



The Galleries at Peeler

ANNUAL REPORT 2020-21: A YEAR IN REVIEW



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Cover Image: Mickalene Thomas, *I am not the woman you think I am*, 2010 from the exhibition, **Shifting Gaze: Reconstruction of the Black and Hispanic Body in Contemporary Art** featuring the work from the collection of Dr. Robert B. Feldman.

A NOTE FROM THE DIRECTOR

It has been a year of continued challenges for all of us as we navigate the fallout of the pandemic and returning to limited programming in the galleries. While we were not able to host outside visitors to our campus galleries during the academic year, we utilized a variety of digital platforms to share our inspiring and thought-provoking exhibitions. As many institutions are discovering, these tools are invaluable and we look forward to incorporating them in the future, even after we return to regular programming.

Over the course of the year, I have spent significant time becoming familiar with the many objects that comprise our collections that now amount to nearly 4,000 objects. I have had the great pleasure in conversing with many of our supportive alumni who wish to expand our collection through donations from their own studio or collection and we are excited to include some of these acquisitions in the upcoming fall exhibition that is co-curated by our Klauser Fellow, Austin Canales, '20.

In addition to becoming more familiar with the university collection, I have enjoyed getting to know our students who truly make DePauw University a special place. Whether as interns, museum studies students, or studio majors, I have witnessed the intellectual curiosity of our students that will serve them well in the future as leaders in their field. While we were not able to spend nearly enough time with them in person, our students challenged themselves through their research and studio accomplishments.

One significant note that I want to mention in light of the social and political events of 2020 is that I am honored to work in a department that actively seeks ways to build an anti-racist environment that is necessary for learning. I am looking forward to implementing new programs that engage audiences, both locally and regionally, in the role that museums and the arts play in building an equitable community.

I will reiterate last year's commendation and thank Christie Anderson, Registrar, Misti Scott, Outreach & Programs Manager, and Jerry Bates, our exhibits preparator, for being flexible as well as we continue to 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.

We look forward to welcoming students and visitors during the upcoming academic year and sharing

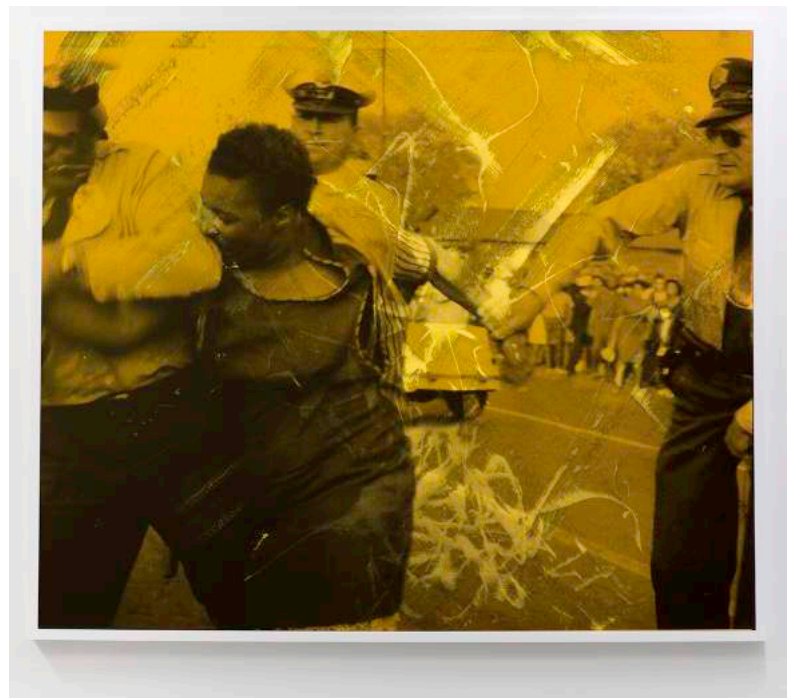
Sincerely,

Marquitt Leiniger



2020-2021 Highlights

Clockwise from top left: Installation of *Hostile Terrain 94*; *Black Futures 20*; *The Black Knight Archive: Migration*, fall 2020; *Shifting Gaze: Reconstruction of the Black and Hispanic Body in Contemporary Art* featuring the work from the collection of Dr. Robert B. Feldman, spring 2021



