in Kirkwood Observatory from around 1902 until the late '80s. The collection is still uncategorized, and therefore all the more interesting to discover. A working station was set up for me on the 11th floor of Wells Library and the archivist and curator of photography, Bradley Cook, provided information about the history of IU with great enthusiasm. Overall, it was an inspiring visual experience, which I intend to convert into new installation work (as an ongoing process).

Instead of working solo on a large visual installation in my studio, I soon decided to focus on this research and interaction with students. There were several presentation moments to connect, such as in the FAR Center, during my lecture, in my studio during workshops and lessons, and during a critique-a-thon for M.F.A.s.

I got in touch with the theater department, where I met the head of lighting design and the technical staff. In photography, I participated in weekly critiques by graduate students. Nora Gibbon developed a workshop on color, starting with students in my studio, and taking on techniques I use.

Another highlight was the two-day workshop 'drawing with shadows' in the Grunwald Gallery with [Assistant Professor] Johanna Winters.

Different techniques could be tried out in three corners on the subject of 'human presence and absence'. We shared ideas about scale, elusiveness and form/inverse. Students were very enthusiastic. A special detail: the glass we used for ink drawings came from leftovers in the archive in the Wells Library. It brought everything together in a meaningful way.

Eventually, I discovered the dye lab at the Fibers department. In my search for materiality, other than working with light, I came up with the plan to print on fabrics—large digital prints of the glass slides that I found in the archive, but also hand-printed stencil prints on fabric, on which I can later project. In the last week, when all students were gone on spring break, I was able to work crazy long days using silkscreen on textile. It's not finished, but it is my intention to make a room-filling installation with this material in my studio in Amsterdam.

The support from the Eskenazi team has been great—from a personal welcome by [former Event Services Coordinator] Olivia [Kalish] on the evening of arrival, early breakfast with part of the team next morning, to weekly dinners, meetings and hikes in the surrounding parks and reserves. Everyone has been extremely generous both inside and outside the University. Although I had to miss my family and young son for six weeks, I never felt alone for a moment. An absolutely warm welcome from a special and close-knit team!

Doing projects abroad always involves a certain unpredictability; can you settle in, do you enjoy working, is the context appropriate, is there a connection? This residency turned out better in every way than I could have imagined. I'm taking home a wealth of new ideas—as well as a suitcase full of silk prints and dyed cloth. I thank you sincerely for making this possible.

—Roos van Haaften, March 2024

Right: Roos van Haaften at the Critique-a-Thon. Photo by Olivia Kalish.

A Major Milestone for the Miller M. Arch Program



“as well as founding director Kelly Wilson for his vision and leadership, and our outstanding faculty whose teaching and research are the heart of the program.”

“Special thanks go to Chancellor Michael McRobbie and Provost Emerita Lauren Robel, who were instrumental in the founding and foundation building of the program,” Faimon added, “and to the current administration for their continued support. Finally, we acknowledge the students who took the leap of faith to join the fledgling program and helped build its strong foundation for future generations of architects.”

The origins of IU’s architecture program date back to 2011, when the university partnered with the Community Education Coalition (CEC) of Columbus under the direction of John Burnett and Jack Hess to found IU Center for Art + Design.

In 2017, the Indiana Commission for Higher Education formally approved Columbus as the home of IU’s first-ever Master of Architecture degree program, to be anchored within IU’s newly founded School of Art + Design (SoAD), now the Eskenazi School.

“It is truly gratifying for our program to be recognized among its peers in higher education.”

In early 2018 IU purchased The Republic Building to accommodate the program. The City of Columbus and a cohort of community members donated two million dollars to adapt the modernist landmark, designed in 1971 by Myron Goldsmith, to its new use. The building houses studios, classrooms, offices, an auditorium, a fully equipped woodshop, and the Miller M. Arch Gallery.

The accreditation process involved three site visits by National Architectural Accrediting Board teams, starting in 2019. A subsequent site visit and re-evaluation will take place in 2027, with scheduled opportunities for accreditation renewal every eight years.

A reception to celebrate the program’s accreditation will take place at The Republic Building on August 29.

Left: The Republic Building, Columbus. Photo by Hadley Fruits.
Below: Portfolio Review Day. Photo by Peg Faimon.

Six years after welcoming its first class, the Eskenazi School’s J. Irwin Miller Architecture Program was notified May 24 of its initial accreditation by the National Architectural Accrediting Board (NAAB). The program is now one of only three in the state offering a NAAB-accredited M. Arch degree, which satisfies the education requirement for registration as an architect anywhere in the nation. Accreditation will extend retroactively to all degrees granted by the program since May 2021, when the program’s first cohort of students graduated.

“Accreditation represents a goal that was on the distant horizon when our beloved architecture program got its start,” said Dean Peg Faimon. “It is truly gratifying for our program to be recognized among its peers in higher education.”

Approved by the State of Indiana in 2017 and having welcomed its first students in 2018, the Miller Architecture Program offers a unique pedagogical approach that links architecture training with studio art practice. Beyond the classroom, the program draws upon Columbus’ renowned modernist architecture and city’s culture of public-private collaboration, as well as immersive experiences in architecturally notable cities around the world.

With the accreditation, NAAB commended the Miller program for its curricular model and its emphasis on diversity, equity, and inclusion. The program’s exceptional physical infrastructure and community access were also noted as merits.

“We are deeply grateful to the Columbus community members and nonprofit leaders who supported and partnered with us,” said Faimon,





Making, Meaning, Merchandising: Fashion Flourishes at IU

As you compare traditional Eastern attire for women with its Western counterpart, how does the wearer's body show up? How does clothing invoke historical notions of womanhood? In her collection "Alterity: The State of Being a Woman," fashion design faculty Jooyoung Shin deployed a limited palette across a variety of silhouettes to reveal and transcend those tropes with an eye toward female empowerment. "Alterity" went on view at the Cook Center's Process Gallery in the fall of 2023 after a summer showing at Hong Kong Polytechnic University. In March 2024, the show traveled to Cornell University.



On January 14 at the National Retail Federation Foundation Honors gala in Manhattan, fashion design minor Kev Addison (B.S. Marketing, '24) was named the national winner of the NRF's Next Generation individual case study competition, earning a \$25,000 prize. Students Megan Lee and Marco Marcos made the national contest's top 10, and Katelyn Robinson, the top 25. Additionally, two IU teams were ranked in the top 10 teams nationally.

Top: Jooyoung Shin at "Alterity" opening. Photo by Yaël Ksander.
Bottom: Kev Addison accepts NRF Next Generation Scholarship in New York. Photo by Peg Faimon.

Fashion design at IU Bloomington has come a long way since 1913, when the first courses in clothing and textiles were taught through the Department of Domestic Science. When the Department of Apparel Merchandising and Interior Design became fashion's new home in 1984, students could combine their understanding of the creative side of the fashion industry with its commercial

side. Since the integration of both fields into the Eskenazi School in 2016, the synergy between them has only become more powerful.

Around 20 students graduated with a Fashion Design B.A. during the 2023–24 academic year, and 60 with a B.S. in Merchandising, making it the school's most popular degree. Many more students—some with a major in another school—minor in one or the other field. Between the programs, students can acquire a broad professional range—as makers, thinkers, and entrepreneurs. They might round out their skills in fashion illustration, pattern development, and fabric draping with their study of fashion history or of the retail industry.

Continues on page 18



When Bryn Taubensee (B.A. Fashion Design, B.F.A. Studio Art, '14) launched Vaquera, the fashion house was frequently described as "anti-fashion" in the press. Still referred to as an "enfant terrible," Vaquera has since grown into one of the most acclaimed young brands. As a Bill Blass Speaker Series guest, Taubensee shared with students her passion for rebelling against the industry's commercialization ... and the thrill of dressing Rihanna. The Blass series also hosted art historian Joan Hart, Ph.D. The former IU faculty member presented "Queen Victoria, the Sultan, and the Adventurer: Weaving the History of Kashmir Shawls."



The RSO's second annual Fashion Within Sports panel connected junior fashion design student Christi Kategiannis with a high-profile design opportunity, arranged by fashion consultant Dan Solomon (B.S. Merchandising '17). "Blown away" by Kategiannis' presentation, Pacers center Myles Turner debuted the Eskenazi student's look on his tunnel walk into the last game of the 2023–24 season.

Top: Alum Bryn Taubensee (right) with student after Blass lecture. Photo by Yaël Ksander.
Bottom: Student Christi Kategiannis with Pacer Myles Turner and alum Dan Solomon (left to right) postgame. Photo by Scott Agness.
Middle: Fashion design major Amari Jones (B.A. '24) (center) with her collection at the spring fashion show.

Continued from page 17

Beyond the classroom or the studio, students have multiple opportunities to connect with the fashion and retail industries through strategic partnerships and programs operated by the school's Center for Innovative Merchandising (CIM) and its student-led Retail Studies Organization (RSO). In addition, Eskenazi students have regularly gained access to the rare air of fashion retail through success in competitions held by the Fashion Scholarship Fund and the National Retail Federation. In 2023–24, our students performed uncommonly well in these contests.

Representing corporations encompassing Kohl's, Salesforce, and Target among many more, CIM's Advisory Council members serve as guest speakers, host in-person field seminars, connect students to their professional network and raise the school's profile within it, and make financial contributions. CIM's student-run program, RSO, which grew last year to 398 members, organized and hosted three campus events: the Retail + Design Forum, the Fashion in Sports Panel, and the annual Fashion Show, which yet again filled the IMU's Alumni Hall to capacity.

Top: Glenn Close's Met Gala Erdem ensemble. Photo courtesy the Sage Collection.

Bottom: Gretchen Fehn, Jacqueline Sweat, Emma Robinson (left to right) at FSF Gala. Photo courtesy Gretchen Fehn.

Right: A look by Jenna Reed from 2024 Fashion Design B.A. Fashion Show at Alumni Hall.



The Ralph Lauren Swarovski crystal-encrusted pantsuit Glenn Close wore to the 2019 SAG Awards and her 2023 Met Gala Erdem ensemble have found their way to Bloomington, as part of the actor's ongoing gift to the school's Sage Collection. This year, the Sage exhibited other Close costumes and haute couture donated by Anne Bass at University Collections at McCalla and displayed costumes related to Jacobs School productions in the Musical Arts Center lobby. In November, the Sage supplied 19th-century garments to enrich visitors' experience of the Lilly Library's exhibition "The Victorian Book: From the Gutter to the Stars."



The Fashion Scholarship Fund awarded \$67,500 to six Eskenazi students for case studies proposing solutions to social justice and environmental problems achievable through fashion design and the retail industry. Eskenazi's FSF Class of 2024 Scholarship winners Kev Addison, Gretchen Fehn, Taylor Gomez, Amari Jones, Emma Robinson, and Jacqueline Sweat each received a \$7500 award. The FSF awarded Addison and Jones additional funds as Virgil Abloh Post-Modern Scholars, and Fehn received another prize from Kohl's. In April, the FSF hosted the students for a weekend of networking and celebrating in New York.



