



The Galleries at Peeler

ANNUAL REPORT 2019-20: A YEAR IN REVIEW



TABLE OF CONTENTS

A NOTE FROM THE DIRECTOR [page 3](#)

ABOUT US [page 5](#)

EXHIBITIONS [page 6](#)

COLLECTIONS [page 8](#)

ADMINISTRATION & FINANCE [page 10](#)

PROGRAM SPONSORSHIPS [page 12](#)

Cover Image: Action shot of Percussion at Peeler which took place in the fall of 2019. Percussion at Peeler is an annual/sometimes biannual event that takes place in typically the lower gallery exhibit. It's in coordination with the school of music and the percussion director.

A NOTE FROM THE DIRECTOR

As I read over last year's letter from the Director, I was struck with the fact that Craig Hadley wrote from the perspective of a pre-pandemic world view. While he lamented the loss of fellow colleagues, including the esteemed Assistant Director, Alexandra Chamberlain '13, and rightly so, I couldn't help wanting to shout, "But wait, it gets worse!"

It is unbelievable what has transpired this year. As I write, we are still in the midst of dealing with the programmatic impact of providing instruction and outreach during a pandemic that limits or even forbids in-person interactions. The most exciting part of being a Director and Curator is sharing the work with your audience and expanding perspectives. While we do have the opportunity to interact on a screen, it does not replace the person to person connection that art evokes.

I joined DePauw University in mid-May 2020 bringing with me exciting ideas and a strong desire to collaborate with my immediate colleagues and those outside the Art & Art History Department. And while I entered a landscape of confusion as programs were pushed back, re-scheduled, or re-imagined, I am looking forward to learning about the history imbedded in DePauw's art collection. I am also excited about creating new and invigorating opportunities for students, faculty, and staff as well as the community of Greencastle to engage with the Peeler Art Center.

There are benefits to joining an organization during a time of such historic proportion. They include the opportunity to question ways in which things have been done and reimagining creative alternatives. Being flexible is critical at this moment, one of the strengths that I bring to this position. I also would like to commend Christie Anderson, Registrar, Misti Scott, Outreach & Programs Manager, and Jerry Bates, our exhibits preparator, for being flexible as well as we navigate the shifting schedules our programs. Each of them has gone out of their way to assist with my transition and ensure that we maintain momentum during this unprecedented time.

Morgan Stamper served as our Arthur E. Klauser 5th-Year Fellow, though, I had very limited interactions with her as I arrived shortly before her departure. I encourage you to read about her experiences as she demonstrates how this fellowship in partnership with a strong liberal arts education creates the leaders of tomorrow, whether in the arts, business, or computer sciences.

To conclude, I am looking forward to the time when we can greet each other in person, when exhibition openings become a welcoming event for the community of Greencastle and DePauw, and we continue to expand upon our excellence of one-on-one learning experience that truly makes DePauw unique.

Sincerely,



Maggie Leininger
Director/Curator



2019-2020 Highlights

Clockwise from top left: Installation of **Indiana Woodworkers**, summer 2019; **The Art Happens Here: Net Art's Archival Poetics**, fall 2019; **Society of American Graphic Artists, Print Exhibition**, and **Mediterranean Fire, Mitli Mitlak (Like You, Like Me)**, Faculty Exhibition, spring 2020



ABOUT US

MISSION

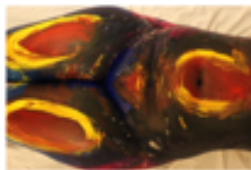
The educational mission of the galleries and collections at DePauw University is to inspire and engage diverse audiences through our collections, exhibitions and public programming, and to stimulate the spirit of inquiry through a variety of learning styles. As part of an institution of higher learning, we are dedicated to providing educational programming that enhances the cultural life of the immediate community by contributing to the educational enrichment of students, faculty members and the general public.