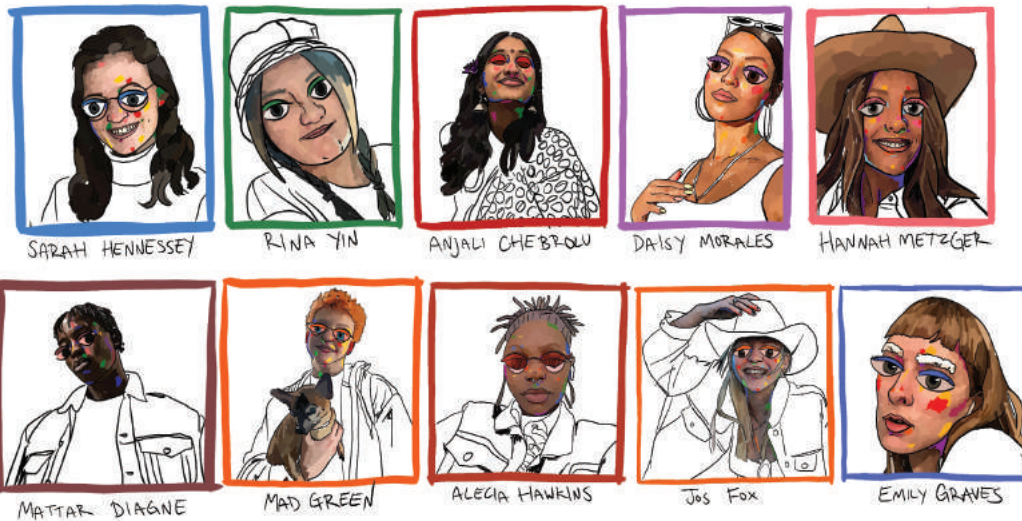
MISSION

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.

CLASS OF 2021



SENIOR ART EXHIBITION

The Senior Art Exhibition was in person this year and it was an incredible honor to work with our graduating seniors to showcase their artistic achievements. Graduating seniors include: Mattar Diagne, Mad Green, Alecia Hawkins, Jos Fox, Emily Graves, Sarah Hennessey, Rina Yin, Anjali Chebrolu, Daisy Morales, Hannah Metzger.

Events at a Glance for 2020-21

Gallery Visitors

None Due to COVID

Event Attendance

11/9/21 – Ian Weaver Artist Talk, 66
3/11/21 – Lori Miles Artist Talk, 65
3/17/21 – Curator Talk, Shifting Gaze, 38
3/31/21 – Student Juried Talk, 39
4/24/21 – Printmaking Workshop, 9
4/29/21 – Senior Show Opening, 78

**EXHIBITIONS
FALL 2021**

The Black Knight Archive: Migration, Ian Weaver



Ian Weaver utilizes a variety of media to act as metaphors for “fracture”. Weaver is interested in how we – as individuals and communities – construct our own identities and memories from the fractured, disparate elements of our lives. Such identities are constructed through commemorations and the objects we construct and archive.

The work included in this exhibition centers on the Near West Side of Chicago: a large multi-ethnic community, and, specifically, the "Black Bottom" section of the Near West Side where black residents once lived. The various parts of the Near West Side and the Bottom were destroyed to construct an expressway and a university in the mid-1960's. As a result, the community lost much of its history. Weaver has constructed a fictional history for this community utilizing a variety of handmade faux

elements that allude to preservation and material culture such as museum vitrines, maps and documents of the community, various sculptures, and textiles. Recently, Weaver has extended this construction to the creation of a fictional group, the Black Knights – inspired in part by his interest in both medieval heraldry and black activism – who have, ostensibly, lived within the “Black Bottom” community, circa 1940s. Weaver has developed lore for the Black Knights who have used political, social, and guerrilla tactics to fight for the survival of the community.

Ian Weaver is currently an Associate Professor of Art at Saint Mary's College, South Bend, IN. His M.F.A. (Visual Art) is from Washington University in St Louis. His exhibitions include a survey of work at the South Bend Museum of Art, as well as solo exhibitions at the Chicago Cultural Center, the Indianapolis Museum of Contemporary Art, and Saint Louis Art Museum.