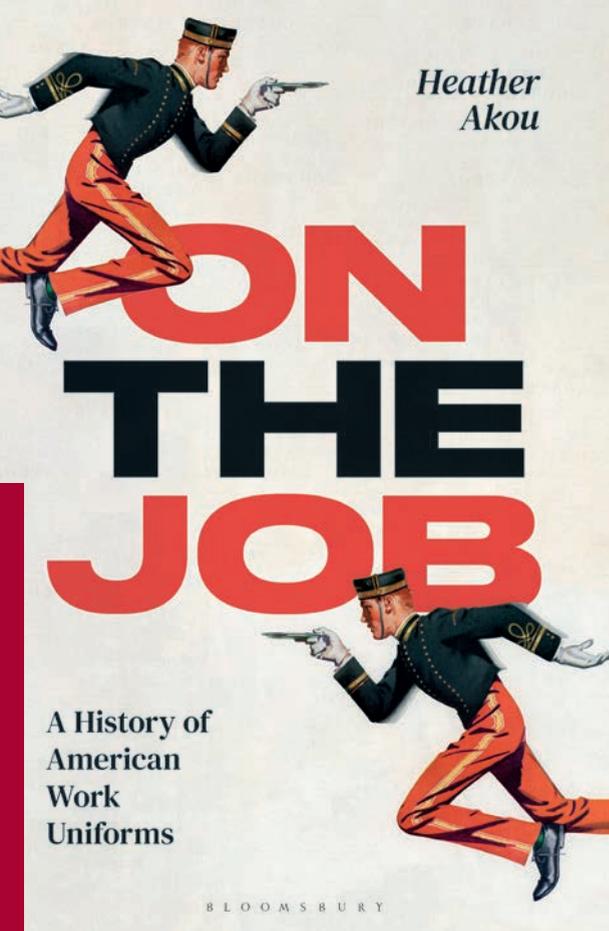
Old jeans deconstructed and resurrected. Granny squares gone wild. Sleeves that go way past the fingers and head wraps obscuring the face, transforming the wearer's human identity. Bands of dystopian warriors facing down poufy pink genies. At the Fashion Design B.A. Fashion Show, twenty-six student designers sent 130 student models down the runway to showcase collections representing the evolution of their fashion studies.



Why do we trust voice assistants like Siri and Alexa? How important is that trust? Merchandising faculty Ran Huang and Minjeong Kim, (together with Sharron Lennon, professor emeritus) published their research on the subject in "Voice-based personal assistant (VPA) trust: Investigating competence and integrity" in the interdisciplinary journal, *Telematics and Informatics Reports*.

Top: Fashion design major MK Asbell (center) with her collection at the spring fashion show.

Bottom: Ran Huang (left) and Minjeong Kim.



Heather Akou: Workers' Wear Daily

Work assumes a central role in the way many Americans define themselves. At the same time, Americans tend to place a high premium on individuality. Associate Professor of Fashion Design Heather Akou has mined an understudied component of material culture to chart the clash of those competing forces. "On the Job" (London: Bloomsbury, 2024) is the first full-length scholarly study of work uniforms, specifically focusing on those worn by service-industry workers in the 20th and early 21st century.

Akou, a fashion historian, points out that work uniforms cannot really be considered fashion. "Most fashion theories do not apply in circumstances where individual choice is lacking," she writes. "Uniforms have some entanglements with the aesthetics and production methods of fashion, but ... they are not quite the same as fashion. They require instruction ... to be worn effectively. They demand compliance and obedience. They are monotonous to wear. And above all, they limit individual choices about the body and clothing—one of the most intimate ways that human beings communicate with one another."

Examining uniforms across employment sectors, Akou demonstrates how uniforms have typically served employers' goals at the cost of employees' well-being and dignity. From maids and doormen to barbers and waitresses, healthcare workers to postal carriers, and bankers to topless dancers, Akou demonstrates how uniforms reinforce hierarchies of power. "Deciding how another adult should dress without their input—and requiring that style as a condition of employment—is a dominating behavior by an employer," she writes.

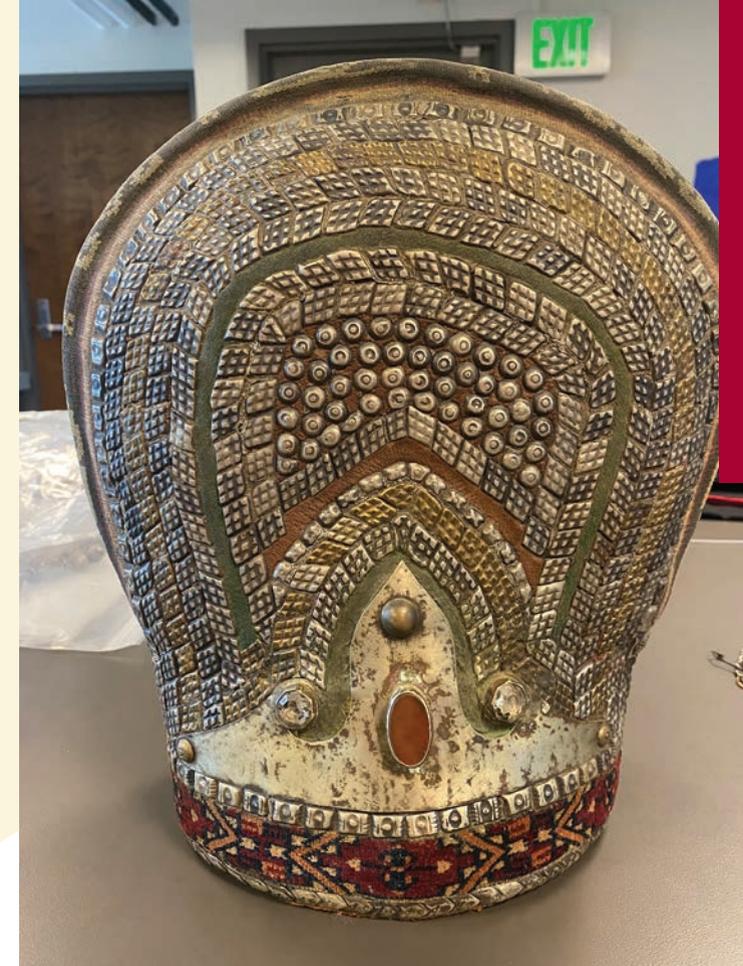
Illustrated with copious historical advertisements and designs, along with photographs of uniforms the author has collected, "On the Job" shows the extent to which that assertion of dominance has played out in uniforms—which are almost universally worn by those on the short end of the power differential.

In the 1930s, for example, one uniform supply company advertised its products by appealing to householders' desire to display their wealth and cultivation: "Your Own Good Taste is Reflected in Your Maid's Uniforms," read the ad. Corporations use employee attire to reinforce the corporate brand but will often minimize costs by requiring the employee to adhere to a "dress code," instead of supplying the employee with a complete uniform.

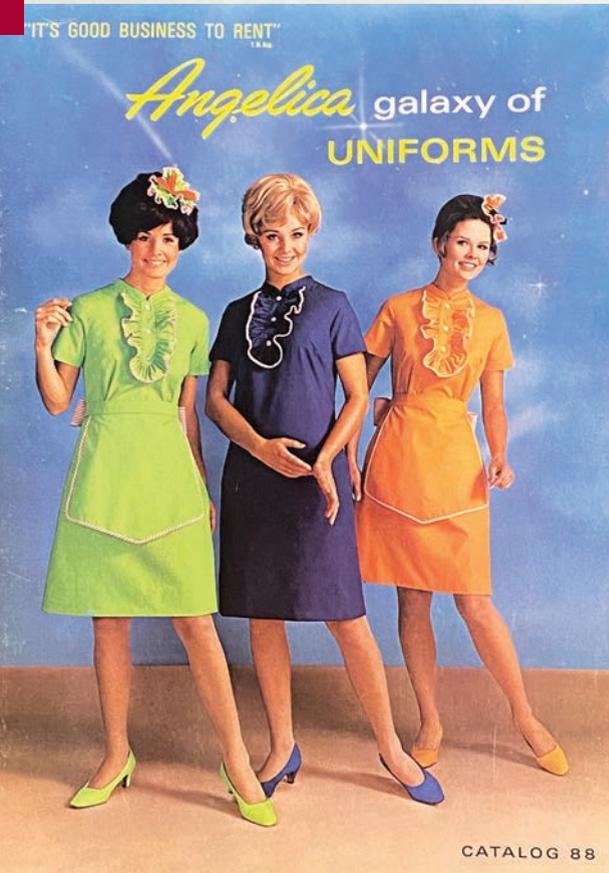
A barometer of socio-economic status and corporate power, uniforms have also been put in the service of the patriarchy. From candy-strippers to meter maids to Hooters servers, Akou supplies plentiful evidence of the way employer-mandated sartorial standards have served to reinforce gender distinctions, objectify women, and keep them in lower-ranked positions.

Director of the school's fashion design program, former curator of the Sage Collection, and a core member of the M.A. in curatorship program, Akou was not surprised by the dearth of scholarship or collecting in the field of work uniforms. Her academic interests frequently lead her beyond the established parameters of the field. Akou has, for example, written extensively on prison uniforms, secret society regalia, and the fact that African attire has only rarely been studied or collected as fashion. "I can study what fashionable people are wearing in Africa right now, but what happened 50 years ago?" she has remarked, "Often we have little idea because the artifacts are not there in museums."

Akou has curated the exhibition "Divine Adornment: Community Stories of Belonging" that will open at the IU Museum of Archaeology and Anthropology in October. Focusing on historical items of dress, mostly from the Middle East and Central Asia, the exhibition invites the viewer to be inspired by the craftsmanship, but also to consider how the objects on view are used within faith practices, including mindful relationships with other people and the natural world.



Left page, top: Heather Akou, "On The Job," book cover
Left page, bottom: 1960s uniform catalog, from Heather Akou "On the Job." Photo courtesy H. Akou.
Top: Heather Akou (second from left) with fashion design students at Network Association of Uniform Manufacturers and Distributors convention. Photo courtesy H. Akou.
Bottom: Turkmen bridal crown made of silver, leather, carnelian, and a strip of carpet, to be exhibited in "Divine Adornment" at the IUMAA. Photo courtesy H. Akou.



Selected Faculty Accomplishments

Campus-level Awards:

- **Justin Bailey** was the 2024 recipient of the College of Arts and Sciences David and Cheryl Morley Early Career Award for Outstanding Teaching.
- **Miyoung Hong** was a 2024 recipient and **Malcolm Smith** was a 2023 recipient of the Inclusive Excellence Award sponsored by the Bloomington Faculty Council (BFC) Diversity, Equity, and Inclusion Committee and the Office of the Vice President for Diversity, Equity, and Inclusion.
- **Daniel Martinez** received the 2024 Latine Distinguished Faculty Award from the Latine Faculty and Staff Council.
- **Bryan Orthel** was selected as a member of the 2024–2025 Bloomington Leadership Fellows Program for Arts and Humanities. This selection includes participation as an Academic Leadership Program (ALP) Fellow.
- **Jon Racek** received the Campus Catalyst Award for Outstanding Mentoring from the IU Office of Sustainability. Awarded May 2024.
- **Rowland Ricketts** was named 2024 Provost Professor by the Office of the Provost and the Office of the Vice Provost for Faculty and Academic Affairs.



Justin Bailey.

Hassnaa Mohammed.



Daniel Martinez at IU Rural Conference. Photo by Wendi Chitwood, University Communications and Marketing, IU.

Spencer Steenblik at The Republic Building. Photo by Mike Wolanin for The Republic.



Bryan Orthel and student Emily Fitzner. Photo by Ellen Campbell.

Tracy Templeton (right) in Kyoto. Photo courtesy Tracy Templeton.

Research & Creative Activity

- **Heather Akou** published “On the Job: A History of American Work Uniforms.” Bloomsbury Publishing. February 2024.
- **Justin Bailey** exhibited “Polyp Lighting,” 2023 London Design Festival.
- **Garim Lee** collaborated on the article, “The intended and unintended effects of synced advertising: When persuasion knowledge could help or backfire,” International Journal of Research in Marketing.
- **Daniel Martinez** with **Lulu Loquidis** and Indianapolis-based artist **Samuel Levi Jones** completed the exhibition, “Making A Garden of Strange Fruit” for the fifth Chicago Architecture Biennial. Chicago Cultural Center, Chicago, Illinois. Opened November 2023. Their exhibition was featured in articles in The Architectural Review and The New York Times.
- **Hassnaa Mohammed** published “Designing a New Brand of Islamic Places in the United States: The Hidden Program of Third Spaces,” Design Issues, Volume 40, Issue 1. Winter 2024.
- **Kelly Richardson** gave the juried research presentation “Materializing Good and Evil: Anthony Powell and Cruella DeVil,” at the Critical Costume 2024 Conference, Copley Center for the Study of Costume Design at the UCLA School of Theater, Film & Television. March 2024.
- **Spencer Steenblik** was named 2024 Presidential Arts and Humanities Fellow by the IU Office of the President and IU Research, administered by IU’s Assistant VPR in the amount of \$50,000. Awarded May 2024.
- **Tracy Templeton** exhibited work in “MIRROR|MIRROR,” dddGallery, Kyoto, Japan. Supported by the Japanese Cultural Association and the Canadian Embassy. Opened January 2024.
- **Jiangmei Wu** was named 2023 Silver Winner, New York Product Design Awards.

