



The Galleries at Peeler

ANNUAL REPORT 2021-22:



A YEAR IN REVIEW

TABLE OF CONTENTS

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

ABOUT US [page 4](#)

EXHIBITIONS [page 5](#)

COLLECTIONS [page 11](#)

ADMINISTRATION & FINANCE [page 13](#)

PROGRAM SPONSORSHIPS [page 15](#)

Cover Image: Claire Ashley, *Adams Madam*, 2019 from the exhibition, *Cosmoculus* exhibited in the Visual Arts Gallery in the fall of 2021.

A NOTE FROM THE DIRECTOR

The 2021-22 academic year is officially in the rear-view mirror as our staff is preparing for upcoming exhibitions that will be installed over the next few weeks. The 2021-22 academic year was a year that resembled something more akin to pre-Covid-19 times, but still embodied some of the challenges that we have come to live with as we transition to a post-Covid-19 time.

This year, our Klauser fellow Caleigh Ranjo, curated an exhibition for one of the galleries at Emison. Titled *Viewpoints and Attitudes: Asian Art & the Western World*, Caleigh used this opportunity to highlight how art contributes to a broader understanding of two cultural identities and they impact each other.

Other student accomplishments include an exhibition designed by the museum capstone class and installed at the Ullem Farm on Friday, April 29. Titled *Museum of Pandemic-Aged Objects*, the exhibition explored our connection to objects and how they might have changed throughout the pandemic.

It has been great to experience Peeler Art Center as it comes back to life through the vibrant programs coordinated by museum staff and studio faculty. Encouraging visitors and students to engage with current exhibitions is one of the highlights of my position at DePauw University. While we will miss the quieter and slower days of summer, we eagerly anticipate the engaging programming we are developing for visitors throughout the academic year. Each of our upcoming exhibitions will be highlighting unique perspectives and lived experiences that will broaden our student's understanding of the world in which they live. Each exhibition, event, and speaker will underscore the ability of art to convey challenging issues and embody what is uniquely a human experience.

I would be remiss if I did not share gratitude for the hard work and support that Christie Anderson, Registrar, Misti Scott, Outreach & Programs Manager, and Jerry Bates, our exhibits preparator, each brings to our programs.

We hope that you can visit our galleries in person during the upcoming academic year to enjoy the wonderful art we will be exhibiting.

Sincerely,



Maggie Leininger
Director/Curator



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.



Hannah Buchanan



Emma Pizana



Grace Miles



Abby Morrison



Anna Chinni



Holly Buchanan



Abby Downs



Althea Qin



Alyssa Luarde



Brian Antoine

2022

The Senior Art Exhibition included dynamic work by 10 talented studio art students. Graduating seniors include: **Hannah Buchanan, Emma Pizana, Grace Miles, Abby Morrison, Anna Chinni, Holly Buchanan, Althea Qin, Abby Downs, Alyssa Luarde, and Brian Antoine.**