Black Futures, 2020, Logan Dandridge

Logan Dandridge's videos include footage from a wide variety of sources, reflecting his "interests in web-based culture and media convergence." In Dandridge's work, the athletic, the artistic, and the colloquial coexist with one another, as the artist draws his viewers into a world that "examines the poetics of memory and trauma in consort with a visual and textual exegesis of African American literature."

Music is central to Dandridge's work, and his research and video installations explore the musical technique of counterpoint, which the artist describes as the "art of balancing similarity and difference to create harmony between separate



melodies." The images, language, and music in Dandridge's videos are perpetually new, even to repeat visitors to the exhibition, as the videos are of different lengths and are constantly shifting in their relationship to one another, creating opportunities for different perspectives and nuanced responses. In this way, Dandridge is interested in the "associative dialogue" that emerges through "visual montage, proximity and simultaneity." In response to the work, Dandridge observes that "within these emanations, the pride, beauty, and fear that infuse Black music is momentarily visible. Images are sometimes just documents, some are provocation, but others are testimony: The sound is the picture." Discover more about Logan Dandridge's influences and processes via a recorded lecture available on Peeler Art Center's website beginning November 1, 2020 and a live interactive event on Instagram on November 18th at 8:30 p.m.

Logan Dandridge (b. 1994, Richmond, VA) is a moving image artist whose films interrogate various histories through the poetics and aesthetics of experimental cinema. He received his BA from the University of Virginia in 2016 and his MFA in Studio Art from the University of Oxford's Ruskin School of Art in 2018.

EXHIBITIONS
SPRING 2021

Highlights clockwise from top left: *Juried Student Exhibition*, Yucheng Jiang;
PARADOXICAL UNDRESSING (a liquidation sale and art show), Lori Miles; *Senior Exhibition*, Alecia Hawkins



Untitled, Alecia Hawkins, neon wire on plexi & mirror, 2021

Shifting Gaze: A Reconstruction the Black and Hispanic Body in Contemporary Art

Clockwise from top left: Wanda Raimundi Ortiz, *Bargain Basement Sovereign*, 2015; Titus Kaphar, *Columbus Day Painting*, 2014



Shifting Gaze: A Reconstruction the Black and Hispanic Body in Contemporary Art highlighted the work of contemporary artists examining social and political implications of being Black and Latinx in today's society. From the perceived romanticism and allure of the exotic to the nationalistic portrayal of imperialism, each artist dismantled and re-framed how we see and understand a body of color in art. A huge thank you to Dr. Robert Feldman for lending the work and Shannon Fitzgerald from the Mennello Museum for curating such a powerful exhibition.

The title is evocative and an emblematic reference to art history and the critical social agency of our current times. Through various media, such as painting, sculpture, drawing, and collage, the Black and Hispanic body (physical and metaphoric) is implied or materializes with subtlety in some instances, beautifully unfolds in others, and in a few, is direct, dramatic, and heartbreaking. The symbolic framework of the *Shifting Gaze* and

Reconstruction helps generate a larger dialogue between the works on view and the specificities of a diverse African & Hispanic Diaspora in our current physical, social, and political landscape, as revealed through each artist's personal experience and distinctive aesthetics.

The power of this collection, conceptually, formally, across contexts, sensibilities, and interests is the result of the extraordinary vision and passionate quest of the Winter Park collector Dr. Feldman who shares with us an unparalleled visual intellect fueled by his knowledge, curiosity, humanity, and keen eye. Visit Peeler's website [here](#) to see the work virtually.



Clockwise from top left:

Samuel Levi Jones, *Love is Complicated*, 2016; Kyle Meyer, *Unidentified 61*, 2018