Service to State and Beyond

Meet Me in the Middle

In a city celebrated for its iconic architecture there are certain architectural forms in short supply, and they're neither large apartment buildings nor single-family homes. Duplexes, triplexes, multiplexes, multi-family homes, townhomes, and accessory dwelling units are among the diverse housing forms whose viability M. Arch student Will Ziegert has been investigating for Columbus, Indiana.

"Housing affordability is a huge area of concern for the residents of Columbus," said Ziegert, a rising third-year student from Zionsville who studied urban and regional planning at Miami University and in Maastricht, the Netherlands. "Columbus is lucky to have people in planning who have a real desire to fix the problems that are there," he continued. "But the way the code is currently set up inhibits fruitful, dense development from happening."

Ziegert conducted an independent study project proposing Daniel Parolek's concept of "missing middle housing" as a way of quelling sprawl and increasing affordable housing in Columbus. Working with City of Columbus-Bartholomew County Senior Planner Jessie Boshell and architect and adjunct faculty member Louis Joyner, Ziegert gathered public opinion, researched zoning, and, inspired by South Bend's Neighborhood Infill Program, drafted a sample book of housing types for the city.

His inquiry comes at a time when the city's housing situation is central to the community conversation. In 2024, the City of Columbus commissioned its first housing study in 12 years, holding stakeholder sessions as part of the process. On top of those meetings, Ziegert interviewed area social service agencies and developers to look at the housing puzzle from different perspectives.

In Columbus, the push for more small-to-middle housing stock in walkable neighborhoods is tempered by communal design standards that uphold the city's architectural legacy. Finding the "happy medium" is the challenge, Ziegert asserted.

"If you are not investigating something that is both beautiful and impactful for the community then you are not doing a good job," said Ziegert. To cap his independent study, he presented the city with a sample book of architectural plans for five different housing examples that might represent that happy medium: bungalow court, stacked triplex, ADU, community duplex (side by side) and stacked multi-family (triplex). Were zoning laws adjusted, Ziegert envisions that the pre-approved designs might reduce barriers to middle housing development in Columbus.



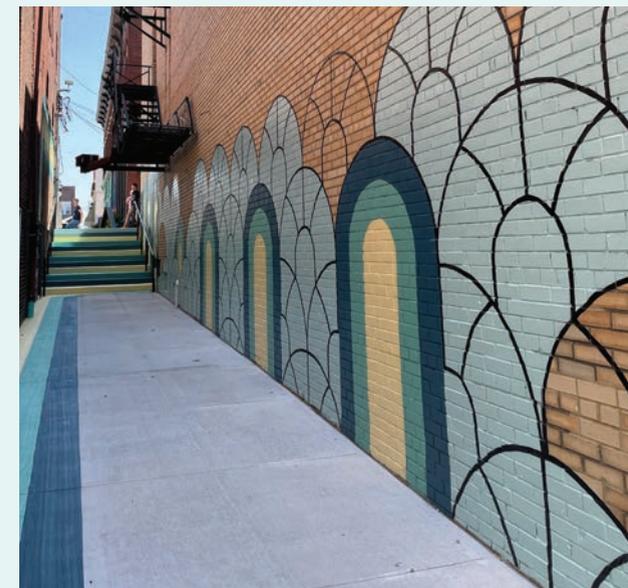
Will Ziegert speaking with town hall attendees in Columbus. Photo by Carla Clark for The Republic.

Not Just Any Old Place

What makes a house a home? Maybe it's the same thing that turns a set of geographical coordinates into a place you're proud to call your hometown. The art of placemaking pivots on this same set of intangible qualities: a sense of shared identity, comfort, belonging, and pride, for starters. As metaphysical as these attributes may be, advocates of placemaking believe that cultivating them can translate into material abundance for communities in decline—because appealing places generate economic activity and tourism. The State of Indiana has identified quality of place as a key focus area for state and federal support.

For several years, Eskenazi School faculty and students have collaborated through the school's ServeDesign Center with IU's Center for Rural Engagement on placemaking in small communities throughout Southern Indiana. The partnership has enabled rural artist residencies for graduate students and numerous downtown activation strategies.

Building on the success of those projects, the Rural Placemaking Studio formalizes the partnership and the process by which communities can apply for participation. The studio launched in the spring with the announcement of 13 projects supporting the development of vibrant, accessible public places



that can be sustained for future generations. Developed in tandem with community stakeholders, projects include murals, wayfinding signage, architectural and park design, and other downtown revitalization efforts.

"Creative placemaking in a rural community goes beyond just painting a mural," said Jon Racek, Program Director of Comprehensive Design and Director of the ServeDesign Center. "It's about creating physical landmarks that embody shared memories and foster that connection to the place. Through placemaking, rural communities can cultivate their unique identity and transform their built environment in a way that embodies their cultural heritage and local pride."

Starting with and continually integrating community voices, Eskenazi students have spent the summer iterating designs for projects that Hoosier communities can then implement. In some cases, the students have also been identifying sources for grant funding to support the implementation. In coming years, a splashpad on the riverfront in Shoals, an art-filled alley in Linton, and Spencer Pride's rooftop sign will be among the many ways Hoosiers celebrate and sustain their small communities.

Left: Astra Alley mural, Jasper, Indiana. Photo courtesy of the IU Center for Rural Engagement.

Top Right Jon Racek and students with the Piano Alley mural, Jasper, Indiana. Photo by Jon Racek.

Marion Legacy

In one of the most consequential recordings of her career, Billie Holiday sings the powerful line, “Southern trees bear a strange fruit.” In fact, the lyrics were inspired by a tragic event in the Midwest. On August 6–7, 1930, Thomas Shipp and Abraham Smith were lynched on the lawn of the Grant County Courthouse in Marion, Indiana. Abel Meeropol penned the lyrics after seeing a photograph of the horrific incident that was widely circulated in the national press. “Strange Fruit” became a civil rights anthem, but its provenance slipped largely into obscurity.

A third victim, Dr. James Cameron survived a violent attack by the lynching mob and waited sixty-three years to be given the keys to the city. No plaque marks the site. Reconciliation with this painful history has been slow to arrive in Marion, but a group of local activists, artists, and leaders are hoping to chart a new course for their city. In 2022, artist and Marion native Samuel Levi Jones—who is related to one of the victims—proposed a collaborative design project with

LAA Office to create a place of remembrance near the historic site. LAA Office is a multidisciplinary design studio whose principals are Miller Architecture Program faculty Daniel Luis Martinez and Lulu Loquidis. Designed to promote equity and cross-cultural understanding, the project has been well received by community organizers and descendants of the survivors, attracted public and private support, and coalesced several existing initiatives to mark the site.

Enclosed by a perforated metal screen based on Levi Jones’ abstract artworks, “Marion Legacy” will create a public garden and plaza across from the site of the lynching. Unlike a traditional historical monument, which Levi Jones characterizes as purely “informative,” the artist aspires for this space to “create a different kind of engagement with the subject matter at hand.”

“Our memories require a sort of vessel, a place that they reside in.”

“Our memories require a sort of vessel, a place that they reside in,” said Martinez. “Our way of recollecting is innately spatial. Creating an enclosure can help us to see the environment in a new way.”

Upon entering the garden, the visitor will first encounter a grove of maple trees, the species historically planted around the courthouse lawn, and ultimately the variety on which the men were hanged. Benches arranged throughout the plaza will encourage contemplation and conversation.

Perennials will be chosen for the garden “that bloom from spring to fall,” said Loquidis. “One aspect that’s really important to us as it relates to this notion of embodied time is seasonality.”

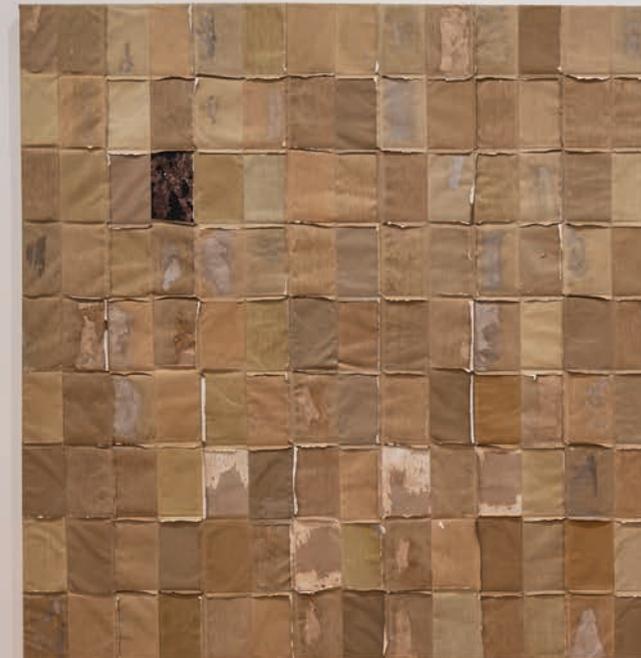
The garden’s centerpiece will be a tree grafted with 40 different species. The creation of artist-botanist Sam Van Aken, the “tree of strange fruit” will provide waves of bounty over the seasons for visitors to pick.

The collaborators previewed their vision for “Marion Legacy” at the fifth edition of the Chicago Architectural Biennial curated by the Floating Museum and exhibited at the Chicago Cultural Center November 2023–February 2024. Their installation, “Making a Garden of Strange Fruit,” received notice in *The New York Times* and the London-based *Architectural Review*, which recognized in it a current concern within the field “with what it means to build on land laced with contaminants and trauma.”

Fundraising for “Marion Legacy” is currently underway, with the goal of realizing the public-private collaboration by 2026. On September 14, IU’s Eskenazi Museum of Art will host a discussion between Martinez and Levi Jones, whose diptych “Poplar Trees” (which also references the lynching) was acquired by the museum in 2024.

Left: LAA Office and Samuel Levi Jones, rendering for “Marion Legacy” plaza and garden. Courtesy of the artists.

Below: Samuel Levi Jones, “Poplar Trees,” 2015. Deconstructed law books and encyclopedia on canvas. Collection: Eskenazi Museum of Art. C. W. & M. Long Art Purchase Fund, Elisabeth P. Myers Art Acquisition Endowment Fund, and David Phillips, 2024.3.



Study Abroad

Fashion Design and Merchandising: Italy



During two weeks in May, 18 Eskenazi students ventured beyond the runway for an insider's view of Italy's fashion scene. With design and merchandising faculty members Deb Christiansen and Mary Embry as their guides, the students enjoyed bespoke tours of Florence, Rome, and Milan. Supplemented with guided readings and discussion, the trip was designed to increase awareness of the artistic and historic foundations of fashion in Italy, and its connection to broader design and branding contexts.

At Florence's Salvatore Ferragamo Museum, students learned about the late designer's role in the early days of Hollywood and in popularizing Italian cinema around the world. In Milan, students soaked in the culture of the city's famous shopping streets on a tour of store windows led by visual merchandising specialist Marica Gigante. While in Milan, they took in the Dolce & Gabbana retrospective at the Palazzo Reale and visited the Valentino business office, diving deeper into the fashion house's history in Rome, where they investigated the Valentino archives, located near the Spanish Steps.

Along with landmarks, the itinerary also took students off the beaten track. At the Leather School in Florence, a third-generation family operation founded to teach World War Two orphans a livelihood, Eskenazi students learned to distinguish leathers by feel. An excursion north of Milan led to the edge of Lake Como, where the group had a private introduction to some of the 30,000 antique textiles preserved in the archives of the Fondazione Antonio Ratti.