VISION

The galleries and collections at DePauw University function as an interdisciplinary hub, one in which students and faculty from all disciplines can share and appreciate the value of a liberal arts education and the benefits of visual literacy. These programs will serve our students from all disciplines and all walks of life, and create lifelong learners who appreciate the cultural and intellectual significance of art and object in the 21st century.

DEPAUW SENIOR ART EXHIBITION 2020

[Introduction](#) [Work](#) [@](#) [f](#)



HOLLY ACREE



CALEIGH BUBALA



LILLIAN CHU



MALAK DAHER

The Senior Art Exhibition took place online in 2020 due to the pandemic. One nice outcome is that this show will live on in perpetuity. I invite you to read and view the work of these students who were coping with the conclusion of their time at DePauw and the unknown issues related to the pandemic. Visit <https://www.depauwart2020.com/> to view the work.

Events at a Glance for 2019-20

Gallery Visitors

Summer 2019 - 339 Total

Fall 2019 - 1007 Total

Spring 2020 - 352 Total

Event Attendance

6/7/19 - Shaping, Opening Reception, 49

9/12/19 - Paula Aria Lecture, 73

9/13/19 - Paula Aria Poetry Reading, 22

9/19/19 - Tyler Lotz, 49

10/29/19 - Meditation event, 19

10/24/19 - Kitty Ross, 53

11/13/19 - Percussion at Peeler, 105

11/21/19 - Yoga at Peeler, 7

1/30/20 - Juried Show Opening, 50

EXHIBITIONS FALL 2019

Clockwise from top left: *Painting Enlightenment: Experiencing Wisdom and Compassion through Art and Science*; *The Art Happens Here: Net Art's Archival Poetics*; Kitty Ross; Tyler Dylan Lotz.



EXHIBITIONS SPRING 2020

Clockwise from top left: Faculty Exhibition; Society of American Graphic Artists, Print Exhibition;
Mediterranean Fire, Mitli Mitlak (Like You, Like Me)



COLLECTIONS
NEW ACQUISITIONS



Artist: Jamie Lee McMahan
Title: President Mark McCoy
Medium: Oil Paint
Year: 2019

Artist: Oscar Morel
Title: Involuntary Memory
Medium: Lead/Oil Paint/Acrylic
Paint/Wood
Year: 2019
(Fritz Smith Memorial Art Award winner)



Due to the search for a new gallery director, there weren't a lot of new accessions in the collection. DePauw University's first traveling exhibit—featuring the Tibetan art collection—traveled to Lawrence University in 2019. The second traveling exhibit Abstract Traditions: Postwar Japanese Prints traveled to and returned from Dickinson College in Carlisle, Pennsylvania. This exhibit includes 40 abstract prints from noted artists in the university such as Iwami Reika, Onchi Koshiro, and Sekino Junichiro.

- Christie Anderson, Registrar of University Exhibitions and Collections



Collections At-A-Glance:

2 new artworks reviewed by the collections committee

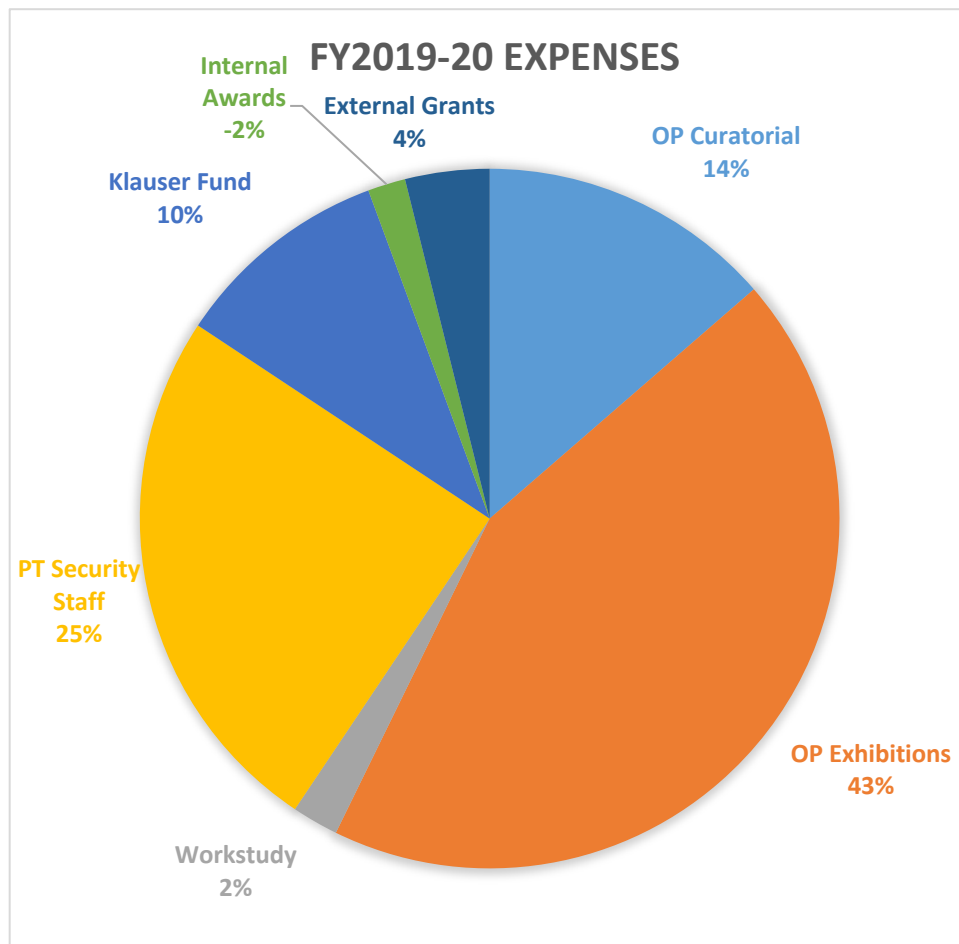
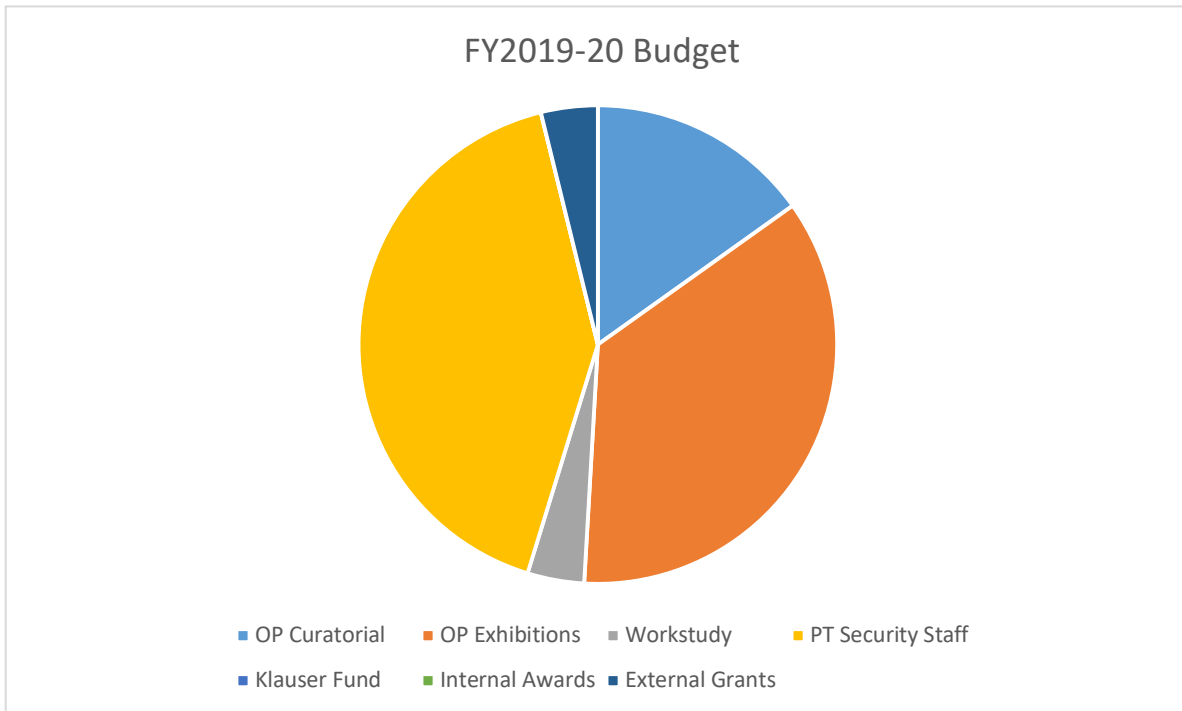
3,523 of 3,849 objects have images in our PastPerfect database for enhanced research and inventory