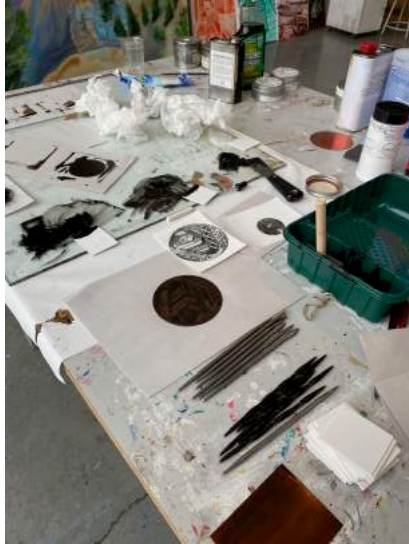


Messages of Hope: A Participatory Experience



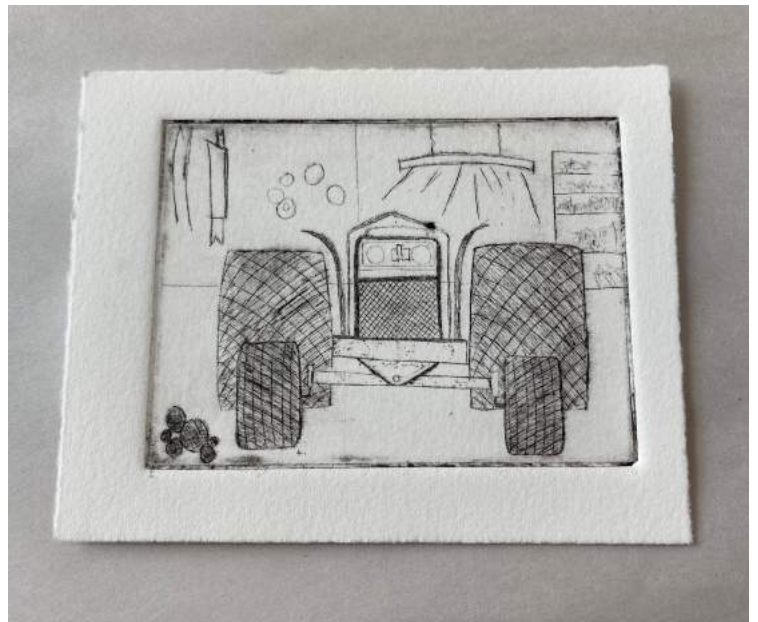
Messages of Hope is a community participatory project coordinated by the Museum Studies students at DePauw University. The project's founder, artist Frank Maugeri, developed the project in 2020 in order to facilitate the expression of hundreds of participants seeking to convey a sense of hope during a time of uncertainty. Maugeri partnered with DePauw University's Museum Studies students to bring the project to Greencastle, Indiana where over 60 participants created a shadow box expressing a unique message of hope using a variety of materials and objects at hand. The public can view the boxes at DePauw Nature Park as they walk along the Rail and Creekside trail through September 30, 2021. The box displayed here was created by a student from Greencastle Middle School.

EVENTS



In April, the galleries hosted an instructional in-person workshop with printmaker **David Krauter** who demonstrated and guided participants through the intaglio process of creating a print. The workshop was coordinated in conjunction with the exhibition in the Upper Gallery, *An American in Venice: James McNeill Whistler and His Legacy* that included thirty-five prints by the artist and his followers. The exhibition highlights the role of the artist as illustrator of sights unseen. Whistler sought to capture a "Venice of the Venetians," and he braved the cold, damp winter of 1879 to explore the city in search of new subjects that would set his art apart from the view paintings that had defined Venetian cityscapes up to that point. His prints depict palazzo entries, private courtyards and sweeping views over the canal where Venice's most famous monuments appear rarely and in the background. His career-long interest in the effects of light and water were enhanced by the