Eskenazi faculty worked with the Chicago-based international education organization IES to arrange the wide variety of appointments in Italy and provide a student guide in each city. "IES is an amazing partner," said Christiansen. "We work with incredible staff at both the Milan and Rome centers for this program." For the many international study experiences Eskenazi students undertake, Christiansen also acknowledges IU's Education Abroad office, "for the critical administrative support they provide."

"We work with incredible staff at both the Milan and Rome centers for this program."



Left: Deb Christiansen, Marica Gigante and Mary Embry in Milan. Courtesy photo.
Right: A visit to the Fondazione Antonio Ratti. Photo by M. Embry.

Photography: Japan

In May and June, Eskenazi photography, fibers, printmaking, and graphic design students led by faculty members Osamu James Nakagawa and David Ondrik trekked across Japan, making and taking in art along the way. The itinerary highlighted cultural landmarks and exclusive visits to artisans and practitioners of diverse traditions from embroidery to ceramics to Butoh dance theater.



Starting with an intensive Japanese language class and a photography workshop at the Kyoto University of the Arts (KUA), students visited landmarks from the Ginkakuji Temple in Kyoto to the Hiroshima Peace Memorial and the collections of the Kyoto City Museum and the Nakanoshima Museum of Art in Osaka. A trip to the island of Naoshima offered a visit to the striking Benesse House Museum, designed by Tadao Ando, where photos by Hiroshi Sugimoto that had been sealed off against the elements had weathered years on display outdoors.

Among the activities beyond the scope of most tours was a ceramics workshop at KUA where students make glazes for lachrymatory vessels (traditionally associated with mourning). Working with Yuki Tawada and Fuku Fukumoto, students printed and in turn burned their photographs, using the ash to create a glaze. Our fibers students visited traditional embroidery master Koyo Kida at his studio in Western Kyoto, and everyone



was invited to Tenko Ima's studio, where they photographed her Butoh performance, a dance form that emerged in the late 1950s and 60s as an expression of the suffering of the victims of the atomic bombings.

In Osaka, the group was looking forward to some fun at the ballpark when an approaching typhoon cancelled the Hanshin Tigers game. They made up for it with a night out in the Dotonbori, the city's lively hub. In Tokyo, students met renowned photographers Kozo Miyoshi, Emmet Gowin, and his son Elijah Gowin, who gave a talk with Nakagawa at the PGI Gallery. Legendary photographer Michiko Kon also joined Nakagawa in a conversation with the students at PGI later in the trip.

To cap the experience, Eskenazi students collaborated with first-year M.F.A. photo students from KUA for a joint exhibition titled Negentropy at the university June 14–23, 2024.

Left: A visit to Tenko Ima's studio. Photo by Osamu James Nakagawa.
Right: The Eskenazi group at the Nakanoshima Museum of Art in Osaka. Photo by Masa Mizuno.

Architecture: Rome, Berlin, and Mexico

Students completing their first year in the Eskenazi School's Miller M. Arch program traveled to Europe this summer for their initial Nomadic Studio foray. During their first two weeks, students set off on foot with faculty member T. Kelly Wilson to investigate the core buildings and public spaces that serve as an introduction to Rome. At St. Costanza, a third-century church, students uncovered formal design ideas later transformed by Bernini and Borromini in their Baroque landmarks: Sant'Andrea al Quirinale and San Carlo alle Quattro Fontane, respectively. While not a papal audience, the group was honored by an invitation to dinner at the villa residence of the Ambassador to the Holy See, former Indiana Senator Joe Donnelly. A class in Italian wine culture at L'Angelo Divino taught by Massimo Crippa rounded out the gastronomic aspect of the tour, courtesy of Columbus community members Bob and Michel Chestnut, who accompanied the group during their first week.

Over the next two weeks, faculty member Daniel Martinez led Nomadic Studio participants on a

walking tour of Berlin, to observe and document its urban characteristics. Encouraged to think of themselves as "Wandersmänner," urbanist Michel De Certeau's term for urban wanderers, the students sought to take in the city through multiple senses as they traversed its streets, courtyards, covered porticos, and alleyways. Progressing from civic and cultural buildings to memorials and monuments while lingering in parks and plazas along the way, students came to understand Berlin's layered and complex history empirically. Students experienced the evolution of design in the city from the neoclassical vision of the Prussian aristocracy to Bauhaus modernism between the world wars to the indelible bifurcation created by the Berlin Wall and the redevelopment and reconciliation projects that have been undertaken in the last three and a half decades.

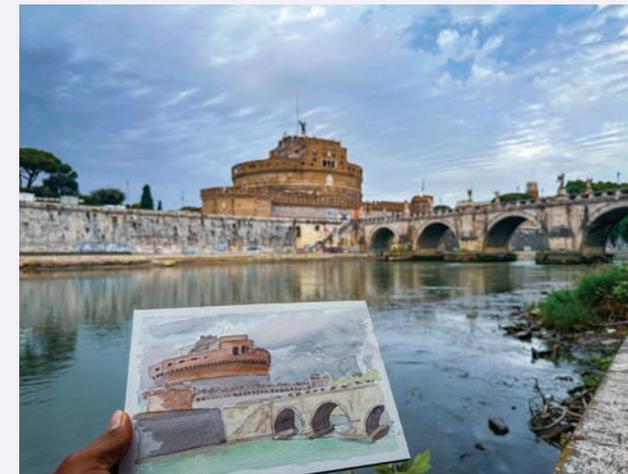
To record their exploration, students engaged in analytical drawing exercises focusing on buildings and public spaces, paying special attention not only to the forms of the city and its structures, but also their textures, and the movement and events that happen in it. Students also convened at IU's Global Gateway in Berlin for discussions, lectures, and workshops, including one in which they converted digital photos into abstracted compositions using cyanotype printmaking, then combined compositions to create a conceptual map of the city.

Previously, during the spring semester, a different group of students had embarked on their second study abroad experience in the Miller M. Arch program. As part of the program's Nomadic Studio component, faculty member Silvia Acosta led nine students to Mexico City and Oaxaca, where they developed an understanding of the country through first-hand experiences in the field—encounters with ancient cities, contemporary spaces, material crafts, and cultural activities from everyday life.

The experience in construction-based, on-site learning included small-scale projects such as producing handmade adobe blocks and encaustic tiles and earth plastering a house and stove for a local family. Studio participants experimented and worked with various substances through workshops in various mediums, from painting, printmaking, and photography to ceramics, mosaics, and a practice known as earth painting.

These direct hands-on engagements formed the basis for designing an architectural project for Colonia Niño Artillero outside Oaxaca's city center, a bilingual school introducing elementary school children to their native Zapotec and Mixtec languages. The master plan for the project includes a new school and supporting buildings, which will alternately serve as the village's community center. RootStudio, the Eskenazi School's architectural partner in Oaxaca, is committed to building the school based on the students' designs as material donations for the project are secured.

Upon return to Columbus, students shared their work at the Miller M. Arch Gallery in the exhibition "Material Propositions," which was on view from April 11–18, 2024.



Drawing Castel Sant'Angelo and Ponte Sant'Angelo over the Tiber in Rome. Photo by Ruvindel Isenia.



M. Arch students at the Global Gateway in Berlin. Photo by Ruvindel Isenia.



Earth plastering a house in Oaxaca. Photo by Silvia Acosta.



M. Arch students pose with faculty Daniel Martinez (right) in the courtyard of the CIEE Study Abroad building, site of the IU Global Gateway office in Berlin. Photo courtesy D. Martinez.

Exhibitions, Lectures, and More

In 2023–24, we created and exhibited, hosted visiting artists, networked with industry professionals, and honored accomplishments. Relive the eventful year over the next six pages.

21
M. Arch Student Summer Work, Miller Gallery Exhibition

28
RSO Welcome Meeting

25
Derivations, Grunwald Gallery Exhibition

25
State of Clay in Indiana III, Grunwald Gallery Exhibition

AUGUST

1
Jooyoung Shin: Alterity: The State of Being a Woman, Cook Center Exhibition

7
Measuring Time: The Photographs of Jeffrey A. Wolin, Eskenazi Museum of Art Exhibition

8
Fall Portfolio Review—Architecture

14
Lisa Taliano: J. Irwin Miller Architecture Program Lecture Series and Exhibition

18
RSO Meet the Recruiters

22
Barbara Tannenbaum: McKinney Visiting Artist Series Lecture

30
Lotus in the Park: Make Masks with M.F.A. Ceramicist Michelle Solorzano

SEPTEMBER



RSO Retail + Design Forum faculty, students, and speakers. Photo by Ellen Campbell.

18
RSO Retail + Design Forum

19
Graphic Design Portfolio Review Day

20
Open Studios 2023

26
Heather Scott Peterson: J. Irwin Miller Architecture Program Lecture Series and Exhibition

27
David Hytone: McKinney Visiting Artist Series Lecture

27
Betsy Stirratt: La Maladie, Cook Center Exhibition

6
Brad Vetter: McKinney Visiting Artist Series Lecture

6
Architecture Fall Open House

7-8
Indiana Clay Conference 2023

10
Piano Alley mural dedication, Jasper

13
Truly, in all sincerity, Grunwald Gallery Exhibition

OCTOBER

Grunwald Gallery of Art

The Grunwald hosted the following exhibitions during the 2023–24 season, which have been digitally archived at the gallery's website. Scan the QR code below to explore online.

State of Clay in Indiana III

Derivations (featuring 11 ceramics artists)

Truly, in all sincerity (part of Themester 2023: Lux et Veritas)

Fall B.F.A. Thesis Exhibition

Shared Spaces: paintings and drawings by Tim Kennedy and Eve Mansdorf

Radical Jewelry Makeover: Midwest Edition

M.F.A. Thesis Exhibitions

Spring B.F.A. Thesis Exhibition



Untitled by Sarah Fazni: Painting. From the Spring B.F.A. thesis exhibition. Courtesy Grunwald Gallery.



Top to bottom: A moment of wonder at Open Studios '23. Photo by Ann Schertz. Donors and students mingle at the Scholarships and Awards Ceremony in December. Photo by Yaël Ksander. Eighteen Art Collective members pose after panel with convener, B.F.A. student Austin Clark (right). Photo by Y. Ksander.

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 where they exhibit their work, offer a public lecture, and lead workshops and critiques for students.

Lisa Taliano: Material Entanglements

Heather Scott Peterson: Controlled Substances

Butz and Klug: Iteration as a Method to Reveal Values

Christopher Joy: What Does Adventure Look Like?

Land Art Generator Initiative: Co-Designing Clean Energy Systems for a Beautiful Post-Carbon World

Sara Yourist, Chris Reinhart, Lucas Brown: Iterations of Three Visiting Professors

Perkins&Will: Practice with Purpose

Nomadic Studio Mexico students: Material Propositions



Lisa Taliano, "Ethics of Finitude", 2023, 60" x 60", oil on canvas. Courtesy L. Taliano.

1
RSO Alo Yoga Lecture

2
Pam Butz and Jeffrey Klug of Butz Klug Architects: J. Irwin Miller Architecture Program Lecture Series

8
Ronn Daniel: Rethinking Anthropometry in Interior Design, Design Speaker Series

9
Joan Hart: The History of Kashmir Shawls, Bill Blass Speaker Series

10
Reinhold Engberding: McKinney Visiting Artist Series Lecture

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Interior Design and Comprehensive Design Portfolio Review Day

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Bryn Taubensee: Bill Blass Speaker Series

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Comprehensive Design Capstone Exhibition

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M.F.A. Organization Art Auction

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Fall B.F.A. Thesis Exhibition, Grunwald Gallery

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Eskenazi School Scholarships + Awards Ceremony

NOVEMBER

DECEMBER



"Fragmentation," aerial view. Collaborating with an Indianapolis artist, a team of comprehensive design students planned, fabricated, and installed a temporary sculpture in the courtyard of the Mies van der Rohe Building in February. Photo by Adam Buente.