Events at a Glance for 2021-22

Gallery Visitors

2,648 individuals & 24 class visits

Event Attendance

9/21/21- Claire Ashley Artist Talk, 85

10/26/21 – Curator Talk-Out of Isolation, 73

11/1/21 – Rachel Ang Artist Talk, 56

11/7/21 – Readymade Cake event, 24

2/8/22 – Tom LeGoff Juror Talk, 63

2/28/22-Curator Talk-Blurring Boundaries, 47

3/9/22 – Skip Brea Artist Talk, 72

3/21/22-Kate Kretz Artist Talk, 48

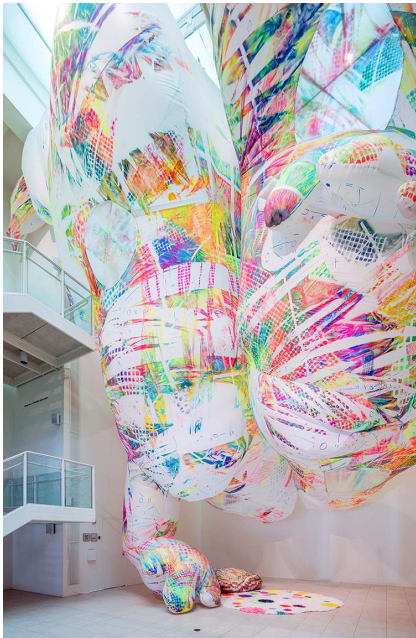
4/13/22-Percussion @ Peeler, 36

4/22/22 – Senior Show Opening, 82

4/29/22-Museum Capstone Opening, 84

VISUAL ARTS GALLERY EXHIBITIONS FALL 2021

Cosmoculous, Claire Ashley



Claire Ashley

Adams Madam 2018, acrylic on Tyvek

Claire Ashley's work investigates inflatables as painting, sculpture, installation and performance costume. These works have been exhibited nationally and internationally in galleries, museums, and site-specific installations, performances and collaborations. During the fall of 2021, Claire designed an interactive environment for students to experience by wearing an Oculus VR headset. Sound, motion, and distorted light all played a role in creating a dynamic and interactive exhibit for students to experience.

Claire writes, "For this show, I play with the idea of portals, oculi, and layers of visual experience that reference landscape, bodyscape and alien worlds. I want to promote the experience of looking both externally at the surface and form of the monumental painted inflatable sculptures and internally into their bellies or brains, through multiple eye openings or oculi of sorts, to other layers of experience. These portals reveal multiple translations - lit sculptural objects, digital video, cavernous sound, or fast paced virtual environments using the oculus quest. Look, listen, gently touch, relax, and give the oculus a go in this immersive environment. Audioscape created by sound artist and collaborator Joshua Patterson."

Residue, Rachel Eng

Change, decay, and regeneration are central to much of Rachel Eng's work in which the subject matter is our environment and our changing relationship to it. What is defined as 'nature' can be a variety of things, from a parking lot to a garden to a forest. These artworks are often driven by a question, and through the process of making more questions arise. Eng does not see the finished works as answers but a way to share an experience that possesses the complexity of these topics.

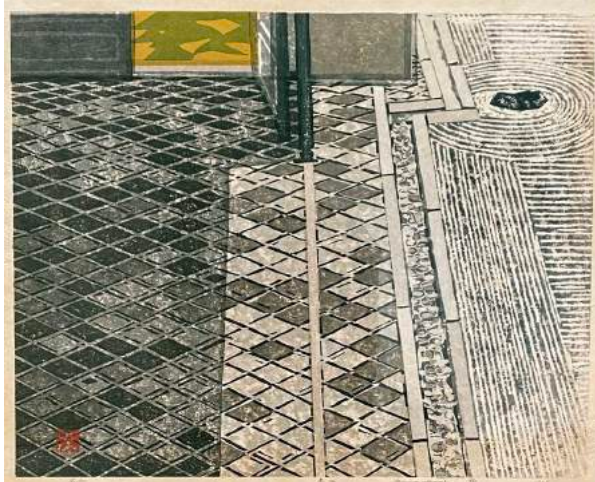


Rachel Eng

What Remains 2020, ceramic

LOWER GALLERY EXHIBITION FALL 2021

Out of Isolation, Co-Curated by Austin Canales, '20 and Maggie Leininger



Okie Hashimoto
Shunjitsu (Spring Day) 1966, woodcut

Out of Isolation: Work from the DePauw University Art Collection highlights art that captures moments of reflection, contemplation, and isolation. Curated with the assistance of Austin Canales, 2020-21 Klauser Fellow, the work selected for this exhibition portrays environments and settings that might seem familiar to many after a year and a half of living through a pandemic. The scope of work invites viewers to consider a variety of environments from scenic mountain views, otherworldly desert lands, empty parking lots of convenience stores, and everyday domestic interiors. Figurative representation is limited to a few works that either celebrate identity, a specific moment in time, or capture the intimacy of solitude.