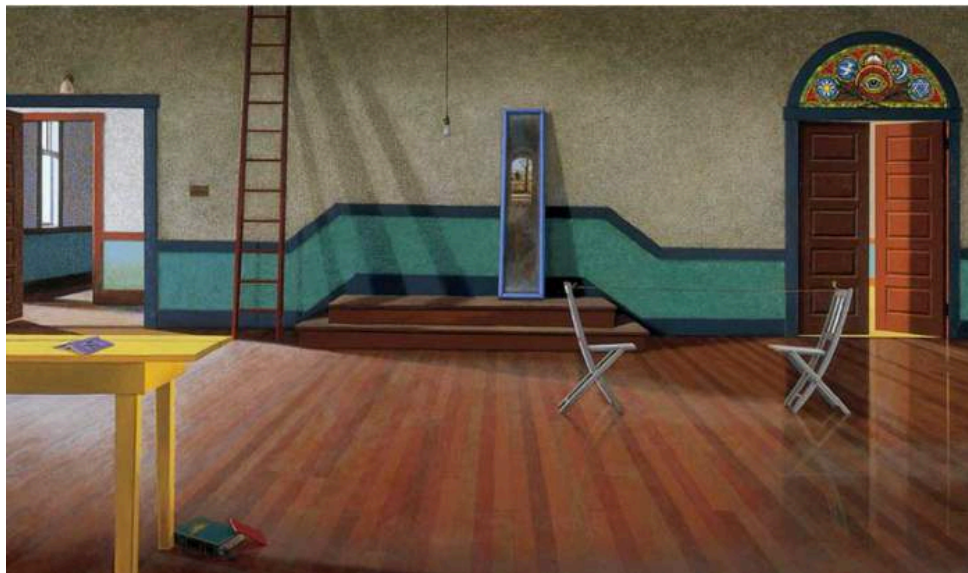
technical innovations that he developed in this period and these, along with his novel subject matters, created a vision of Venice that was unprecedented in its originality. The printmaking workshop provided an enriching experience to the DePauw community by creating a much needed in person event that not only shared a technical process that is foreign to many in today's highly technological age, but an opportunity to converse with one another about how we document and preserve images throughout history.



COLLECTIONS NEW ACQUISITIONS

Peeler Galleries and Collections were honored to receive multiple works from alumni during the year including an original work by **Walt Hatke, '71**. **Sara Houghland** and **Kim Apfelbach** also donated several works to the collection and were excited to hear that their donations would augment some of our current areas of focus including the Hoosier Group consisting of Indiana artists focusing on Impressionism from the late 19th century to early 20th century.

Clockwise from top left: Floyd Hopper-Gift of Kim Apfelbacht, Alyce June Burkholder-Gift of Sarah Houghland, *Hidden Worlds* by Walte Hatke-Gift of Walt Hatke



This past year, 8 objects have been accessioned into the art collection, including William Eyden Jr., who studied at the Art Students League with John Bundy another noteworthy Indiana artist, British painter John Surtees, and Dutch born artist Cornelius Christian Zwaan. Over 300 images have been re-uploaded into the new Collector Systems database which we obtained this past year. With the help of 2 students, over 40 new artist biographies including artist images have been added to the new database using the Getty artist ULAN (Union List of Artist Names) and/or researching. This summer, we will continue to upload images, add artist biographies and overall clean up the new Collector Systems database in order to prepare it to be used online by students, faculty and researchers. I look forward to fall!

-Christie Anderson, Registrar of University Exhibitions and Collections



Collections At-A-Glance:

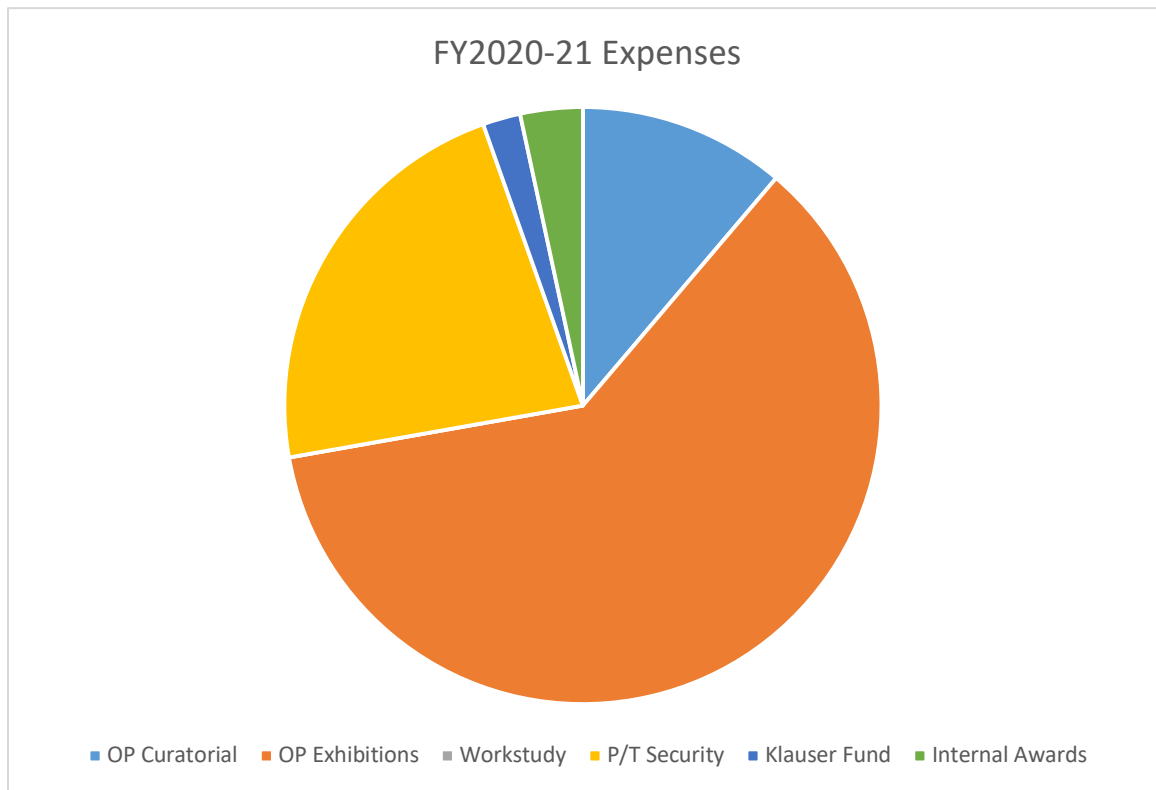
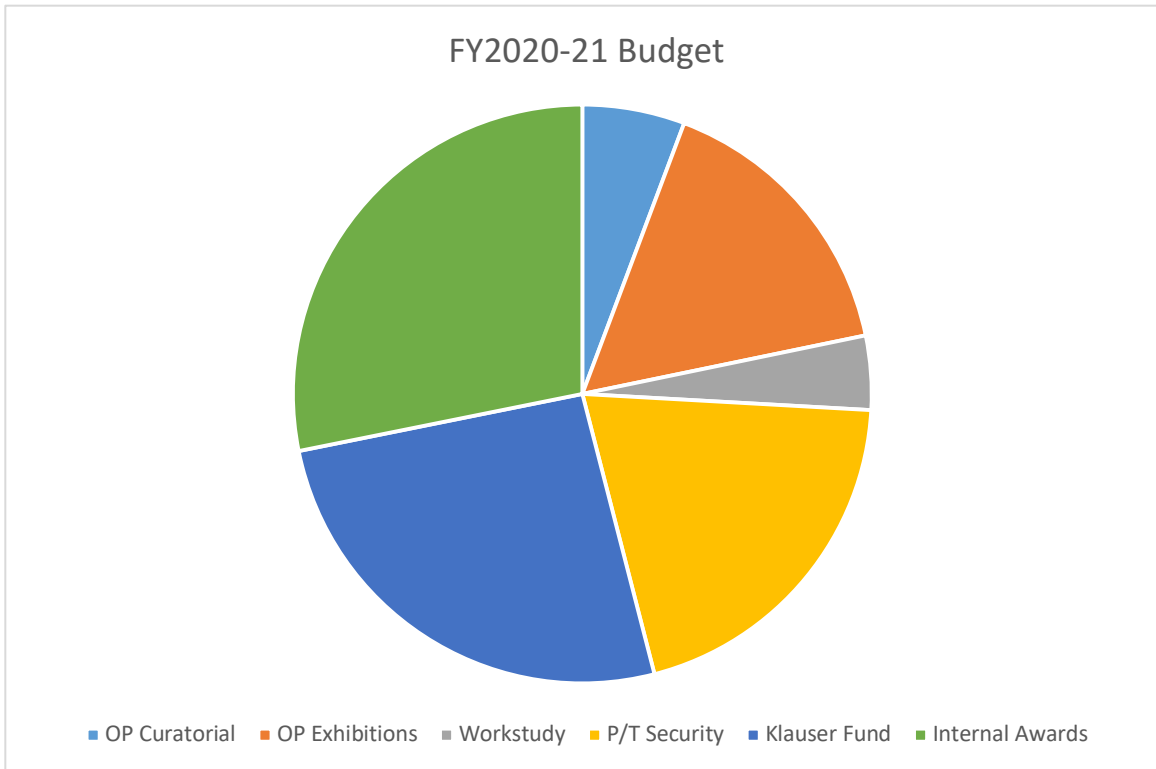
8 new artworks reviewed by the collections committee