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Engaging Exhibits | Experiencing and Remembering: The Poetry and Spirit of Nature painting workshop with Barry Gealt

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Elizabeth Monoian and Robert Ferry: Land Art Generator Initiative: J. Irwin Miller Architecture Program Lecture Series

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Eskenazi School
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MAY

Tangent Gallery

The student-run Tangent Gallery curates, hosts, and promotes periodic exhibitions of student, faculty, and staff artwork in a suite adjacent to the Grunwald Gallery in the Fine Arts Building.

Ben Shaffer, Take a Walk

Paper and Putty: M.F.A. and B.F.A. Printmaking

The Little Things

Neon and Nature: Undergraduate Show

**Voices: An Asian American Pacific Islander
Art Exhibition**

**Objects that Serve: A Showcase of
Metalsmithing and Ceramics**

Trashion Refashion Show Preview

**Leni Wiegand: Preposterous Ideology:
An Exploration of Trans Identity**

Avrie Allen: Girlhood Redefined

B.F.A. Group Exhibition: Small Works



"Shadows Shed Light," works by Ary Bird, Emily Chase, and Lyndsey Gillespie at Tangent Gallery. Photo by Yaël Ksander.

Top: M. Arch Portfolio Review Day. Photo by Peg Faimon.

Middle: Student presentations to Bed, Bath & Beyond in merchandising M427 class. Photo by Ellen Campbell.

Bottom: Merchandising B.S. graduate Sierra Shambaugh addresses faculty and the audience at the 2024 Graduation Recognition Ceremony. Photo by Y. Ksander.

People

Student Success

Kev Addison



Kev Addison. Photo by Eric Arnold for the NRF Foundation.

“I want to create a company,” Kev Addison (B.S. '24, Marketing with Fashion Design minor) said, “but I want it to be its own universe.” Beyond mere garments, fashion, in Addison’s world view, functions as a portal through which “to push the paradigm of our society forward, to help propel us to a higher level.”

In January, Addison placed first in the 2024 National Retail Federation Foundation’s Next Generation Scholarship contest. Winning \$25,000, his case study for Macy’s proposed building on customers’ own taste, creativity, and existing wardrobe instead of reminding them of what they might lack. Addison is the sixth IU student in the last eight years to place among the top five contenders for the Next Gen scholarship and the second to win the contest. In the spring, Addison was one of six Eskenazi students to win a \$7,500 prize from the 2024 Fashion Scholarship Fund, which also named him a Virgil Abloh Post-Modern Scholar for the second year in a row, a \$7,500 prize.

A first-generation college student from Gary, Ind., who grew up “wanting to be a shoe guy, but couldn’t afford it,” Addison is currently working in the fashion industry in New York. As he builds his brand, he intends to explore his roots and celebrate Black culture. “But in my world,” he insisted, “there’s nobody who’s not being uplifted. It doesn’t stop at race, color, creed, religion, sexuality; everybody has to be.”

Guillaume Allamel



Guillaume Allamel. Courtesy photo.

“Buildings are representations of our collective aspirations and values,” said Guillaume Allamel (M. Arch '24). “As an architect, you have to understand so much more than how to make a building.”

For Allamel, whose previous degrees are in environmental science and ecology, that understanding extends to the world’s flora and fauna. As a Peace Corps volunteer in Paraguay, Allamel focused on nature conservation and agroforestry. He has studied the impacts of elephants in Sri Lanka and worked to protect tree-kangaroos, cassowaries, and seabirds in Australia. Last year, Allamel applied this training to his service as a McKinney Climate Fellow in the Public Works department of the City of Columbus, Indiana. Partnering with IU’s Environmental Resilience Institute, McKinney Fellows support Indiana cities transitioning to greater sustainability. The Miller program’s first McKinney fellow, Allamel assisted with creating a climate change vulnerability assessment for Columbus. He met with diverse stakeholder groups to incorporate their voices into Columbus’ Climate Resilience Plan.

“The world is full of individuality and diversity,” said Allamel. “We are realizing the shortcomings of a traditional design approach and the need to respond to the world around us.” Speculating that community engagement may become a larger component of architecture than “form giving,” Allamel is insistent that those forms, too, evolve. “Buildings are responsible for 40% of greenhouse emissions. We are exploring ways for buildings to provide a habitat that is more in tune and more symbiotic.”

Avrie Allen



Avrie Allen. Courtesy photo.

While pursuing her degree in the Eskenazi School’s graphic design area, Avrie Allen (B.F.A. '24, Studio Art) held graphic design internships at the Kinsey Institute (as part of a full-tuition Cox Scholarship) and the Center of Excellence for Women & Technology. Within her internships, she developed visual identities for three conferences on campus, designed the cover of the Kinsey Institute’s annual report, and more. Allen also received the art history department’s Grafton D. Trout Award for her essay “Feminist Reflexivity: Looking at Content and Form in Modern Interpretations of 19th-Century Paintings.”

With Cox Scholars funding, Allen worked with Kinsey to develop and exhibit a research project in the Tangent Gallery titled “Girlhood Redefined,” which utilized Kinsey’s library collections. The exhibition brought together definitions of girlhood by many anonymous contributors to showcase the multiplicity of girlhood and promote feminist modes of knowledge creation.

“I wanted to create a space for the exploration of girlhood and forced binary gender in the terms of those who have experienced it. I promote the idea that anyone who reflects on their practical experience is an intellectual, a creator of knowledge, and that feminists should take it upon themselves to gather knowledge and coalesce these experiences into new narratives of understanding.”

In the fall, Allen, who is from Columbus, Indiana, will begin a two-year M.F.A. program at the Rhode Island School of Design and begin pursuing a career in design education.

Ibrahim Al-Mohanna



Ibrahim Al-Mohanna. Photo by Yaël Ksander.

One of five national winners of the 2023 Diversity in Design Pipeline Scholarship from Thermador in partnership with the Interior Design Society, Ibrahim Al-Mohanna (B.S. '24, Interior Design) is attentive to the challenge of designing for a diverse user base.

"In virtually every studio project, we're presented with a fictional client where we need to respond to their specific needs," said Al-Mohanna. "Listening to the client or the stakeholders is probably the biggest consideration for all designers.

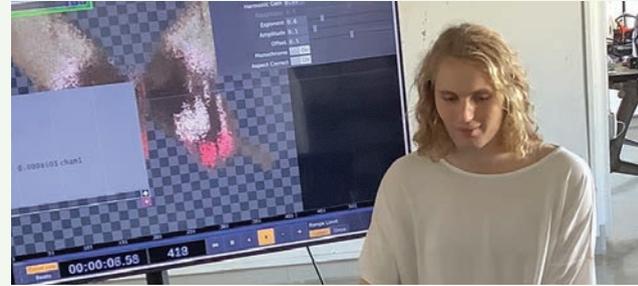
"My professors' emphasis on design thinking early on resonated with me," said the student from Noblesville, Indiana. "That approach taught me to think more critically about the needs and experiences of users to design solutions that are truly meaningful and effective, using empathy, collaboration, and iteration."

In addition to his Interior Design major in the Eskenazi School, Al-Mohanna earned a minor in Urban Planning through IU's O'Neill School of Public and Environmental Affairs.

Al-Mohanna was recognized as a member of Phi Beta Kappa and the Dean's List, a Founder's Scholar, and a recipient of the Opal G. Conrad Scholarship (school award). Earlier this year, Al-Mohanna represented IU in the student charrette design competition at the IIDA SHIFT Conference in Dallas.

Having recently passed the first of three exams required for a license in Interior Design, Al-Mohanna soon plans to pursue his M. Arch degree.

Elsie Edwards



Elsie Edwards. Photo by Megan Young.

During her degree program, Elsie Edwards (M.F.A. '24, Studio Art) contributed to the development of innovative digital art curriculum, including teaching the Digital Art Survey & Practice course (S210) and the Digital Imagery for Non-Majors course, and presenting workshops for the Interactive Multimedia course and in the Digital Art Studio course. She developed a "Dream Garden" project assignment for students in the S210 course that invites students to explore the unreality of three-dimensional space as a unique canvas for image making. As part of that project, students contributed to a communal and collective development activity within the virtual exhibition space of New Art City. At Edwards' lead, other S210 faculty have since adopted the activity and related assignments.

In addition to her commitment to design justice, Edwards was frequently commended for her teaching excellence, for which she received the Della Fricke Teaching Fellowship. "Elsie has a comforting presence and allowed for me to have a creative space," one student commented. "I felt more comfortable playing with more abstract ideas than I normally do."

Additionally, Edwards contributed to collaborative research on critical pedagogy for digital art courses. Her research contributions consider how modularity in digital art coursework increases accessibility and continuity across learning spaces and environments. Formerly of Salt Lake City, Edwards has relocated to Richmond, Virginia, where she will be working with the photo and digital art lab at the community-based Visual Art Center.

Sam Law



Sam Law. Photo by James Brosher, Indiana University.

In the space where fashion and sports intersect, merchandising major Sam Law has become the preferred outfitter for a growing roster of athletes. With an entrepreneurial spirit and a passion for fashion, Law is making a name for himself, boosted by his recent collaboration with Kansas City Chiefs rookie and former IU football standout Cam Jones on his Super Bowl LVIII tunnel fit—the outfit he wore on his way to the locker room before the game.

While still in high school, the Bloomington native who just completed his freshman year launched a business sourcing designer shoes and streetwear. Initially he sold shoes to other high school students via Snapchat and Instagram, but the market was limited and profits were slim. Over social media, Law forged a relationship with IU basketball player Xavier Johnson, who connected him with other IU athletes.

Law reached out to Cam Jones before the Super Bowl. "I messaged him, told him I sold to his IU teammates and said I wanted to work with professional athletes, and he said, 'Yeah, let's do it.'"

"I saw the work Sam was doing for people in Bloomington and got good feedback," Jones said.

The two collaborated on Jones' Super Bowl outfit, deciding on a combination of apparel Law supplied and Jones' own letter jacket.

"When we work together, Sam is open to my ideas and gives ideas himself," Jones said. "There's nothing that Sam can't find or get done. He's cool as hell."

—by Jen Hockney Bratton, IUCM

Carina Wang



Carina Wang (left) with alum Sierra Naomi (B.A. '18, Fashion Design). Photo by Erin Bruce.

Every year, the College of Arts and Science's Connect Challenge brings alumni back to campus to share their professional experiences with current students and judge an entrepreneurial pitch contest. This year, sophomore Comprehensive Design major Carina Wang (expected B.S. '26) placed second in the nonprofit/social good category of the Connect Challenge with her pitch for "BloomSwap." She proposed the idea for the app to respond to competing priorities: staying fashionable and reducing fashion consumption. Designed exclusively for IU students, BloomSwap would provide a centralized virtual platform for finding desired clothes, agreeing to the swap, and establishing a means of physically trading items.

Wang reprised the pitch in April for the packed house of the Buskirk-Chumley Theater as part of the 2024 Bloomington Trashion Refashion show, an annual showcase of haute couture upcycled from trash and discarded garments.

This spring, Wang, who is from Taiwan, also competed in KISI Case Competition, a partnership between the Impact Competition Foundation and The Mill to elicit ideas to bring economic empowerment and security to socially marginalized communities in Bloomington. Bringing her design sensibility to the problem of bridging communities and resources, Wang and her team placed among the six finalists chosen among the 40 teams competing. This summer, with funding from IU's Walter Center for Career Achievement, Wang completed a design internship in Graz, Austria at a startup focused on zero-emission goals.

Alumni Spotlight: Capturing International Headlines

Sougwen Chung



Sougwen Chung. Photo by Celeste Sloman, The Washington Post/Getty Images.

On February 11, 2024, in Dubai, Eskenazi alum Sougwen Chung (B.F.A. '07, Studio Art) accepted a Time100 Impact Award for their artistic influence on the field of artificial intelligence. Working at the intersection of painting and performance art, the Chinese Canadian artist and researcher, who lives in London and New York, trains AI on their painting style and then collaborates with it to create new work.