UPPER GALLERY EXHIBITION FALL 2021

Mis-Perceptions, Curated by Dr. Pauline Ota and DePauw Museum Studies Students

(Mis)Perceptions of Art is an exhibition developed by Dr. Pauline Ota, Associate Professor of Art & Art History in collaboration with museum studies students Caleigh Ranjo, '21, Estephanie Solis, '21, Anjali Chebrolu '21, Sergio Carrillo, '21, Michaela Wolski, '21, Rina Yin, '21 Seung Simon Lee, '21 and Konrad Rula, '21. The exhibition explores how we, the viewers, engage with, understand, and perceive art. Does art no longer function as art if it is a copy, replica, duplicate? What is the validity of the phrase "one of a kind" as applied to art? If there is more than one, does that make it less valuable? If an object is functional, is it art? Or, conversely, can a functional object become art? How might the way a viewer travels through an exhibition space alter their understanding of the object they are viewing? And finally, how might the viewer become an interactive component of an exhibition that results in a better understanding of how we engage and interpret the objects around us? Viewers are invited to explore the exhibition by scanning QR codes to learn more about the objects presented, as well as participating in a series of activities that will take place throughout the exhibition.



Konrad Rula
Eyes, 2020, digital photo

LOWER GALLERY EXHIBITION SPRING 2022

Blurring Boundaries: The Women of the American Abstract Artists



Cecily Kahn

Laughter & Forgetting, 2017, oil on canvas

Blurring Boundaries: The Women of American Abstract Artists traces the extraordinary contributions of the female artists within the American Abstract Artists group, from the founders to today's practicing members. Through fifty-four works, *Blurring Boundaries* explores the artists' astounding range of styles, including their individual approaches to the guiding principles of abstraction: color, space, light, material, and process. American Abstract Artists was founded in New York City in 1936 to promote and foster greater understanding of abstract and non-objective art. AAA was a predecessor of the New York School and Abstract Expressionism, and was instrumental in the development and acceptance of abstract art in the United States. To this day, AAA organizes exhibitions, produces print portfolios and catalogues, and provides a forum for discussion through panels and lectures. AAA distributes its published material to cultural organizations worldwide, documents its history in the Smithsonian Archives of American Art, and maintains an archive at the Whitney Museum Library.

UPPER GALLERY EXHIBITION SPRING 2022

Evidential Truths, A Solo Exhibit by Kate Kretz

Evidential Truths confronts how 'evidence' and 'truth' have been appropriated to obfuscate our society's understanding of the issues that threaten our democracy from gun control, public health, and equal rights. When something is evident, it is obvious, clearly seen, or understood. Yet, we live in a time when even the most evidence-based research is ignored and feared. The culture of fear perpetuates itself upon falsehoods and grandiose alternative realities to the point that what some may see as truth is really a reflection of the reality in which they exist. Working across media, Kretz deftly creates incredibly poignant work that unpacks our society's obsession with conformity, power, and wealth. The work included in *Evidential Truths* spans two decades of work by Kretz demonstrating her ability to combine concept with materials and process infusing the work with powerful intensity.



Kate Kretz

Hate Hat, 2019, deconstructed MAGA hats

VISUAL ARTS GALLERY EXHIBITIONS SPRING 2022

Juried Student Exhibition



Juried Student Exhibition, 2022

The **2022 Juried Student Art Exhibition** featured work by DePauw students and included work in a variety of media. Tom LeGoff, a photographer from New York City, served as the juror for the exhibition. Tom LeGoff leads youth-based programming during the summer months in Manhattan in addition to a full-time photography practice where he has taken portraits of President Obama, President Biden, and other dignitaries. As this was the first in-person juried student art exhibition since January of 2020, it was wonderful to see the inclusion of so many works of art that were created during the pandemic.

A Nifty Environment: A Solo Exhibit by Skip Brea

Skip Brea explores the Metaverse as he creates digital compositions that incorporate generative processes and coded algorithms. Using the Metaverse as a playground of possibilities and site of commentary, Brea is transforming narratives and mediums with contemporary innovations in image research and data analysis. Currently, Skip Brea is a Visiting Professor of Digital Media at DePauw University and is the recipient of numerous art prizes including The Dean Collection StArt Up Grant funded by Swizz Beatz & Alicia Keys. Peeler Art Center is also excited to share that the museum collection acquired one of Brea's work (pictured right), ***Self-Portrait with Infinite Circles***, 2022. Working in animation using generative algorithms, Brea creates digital landscapes that are ever-evolving and changing.