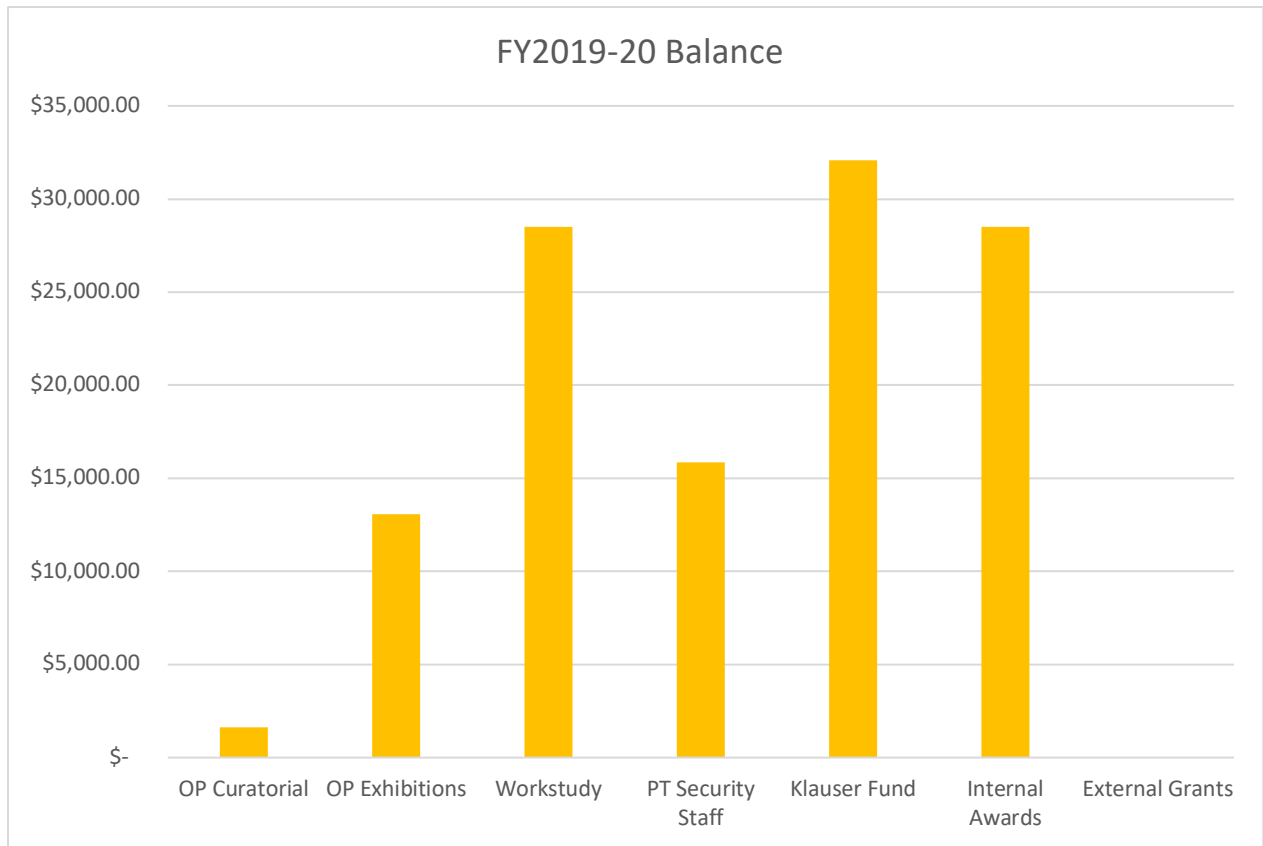
882 objects accessible online through CONTENTdm