"In an era where AI companies are justifiably criticized by artists for 'stealing' their work to train AI systems that produce derivative copies of their art without remuneration," Billy Perrigo wrote in TIME magazine, "Chung's work explores not only the creative augmentations that AI can give to the artist, but also—paradoxically—the fundamental humanity of art as a discipline.

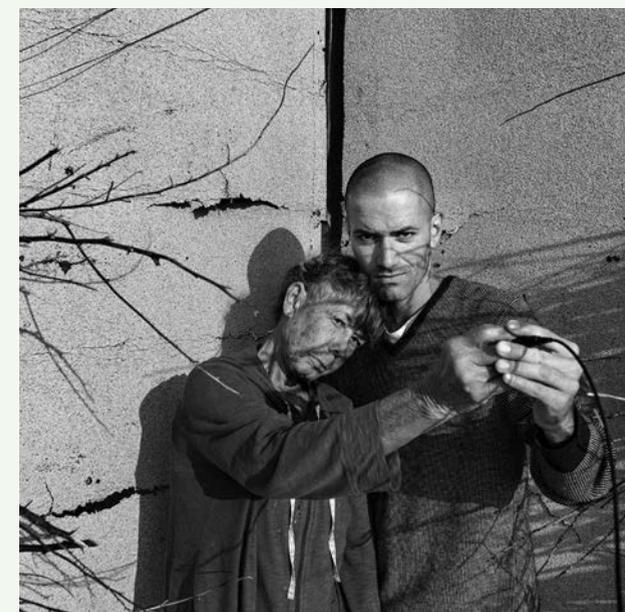
"Among other binaries, Chung's work explores the distinction between human and machine," Perrigo continued. "They have trained a neural network on 20 years' worth of their own work, teaching it to identify and mimic their style. Chung then enlists that neural network as a collaborator, by equipping robotic arms with paint brushes, and paints alongside it. The process is a creative act heavy with symbolism for today's age of anxiety over artificial intelligence."

"Traditional forms of creativity must shape, but not be replaced by, technological development," Chung said in their acceptance speech. "We've observed the damage to our planet done by unchecked technological growth—the damage to our creative industries, too. We need now, more than ever, approaches that foreground hybrid creative innovation that help shape the development of the technology that shapes us, while stewarding what came before."

"Traditional forms of creativity must shape, but not be replaced by, technological development."

The first AI model to be collected by a major institution, Chung's work "MEMORY (Drawing Operations Unit: Generation 2)" is part of the permanent collection of the Victoria and Albert Museum. They have been recognized as a Cultural Leader at the World Economic Forum and spoken at the United Nations, Geneva, Cannes Lions, and SXSW, Austin.

Andrés Mario de Varona



Andrés Mario de Varona, "Duo," from the series "TRIALS," 2021.

In June 2024, the British Journal of Photography announced that Eskenazi alumnus Andrés Mario de Varona (B.F.A. 2019, Studio Art) was one of three series winners to be featured in "Portrait of Humanity, Volume 6," "a collection of photographs from all corners of the world that highlight the ubiquitous experiences uniting us during times of division." In addition to its publication, the work will be exhibited at photography festivals worldwide.

De Varona's winning series "No More Mud in Our Eyes" emerged from the friendship he made with a Native American man named Aaron Garcia soon after moving to Santa Fe, New Mexico. Although he had a more conventional home, Garcia chose to live outdoors in keeping with his Native beliefs and traditions, de Varona wrote, "choosing a spiritual victory against the social expectations surrounding living standards."

In April 2024, the series of black-and-white portraits was featured on NPR's The Picture Show blog, together with de Varona's reflections about his friend, who was eventually murdered. "I realized that he had never once described himself as a homeless person," de Varona writes. "It triggered me into thinking about all the people

who had dismissed Aaron for being 'homeless' or a 'homeless Native' without ever talking to him and giving him the time to be a person.

"If Aaron could see himself in everyone," de Varona inquired, "why couldn't we see ourselves in Aaron?"

A first-generation Cuban American who grew up in Miami, de Varona returned to Bloomington in February 2024 to give a talk on campus for students and at Pictura Gallery, where his project "Contact" was on view. The work explores his efforts to connect with his deceased mother. TRIALS, his collaboration with a cancer survivor to create images that acknowledge the self as a living memorial, was featured on The Picture Show in 2022.

"What I create is an attempt to enter the collective human experience, as well as an access point into myself."

"I've had to ask myself why I am attracted to illness, and intensity," de Varona writes. "I believe my own sense of loss and unfairness has made me want to see other people who have experienced profound loss, or that are going through a painful change in themselves. Art is my tool to measure cycles of indignation and of healing, our growth as human beings, and as a way to record victories," the artist continues. "What I create is an attempt to enter the collective human experience, as well as an access point into myself."

De Varona is the 2024 recipient of the Society for Photographic Education's Iimagemaker Award and in 2021 was named one of the 12 New Mexico Artists to Know Now. To be published by Witty Books in September, de Varona's book "Our Own Roof" will feature photographs from 2016–23 and three accompanying essays.

Jakkai Siributr



Jakkai Siributr. Photo by Amarin/Courtesy of Bangkok Art Biennale.

Eskenazi School alumnus Jakkai Siributr's (B.F.A. '92, Studio Art) installation "There's No Place" is part of the 60th Venice Biennale. On view April–November 2024, the exhibition features work by more than 330 artists from 90 countries that addresses the theme "Stranieri Ovunque" or "Foreigners Everywhere."

A series of embroidered panels depicting the displacement of people, Siributr's installation is part of "The Spirits of Maritime Crossing," an exhibition that will subsequently travel to the Bangkok Biennale. The installation raises awareness of the displaced ethnic Shan minority community on the Thai/Myanmar border, notably at the Koug Jor Shan Refugee Camp, where Siributr held a storytelling workshop. "I invited the public to participate and work on the same artwork, which was a way to create a dialogue," Siributr told *The New York Times*. "The Shan community depicted their hopes and dreams and their history through colored yarn."

Based in Bangkok and Chiang Mai, Thailand, Siributr is renowned for his intricate tapestries and installations made through sewing and embroidery. Many of his projects are collaborative and community-based, weaving in the stories of individuals from across southeast Asia who have

experienced religious persecution and social conflicts. Each year since 2018, Siributr has hosted IU students visiting Thailand at his studio, where they have contributed to artwork including the Venice Biennale installation. In 2017, he exhibited "Dark Waters" at IU's Mathers Museum and presented to immigrant students at an Indianapolis school on using art to express oneself.

"I invited the public to participate and work on the same artwork, which was a way to create a dialogue."

On view November 2023–May 2024 at the 100 Tonson Foundation in Bangkok, his exhibition "Matrilineal," featured garments that belonged to his late mother and other female relatives that had been transformed into art pieces. In "Everybody Wanna Be Happy," on view November 2023–February 2024 at the Centre for Heritage, Arts & Textile in Hong Kong, Siributr created works using uniforms worn by service workers whose livelihood was threatened by the COVID-19 pandemic.

Siributr, whose father and sister also attended IU, was inspired to study textiles in Bloomington by his late aunt, a batik artist who ran a small studio and boutique out of her home. He returned to Thailand with the intention of going into the Thai silk industry, but instead started teaching at the newly founded textile design department at Thammasat University in 1996 and exhibiting his work.

"I've always liked art," he told Brian Curtin for *Nikkei Asia*, "but the thought of becoming an artist in Thailand in the late 1980s, early 1990s never crossed my mind."

Retirements

Tim Kennedy

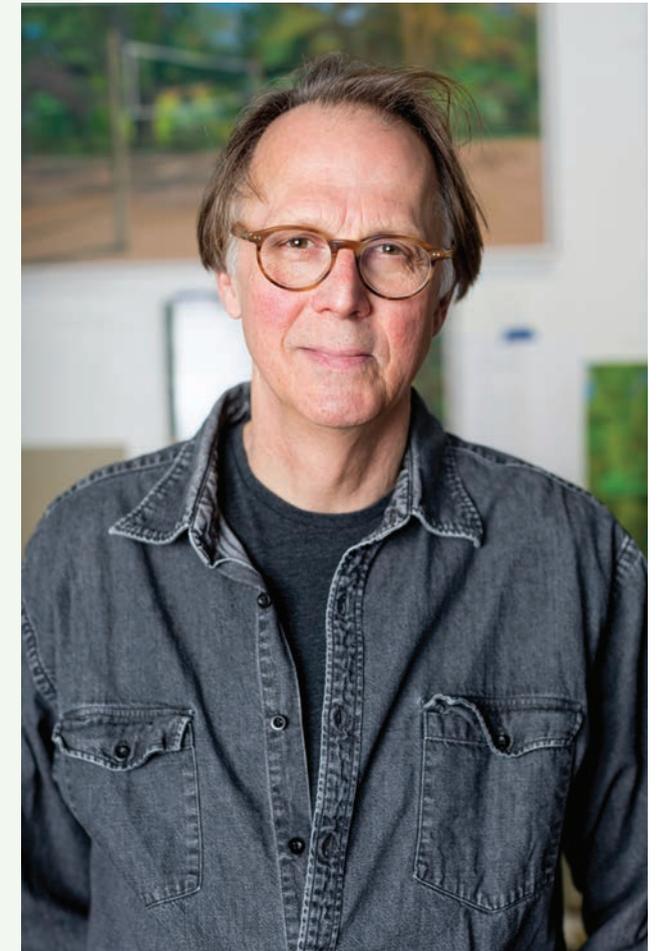
"All of the themes in [Tim] Kennedy's work relate to his idea that painting is a process of using measured observations of buildings, people, furniture, plants, and objects to 'produce an illusion that borders on the magical,'" wrote Stephen Doherty in *American Artist* in 2006.

"I have placed myself in the role of recorder," Kennedy has written, "but I believe poetry lurks in this flat-footed accrual of information."

Whether you call it poetry or magic, Tim Kennedy seems to possess the capacity for alchemy in the landscapes, still lifes, and interiors with figures he paints from observation, which evince "an amazement with the way the atomized bits and pieces of the world somehow merge in our fields of view and make some kind of sense," as colleague Caleb Weintraub has written. Ironically, the transcendence these canvases achieve seems to pivot on the very "flat-footed[ness]" of Kennedy's process, rather than some kind of legerdemain. "Tim's work argues for the value of discovering something on one's own, for doing things the hard way," Weintraub averred, "not to rely on tricks or interventions."

A senior lecturer in painting at the Eskenazi School since 2000, Kennedy's painting process often involves the transposition of observed imagery from multiple charcoal sketches and small oil studies to a gridded canvas, onto which the composition is scaled up and blocked in. Kennedy's method is so formidable that *Artists magazine* once devoted eight pages to his documentation of the stages of creating a six-by-five-foot group portrait over 28 sittings spanning nine months.

"He is a hard worker," Weintraub attests. "This cannot be overstated. His devotion to doing the work well, to making endless studies, to constantly learning is a reminder that those of us who have the privilege of pursuing art as a profession must hold ourselves to the highest standards and expectations."



Tim Kennedy.

Over the last 24 years, Kennedy's workmanlike approach and historically grounded pedagogy have shaped thousands of fledgling painters at IU. "His 3D paper maquettes of Renaissance figure groups are spectacular," said longtime colleague Bonnie Sklarski. "He gives a full-blown anatomy course every spring and works alongside students in figure drawing sessions and workshop demos. He is the energy-glue that holds the program together."

Kennedy grew up in Western Michigan and Pittsburgh, observing his mother painting in their home. He took his B.F.A. from Carnegie Mellon University (1977) and studied at the Skowhegan School of Painting and Sculpture (1979 and 1980) before earning his M.F.A. from Brooklyn College (1984).

Kennedy's paintings have enjoyed nine solo exhibitions at the First Street Gallery in New York, among other venues. His work has also been curated into countless group shows in New York and across the U.S., including double retrospectives with Eve Mansdorf, his colleague and wife, at Wright State University and the Eskenazi School's Grunwald Gallery.