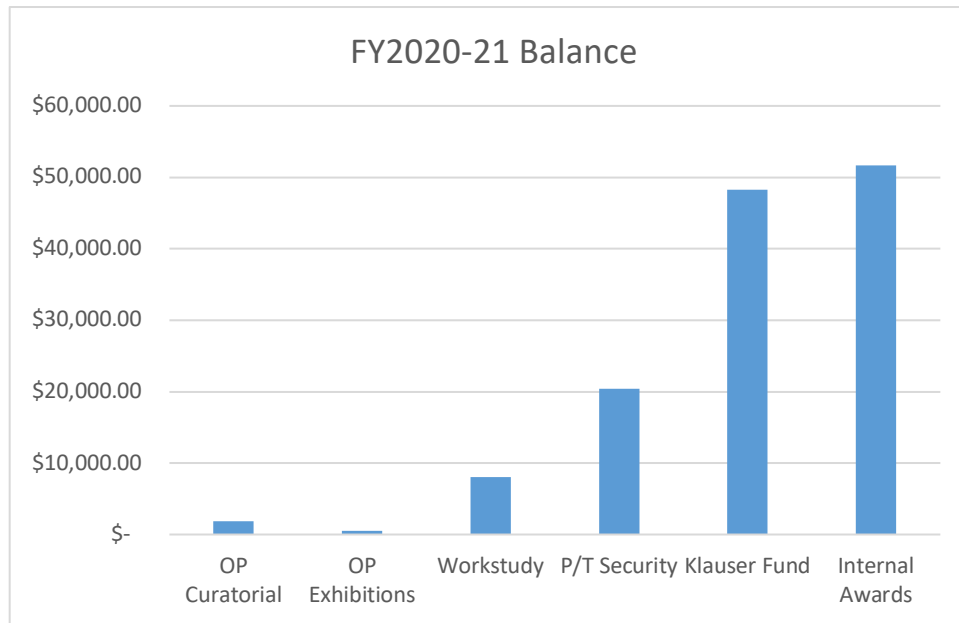
300 images have been re-uploaded to the new Collector Systems database

40 new artist biographies have been added to the database

2 students have contributed to this success over the year!

ADMINISTRATION & FINANCE





	FY2020-21 Budget	FY2020-21 Expenses	FY2020-21 Balance
Operational Curatorial	\$ 11,075.00	\$ 9,240.00	\$ 1,834.00
Operational Exhibitions	\$ 30,993.00	\$ 50,301.00	\$ 491.00
Workstudy	\$ 8,000.00	\$ 0	\$ 8,000.00
PT Security Staff	\$ 38,864.00	\$ 18,434.00	\$ 20,249.74
Klauser Fund	\$ 49,986.00	\$ 1,685.00	\$ 48,301.00
Internal Awards	\$ 54,459.00	\$ 2,788.00	\$ 51,671.00

FY21 Program Sponsors



NATIONAL ENDOWMENT FOR THE
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Words from the Arthur E. Klauser Fellow

My time as a Klauser fellow has been incredible and quite frankly, bittersweet, given the circumstances of the past year and a half. Shortly after leaving campus due to the onset of the pandemic and subsequently graduating from DePauw University, I took the opportunity to spend time with family and reconnect with myself over the following months; delving into various personal projects, finding new hobbies as well as embarking on an opportunity teaching English as a second language. This time of self-discovery made me long for, and miss working in museums and art spaces again. However, I felt that it was necessary for me to take time away to really appreciate the work that I was doing. I came on to carry out my Klauser fellowship beginning in March, assisting both the Curator of Exhibitions, Maggie Leininger, and the Collections registrar, Christie Anderson, all the while working virtually in Norfolk, Virginia. I engaged in object research, had the opportunity to assist in managing a collection of about 4,000 objects, and curate an exhibition that is set to open at the start of the fall of the 2021-2022 academic year. I am set to travel to DePauw in the month of August where I will also have gained experience in object handling, exhibit installation, and other vital museum studies practice that will be important for my

career as a museum professional. I will use this experience to gain more knowledge about museums, and to continue working towards making museums and art accessible to the general public in innovative ways, in our ever-changing world.

Austin Canales
--Arthur E. Klauser Fellow 2021



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