2 volunteers donated 25 hours to collections management



ADMINISTRATION & FINANCE





	FY2019-20 Budget		FY2019-20 Expenses		FY2019-20 Balance
Operational Curatorial	\$	14,208.00	\$	12,588.71	\$ 1,619.29
Operational Exhibitions	\$	33,568.00	\$	40,306.41	\$ 13,060.72
Workstudy	\$	3,597.40	\$	1,986.38	\$ 28,502.16
PT Security Staff	\$	38,864.00	\$	23,019.70	\$ 15,844.30
Klauser Fund	\$	-	\$	9,289.67	\$ 32,069.75
Internal Awards	\$	-	\$	(1,611.02)	\$ 28,502.16
External Grants	\$	3,597.40	\$	3,597.40	\$ -

PROGRAM SPONSORSHIPS

FY20 Program Sponsors

DePauw University Programs:

- Asian Studies Program
- Office of Academic Affairs
- Peace & Conflict Studies
- Prindle Institute for Ethics
- Public Occasions Committee



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FAMILY FUND**
A CICF FUND



**INDIANA ARTS
COMMISSION**
MAKING THE ARTS HAPPEN

E. RHODES AND LEONA B.
CARPENTER FOUNDATION

Words from the Arthur E. Klauser Fellow

During my year as the Arthur E. Klauser Fellow, I worked with students and faculty during tours of the exhibits and of art storage, helped prepare and ship the first two traveling exhibits created from Peeler's art collection, and met with students and volunteers about working with the collection. Coordinating classroom visits helped in preparing for my career since it gave me an opportunity to see how faculty approach art viewings and how students connect what they're seeing back to their coursework. Working with classes from the theatre and music departments showed me that the focus does not always have to be on the art, but also on how it's presented and how the setting influences a viewer's perception of the art. I worked with the registrar, Christie Anderson, and preparator, Jerry Bates, in preparing the two traveling exhibits (Infinite Light, Infinite Splendor, and Abstract Traditions) for shipment to Dickinson College and Lawrence University. The opportunity to see the work that goes into preparing an exhibit for a loan was incredibly valuable. I often worked on condition

reports for incoming exhibitions, but to create the custom packaging for objects, have the chance to evaluate the packaging upon its return to Peeler, and look for ways to improve it was a great learning opportunity. I especially appreciated the opportunity to meet with students about creating their own exhibition from the collection and organizing times for volunteers to help and learn to care for the collection. Teaching others helped reiterate some of the skills that I learned as a volunteer and Fellow and often led to opportunities where I learned more about caring for the collection as the volunteers asked Christie and me questions about how to handle materials and the effects of long-term display on objects. The opportunity to meet and talk with the professionals (lecturers, artists, and curators) visiting Peeler was incredibly valuable. I learned how artists created the concepts of their two exhibits, how they adapted their exhibits to different spaces, and how faculty approach curating exhibits. Each professional would give me advice on what to consider when planning tours of certain exhibits, which generally led to history lessons that gave me new perspectives on the objects on display. I greatly appreciated the opportunity to talk with people this year about my career path and receive advice on how to reach my goals and to find a graduate program that suits my needs. I feel more confident in my career goals and the route I am taking to reach them because of the encouragement of the faculty and staff. I hope to work at a small museum or art gallery in the future so these broad experiences have prepared me to work on projects that are not strictly registrar or education-related. I have accepted an offer to join Indiana University's Art History MA program and, after completing my MA, I plan to continue working in the museum field as either a museum educator or registrar.

Morgan Stamper
--Arthur E. Klauser Fellow 2019-20





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