In *Artists* magazine, John A. Parks wrote, "In Tim Kennedy's paintings, we're invited to witness the passing pleasures of life. These are paintings that promise quiet enjoyment and pleasurable reflections, something that the artist is well aware of."

"His devotion to doing the work well, to making endless studies, to constantly learning is a reminder that those of us who have the privilege of pursuing art as a profession must hold ourselves to the highest standards and expectations."

As bucolic as his paintings of Bloomington's bungalow-lined streets and lakeside recreational areas may be, they are not escapist. While Kennedy eschews overt narrative, a socially engaged world view suffuses these paintings of people rowing, grilling, fishing, reading, and other recreational undertakings. Hardly didactic, the scenes nonetheless evoke the utopianism of the great murals of the 1930s or '40s. Kennedy's enterprise seems also to be fueled by the aspirational spirit of public art.

"What good is art?" Kennedy speculated in a 2018 catalogue essay. "No one asks for it. It can't feed you ... And yet it feeds the soul. It is explanation without speech. It reveals by allowing the pieces of a disjointed world to lock into place. It provides hope ... Art creates an Edenic space, a refuge. It shows us what is real and teaches us how to live."

Eve Mansdorf



Eve Mansdorf.

Highly regarded in the contemporary world of what is alternately called perceptual painting or painterly American realism, Associate Professor Eve Mansdorf has taught at IU since 1996. Over those 28 years of teaching first-year students along with B.F.A.s and M.F.A.s, she has mentored thousands of artists, many of whom have themselves become well-known painters. The Brooklyn native with an M.F.A. from Brooklyn College has also held teaching positions at the New York Studio School, the Cleveland Institute of Art, the New York Academy of Art, the Graduate School of Figurative Art, Dartmouth College, and the Jerusalem Studio School in Civita Castellana, Italy.

Mansdorf is known for her large paintings of domestic interiors, usually with figures, painted from observation. Like a film director, she stages elaborate sets from which to paint in the historic house where she resides. Since living in Indiana, she's also painted outdoors, hauling her easel out to the lake or to the top of a parking garage, for the best view of Bloomington's own "Duomo,"

as she affectionately calls the Monroe County Courthouse. Still, she's no card-carrying plein-airist. "I am basically a city person who lives inside!" Mansdorf has insisted. "Most of my interest lies in the idea of an interior space both physically and mentally." It seems natural that someone with a bachelor's degree in psychology (Cornell) might elide the two.

"Most of my interest lies in the idea of an interior space both physically and mentally."

Beyond representing any particular place, object, or person, Mansdorf's paintings are redolent of mood. In his review for *The New Republic* of her 2005 exhibition at the First Street Gallery in New York, Jed Perl spoke to the work's emotional tenor: "Mansdorf's figure paintings have the mysteriousness of oversized tone poems," Perl wrote. "Muted colors are laid on with fractured, openwork strokes; she spins a melancholy lyricism."

Inasmuch as her paintings seem to depict objective reality, Mansdorf attends just as vigilantly to the feeling of being there. "There is a [process of] kind of seeing atmosphere and figuring out how to paint that atmosphere as much as trying to paint the objects themselves," Mansdorf has said. "It's like painting the light as much as you're painting the object. Painting the immaterial aspects of what makes the thing be there."

"It is magical, really," colleague Caleb Weintraub has said. "She's a sword wielder. A mark here, a dash there, and a dot on top and another one below—whole sides of objects may be rendered in three marks or not rendered at all if the eye can fill it in well enough. The paintings have this quality of being suspended in flux as if they are materializing right before our eyes."

Mansdorf has had five solo exhibitions at First Street Gallery in New York—where she has also been represented by Gallery Henoch—and numerous group shows. In 2016 Wright State University mounted "Painting Life", a large double retrospective of paintings by Mansdorf and her husband and fellow painting faculty member Tim Kennedy. In the spring of 2024, "Shared Spaces" at the Grunwald Gallery offered another opportunity to explore not only the common ground but also the divergences between the two artists, whose creative and personal lives have been closely interwoven for three decades.

"These two live and breathe painting," Weintraub asserted. "Tim and Eve helped secure our reputation as a premier painting program. Their influence runs deep and wide. Their ideas are everywhere. They will be sorely missed. They are legitimate treasures."



Eve Mansdorf and Tim Kennedy. Photo by Yaël Ksander.

Tom Mitchell



Tom Mitchell.

Over almost forty years, C. Thomas (Tom) Mitchell's global design scholarship has championed the idea that the way designers think matters. His passionate advocacy for design leaves a legacy at the heart of the Eskenazi School's interior design program.

Mitchell joined the school's faculty in 1988. Over the next 35 years, he earned tenure, served as a department chair, and collaborated with colleagues across the university on how design improves problem solving and human experience.

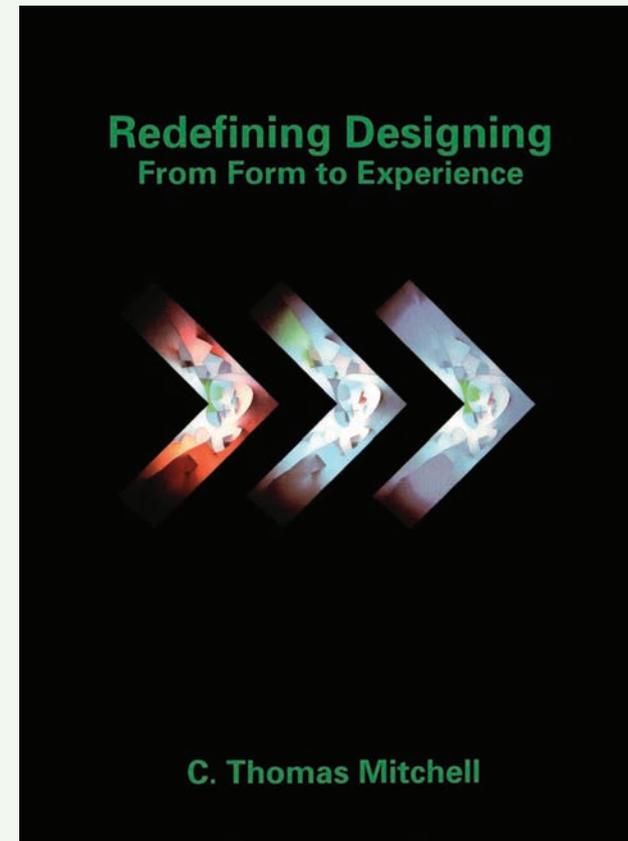
Mitchell earned his M.S. and interdisciplinary Ph.D. from the University of Reading (England) as a Marshall Scholar. His dissertation embraced the role of design as a method to be applied to interdisciplinary problems. He convinced faculty members from psychology, fine arts, and engineering to work with him on a project they would not have considered individually.

During his dissertation research, Mitchell established a kinship with the design researcher John Chris Jones. Their shared commitment to interdisciplinarity forged a connection that would continue for over 30 years. After Jones' passing, Mitchell served as a literary trustee of Jones' voluminous and consequential archive of design methods work, the republication of which has proven as revolutionary for a new generation as when first published.

“His numerous articles, book chapters, and other essays challenge designers to think carefully about how they work and how their methods inform the solutions they produce.”

In 1993, The New York Review of Books recognized Mitchell's book “Redefining Designing: From Form to Experience” as one of the “best books in print.” The book was groundbreaking in its assertion of human experience as the point of departure for design, rather than physical form. “Redefining Designing” was the definitive text on design methods throughout the decade. In addition to four books on design methods and their application, Mitchell authored diverse essays on interior design, graphic design, industrial design, urban design, and pedagogy. His numerous articles, book chapters, and other essays challenge designers to think carefully about how they work and how their methods inform the solutions they produce.

Throughout his career, Mitchell lectured widely in the U.S. and England. Across his career, his work as an external reviewer and design consultant on book manuscripts, conferences, and projects



Tom Mitchell's book cover for “Redefining Designing—From Form to Experience.” Courtesy photo.

influenced seminal works that continue to define how designers work in the twenty-first century, such as Stewart Brand's “How Buildings Learn” (1994).

Mitchell's interdisciplinary teaching at IU has introduced students in the Eskenazi School and the Luddy School of Informatics, Computing, and Engineering to rigorous ways for knowing design methods and the theoretical frameworks that shape how designers understand the world. While these topics are often not the reasons students enrolled in design courses, Mitchell's teaching provides them with the framework for understanding their larger purpose. Decades later, these students return to campus to express gratitude for how his introduction to design methods still guides their professional work.

Mitchell's teaching was repeatedly recognized for innovation and excellence, with awards made each year from 1995 through 1999. He pioneered the use of computers in the interior design curriculum and shared strategies with others. As a graduate mentor, Mitchell supported students across the university—in library and information sciences, recreation and park administration, graphic design, education, apparel, merchandising, and interior design.

On Tom's retirement, the Eskenazi School offers congratulations on a consequential career and gratitude for his passionate work to help students grow as meaningful designers.

—Bryan D. Orthel with Yaël Ksander

New Faculty + Staff

New Faculty



Maxwell Fertik

Maxwell Fertik, Lecturer, Comprehensive Design, earned his Master of Industrial Design at the Rhode Island School of Design and his B.A. in Studio Art (Sculpture) and Art History at Trinity College. His research interests lie at the intersection of post-industrial ecologies, emerging futures, and existential risk. His work seeks to entangle art, design, and critical theory within the context of diminishing resources and increasing levels of inequity. In his teaching, he engages these concepts through biomaterials, furniture, and artifacts, recognizing material processes and rapid prototyping as ways to create subversive languages of object and representation.



William Kim

William Kim, Assistant Professor, Merchandising, earned his doctorate in Human Environmental Sciences, with an emphasis in Textile and Apparel Management, from the University of Missouri and his M.S. and B.S. in Clothing and Textiles from Hanyang University, Seoul, South Korea. His research interests include the impact of legal regulations on global retail supply chains and intellectual property rights issues in product design. He also explores how retail brands navigate legal crises through effective crisis communication, researching post-crisis response strategies.



Taekyeom Lee

Taekyeom Lee, Associate Professor, Graphic Design earned his M.F.A. in Graphic Design at the University of Illinois at Urbana-Champaign and his B.F.A. in Graphic Design at Keimyung University, Daegu, South Korea. Lee's research explores unconventional materials and digital fabrication to create tangible typography, graphics, and objects. He has presented at numerous conferences, and his work has been featured in various media and venues nationwide and abroad. His latest project focuses on making graphic design more accessible through tactile experiences. His career includes teaching at Appalachian State University, Illinois State University, Iowa State University, and the University of Wisconsin-Madison.

Photos courtesy of the faculty.



Dominic Mangila

Dominic Mangila, Assistant Professor, Painting holds an M.F.A. in Visual Arts from Columbia University and a B.F.A. in Studio Art from the School of the Art Institute of Chicago. Mangila researches and collects historical records to construct Asian-American history paintings that combine history, figurative, and landscape painting genres. Mangila has participated in group exhibitions around the world and had solo shows at Tokyo Gendai, Vargas Museum (Philippines), Reserve Ames (LA), Marvelli Gallery (NY), and Alberta Society of Printmakers. He has held artist residencies at Skowhegan, Yaddo, and Elizabeth Foundation for the Arts, and been recognized with the New York Community Trust Art Grant, Agnes Martin Fellowship, and the Chicago Community Art Grant. Mangila is represented by The Drawing Room Manila.



Leticia Pardo

Leticia Pardo, Assistant Professor, Architecture holds an M.F.A. from the School of the Art Institute of Chicago, an M.S. in Interior Design from Pratt Institute, and a B. Arch from the School of Architecture at UNAM (Mexico City). An architectural designer and multidisciplinary artist, Pardo has designed exhibitions and interpretive spaces at museums including the Detroit Institute of Art, the Museo Universitario Arte Contemporaneo in Mexico City, and the Art Institute of Chicago, where she held the role of Creative Director of Exhibition Design. Featured in exhibitions at Mexico City's FotoMuseo Cuatro Caminos, São Paulo Architecture Biennial, and the Chicago Architecture Biennial, among others, Pardo's work explores ways in which placemaking, migration, and borders inform our built environments.



Cydni Robertson

Cydni Robertson, Assistant Professor, Merchandising/Fashion Design holds a Ph.D. in Textile and Apparel Management from the University of Missouri and most recently completed a two-year postdoctoral fellowship at The Ohio State University in their Fashion and Retail Studies program. As a Fulbright research scholar, Robertson conducted her mixed-method dissertation research in El Salvador to analyze the connections between globalization, free-trade policies, gender inequality, and the apparel manufacturing industry. For her M.S. in public leadership at The University of North Texas, Robertson studied nonprofit organizational management, grant writing, public program evaluation, and data-driven community needs assessments. She has also researched economic development indicators to improve women's empowerment initiatives in the global textile and apparel supply chain through public policy analysis.



Amanda Smith

Amanda Smith, Senior Lecturer, Painting, earned her M.F.A. at University of Nebraska-Lincoln and her B.A. at The University of Puget Sound. She approaches painting from multiple material perspectives including drawing, collage, and quilting to explore interpretations and experiences of landscape. Smith has taught at Minnesota State University and Missouri State University, and served in program director and curatorial roles with the Kimmel Harding Nelson Center for the Arts and the Union for Contemporary Art. She has lectured and exhibited nationally and internationally, including at SPRING/BREAK in New York, the Rochester Art Center, and the International Quilt Museum. Artist residencies have included Fljótstunga in Iceland and Est-Nord-Est in Quebec.

Faculty Promotions

Justin Bailey Associate Professor, Creative Core

Lucas Brown Senior Lecturer, Architecture

Ran Huang Associate Professor, Merchandising

Beth Huffman Lecturer, Comprehensive Design

Jessica Quirk Lecturer, Fashion Design

Jon Racek Teaching Professor,
Comprehensive Design

Johanna Winters Assistant Professor,
Creative Core

Visiting Faculty

Benjamin Cook Visiting Assistant Professor,
Creative Core

Meris Drew Visiting Assistant Professor, Painting

Jenn Johnson Visiting Assistant Professor,
Printmaking

Erika Kane Visiting Assistant Professor,
Interior Design

Kara Beth Rasure Visiting Assistant Professor,
Comprehensive Design

Academic Specialist

Tianrui Ma Director of Inclusion, Diversity,
Equity and Access

New Staff

Lee Barrow IT User Support Specialist

James Connor Procurement Representative

Nikkeshia Davenport Associate Director of
Undergraduate Admissions and Recruitment

Jennifer Elliott Director of Admissions and
Recruitment

Wesley May Fabrication Lab Coordinator

Shelbie Porteroff Associate Director of
Graduate Admissions and Recruitment

Spencer Schaefer Guest Services Coordinator

Larissa Danielle Smith Academic Advisor

Anne Stichter Financial Administration
Specialist

Staff Progressions

Erin Bruce Associate Director of Employer
Relations and Alumni Engagement

Hannah Osborn Executive Assistant to the
Associate Dean and the Executive Director of
Academics

Olivia Wicker Payroll Coordinator

Sarah Wilkinson Graduate Services Coordinator

In Memoriam



Rita Grunwald. Photo courtesy Betsy Stirratt.

Rita Grunwald, whose transformative gift to IU in 2011 endowed the Grunwald Gallery of Art, died October 12, 2023, at her home in Bloomington. An ardent supporter of the arts, Grunwald had strong connections to the school's Studio Art program—especially the sculpture and metals areas. The founder and first president of the Friends of Art, Rita worked in the philanthropic group's bookstore for 25 years. Rita was an advisor and consultant to the school's Sage Collection of historic clothing and a donor to IU's Eskenazi Museum of Art, to which she gifted the African art collection she and her husband had amassed. In 2020, she was presented the Bicentennial Medal for her distinguished service to IU.

Born Rita Tanner in Vienna, Austria in 1936, she fled as a child with her family to Cuba to avoid the atrocities of the Nazi regime. Rita's family subsequently moved to South Bend, Indiana,

where she graduated from high school. In 1959, Rita graduated with a degree in English from IU, where she also studied photography with avant-garde pioneer Henry Holmes Smith.

While at IU, Rita met and married John A. Grunwald. Born in Hungary in 1935, John survived the Holocaust and came to the U.S. in 1950, graduating from IU in 1956 with a degree in economics. Rita taught high school in Indiana before the couple moved to England and then Michigan, eventually settling back in Bloomington. The Grunwalds became fixtures at gallery openings and school events and hosted international students in their home, which was equipped with a built-in freight elevator to facilitate the transport of large artworks from floor to floor.

Two years after her husband's death in 2009, Rita honored him with a significant gift, resulting in the renaming of the School of Fine Arts Gallery as the Grunwald Gallery of Art. Rita Grunwald's generous contribution "affirmed the gallery's significance on campus and the wider community," said Betsy Stirratt, longtime gallery director. "The gallery had been conceived as a visual art laboratory. Rita's gift made it possible for us to continue producing ambitious and innovative exhibitions and programs—while providing a learning environment of experimentation and professionalism—knowing that we had this significant support."

“Rita’s gift made it possible for us to continue producing ambitious and innovative exhibitions and programs.”

The Grunwald Gallery has become one of the region's premier contemporary art spaces, featuring experimental works by significant emerging and established artists and by faculty and students in the Eskenazi School. Located in the Fine Arts Building in the center of campus, the

Grunwald Gallery's exhibitions are supplemented with educational performances, lectures, and tours. Events are free and open to the public, and the gallery is accessible to people with disabilities.

Rita and John Grunwald became involved in the gallery in 1987, soon after it was established. They collaborated on an exhibition of Mauricio Lasansky's "Nazi Drawings" and a retrospective of works by Marjorie Schick, an internationally known jeweler who had studied under IU metals program founder Alma Eikerman, a lifelong friend of Rita's.

The Grunwalds also had close personal ties with Jerald Jacquard, who arrived in Bloomington in the mid-1970s. The longtime head of the school's sculpture area was known for his monumental outdoor sculptures. In the catalogue "The Jacquard Way," Rita wrote, "Somewhere Jacquard has said or written that he would like more potential collectors to have the experience of talking to artists directly. I definitely endorse that policy for anyone truly interested in the creative process."

In 2011, Rita Grunwald's decision to name the gallery emerged in discussions with Stirratt about a proposed exhibition of photographs by Yuri Dojc of a Jewish school in eastern Slovakia, abandoned since the day in 1942 when all the school's children and teachers were captured by Nazis and sent to concentration camps. After debuting at the Museum of Jewish Heritage in New York in March 2011, Dojc's series, "Last Folio" opened at the Grunwald Gallery that September with a symposium and ceremony unveiling the gallery's new name.

"Everything that you've read or seen about children and the Holocaust, John experienced that," Rita said at that time. "Sponsoring this exhibition and its visit to Bloomington seemed a perfect way to honor his memory. That's how we got to the idea of naming the gallery in his memory. John and I did not have any children, and I wanted to find a way to perpetuate the Grunwald name."



"Rita will be dearly missed by many people in many places," said Kate Rowold, professor emeritus of fashion design and former director of the Sage Collection. "To me, she was a role model, a mentor, and a friend," said Rowold, who met Grunwald in 1997.

Rita provided valuable connections to fashion designer Bill Blass and jewelry artist Barbara Natoli Witt, resulting in the Blass retrospective for the IU Art Museum in 2002 and two shows of Witt's work Rowold produced on the West Coast.

"Rita touched the lives of so many," said Professor of Metalsmithing Nicole Jacquard of her longtime family friend. "She was sincerely interested in people, art, music and how they inform and enrich our cultures."



Top: Rita Grunwald (left) with friends, including Alma Eikerman (right). Photo courtesy Nicole Jacquard.
Bottom: Betsy Stirratt (left) with Rita Grunwald, 2011. Photo courtesy B. Stirratt.

Exhibitions, Open Studios, and the ArtShop!

Join us this fall for these exciting events.

08.29.2024: Celebrating a milestone for the Miller Architecture Program

Six years after welcoming our first M. Arch students, the Miller Architecture Program has been accredited by the National Architectural Accrediting Board! Join us for a community celebration on the lawn outside the Republic Building.

09.06.2024: "Blurring the Lines: Art at the Intersection of Human and Artificial Creativity"

The Grunwald Gallery hosts an exhibition of works by international artists using artificial intelligence to explore new processes and forms of creativity, extending the current limits of art, technically and conceptually.

09.27.2024: Open Studios

Our annual invitation to the university and Bloomington communities, alumni, friends, and prospective students to see where the magic



The Republic Building. Photo by Hadley Fruits.

happens. All the Eskenazi School's studio buildings will be buzzing with interactive artmaking and teeming with student art. Watch creativity in action and find out what being an Eskenazi student is really like.

10.03.2024: ArtShop at Eskenazi Grand Opening is part of October's First Thursdays Festival

A reinvention of the longtime Friends of Art Bookshop, the ArtShop at Eskenazi will raise the profile of the arts on campus with a new, more accessible location just inside Fine Arts' front door. Offering art supply kits for Eskenazi classes, student artwork, local gifts, snacks, and coffee drinks, the ArtShop is campus' coolest new destination.

10.19.2024: IU Museum of Archaeology and Anthropology Grand Opening, featuring

"Whispers from the Divide." Professor Arthur Liou's video installation records a first-person journey to sites on both sides of the U.S.-Mexico border. Projected onto two sides of a wall, the work fosters a space for empathy and understanding amidst a backdrop of political and social tumult.

"Divine Adornment: Community Stories of Belonging." Curated by Associate Professor Heather Akou, this exhibition of historical attire from the Middle East and Central Asia highlights the craftsmanship of the objects on view as well as their use within faith practices, including mindful relationships with other people and the natural world.



The letterpress studio at Open Studios 2023. Photo by Ann Schertz.

Cherishing Our Community



With roots in the late nineteenth century, the Eskenazi School has a solid and venerable base from which we draw and grow every day. From fashion design instruction in the 1910s, interior design in the 1920s, and photography and metalsmithing in the 1940s to the comprehensive design major in the 2010s, our school has pioneered art and design education and launched generations of the world's leading lights in the arts, design, and the retail industry.

Today, our students are steeped in this esteemed legacy while reaping the benefits of regular interaction with and scholarship support from our vast alumni and emeriti network. We're thrilled that many of our highly successful alumni choose to come back to IU to guest lecture in our classes, review student portfolios, consult on curriculum,

serve on advisory boards, or host field seminars at their own place of work. And we're deeply grateful for those alumni, emeritus faculty, and friends who give to the dozens of funds that sustain our talented students, maintain and improve our facilities, enable study abroad and experiential learning, support visiting artist residencies, or any of the many features that distinguish our school.

From Chicago to New York, from the studio to the golf course, at a fabrication facility or a fashion show, in 2023–24 our extraordinary Eskenazi School family was there yet again for our school and our students. And in May, a new class of graduates joined their ranks, further enriching and extending our legacy. We couldn't be prouder, more grateful, or more hopeful for the future of art, architecture, design, and merchandising.



Clockwise from top left: Dean's Advisory Council member Glenn Lyon joined us for the inaugural Tee It Up for Tierney golf outing in September. Courtesy photo; Peg Faimon visits with members of the Dean's Advisory Council in April. Courtesy photo; Wendy and Ed Bernstein with the Bernstein-Sachs Family Graduate Fellowship winner Jacob Tate. Courtesy photo; merchandising students enjoy a private consultation with leadership at a home goods retailer in Manhattan. Courtesy photo; Mia Williams (left) and Illica Pozzatti (right) with Peg and the Pozzatti Prize Scholarship winner Melody Reyes. Courtesy photo; M. Arch graduates at the May graduation recognition ceremony. Photo by P. Faimon; faculty at the scholarship awards ceremony in December. Photo by Yaël Ksander; Sid and Lois Eskenazi visit with the Eskenazi scholars and school leadership. Photo by Ann Schertz.





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