Skip Brea

Self-Portrait with Infinite Circles, 2022,
generative collage animation

Senior Thesis Exhibition



The Senior Thesis Exhibition was a delight to experience. After a completely virtual exhibit in 2020, and a socially distanced exhibit in 2021, it was wonderful to experience the energy in the gallery as parents, friends, faculty, and students gathered to celebrate the achievements of the 2022 class of graduating seniors. Several large-scale paintings and installations were included in the exhibition as students explored topics related to de-forestation, mental health, identity, sexism, elitism, and

family histories. To view the exhibition virtually, please visit Peeler Art Center's website and check out the Exhibitions pages. Congrats to the following students: Hannah Buchanan, Emma Pizana, Grace Miles, Abby Morrison, Anna Chinni, Holly Buchanan, Althea Qin, Abby Downs, Alyssa Luarde, and Brian Antoine.



Details from the Senior Exhibition, 2022.

Many Pastorals: A Solo Exhibit by Drea Cofield



Alum **Drea Cofield** graciously exhibited her work in the Visual Arts Gallery in June of 2022 where we were able to welcome TWO alumni weekend events. Alumni who visited the gallery over the two weekends were quite impressed by not only the technical mastery that Cofield displays in her work, but also the imaginative elements that entered Cofield's landscapes. In her exhibit, **Many Pastorals**, Cofield explores the concept of the pastoral space as an idea: a landscape that lives in the mind, in memory, and in the utopian impulse. The work uses landscape as subject, frame, or referent to ruminate upon the urgent need to respond: to the observed universe, to the woods as we find them, and the walled gardens we build and live within. A dewdrop captures a passing cloud as effortlessly as a cat becomes a portal and a creek becomes a cosmic mirror. Cofield currently lives in Indianapolis, IN and teaches introduction to oil painting at DePauw University.

Top: Overview of *Many Pastorals* by Drea Cofield

Left: *Blue Ridge Sunkiss*, 2022
oil on canvas

EVENTS

We had the opportunity to gather together for several events throughout the year. One event open to the general public and was a ton of fun was our **Readymade Cake Decorating Event**. Klauser Fellow, **Caleigh Ranjo**, was inspired by the history of *readymades* which refer to a modernist practice where artists incorporate mass-produced objects into their practice. Using the cake form as the readymade, attendees were able to create highly decorative and detailed edible creations that exuded color, texture, and form. Join us next year as we continue this new tradition!



Other events included a field trip to St. Louis with the Museum Capstone students Ian S. Brundige, Holly Buchanan, Alyssa Flory, Brenna Milligan, Sophie Mosley and our Klauser Fellow, Caleigh Ranjo. Students were able to experience a variety of museums that had collections or specializations in archeology, historical artifacts, fine art, experiential engagement with architectural artifacts, and personalized collections. We visited Cahokia Mounds, The City Museum, The Pulitzer Foundation, the St. Louis Museum of Art, the Museum of History, and the Miniature Museum of St. Louis. Below are some images from Cahokia Mounds and the Pulitzer Foundation experiences.



Museum of Pandemic-Aged Objects

Examining collecting practices and value

Exhibition Opening

Friday, April 29

4:30-5:30pm

Ullem Center Campus Farm



Hot box, Olivia Lockette

Pop-up exhibition by the Museum Studies Capstone class: **Ian S. Brundige, Holly Buchanan, Alyssa Flory, Brenna Milligan and Sophie Mosley.**
Presented by Art Walk and the Peeler Center for Arts

exhibit at Ullem Center Campus Farm on April 29, 2022. The Museum Capstone students not only developed the concept of the exhibit, but were responsible for locating an exhibition venue, installation, marketing, and deinstallation of the exhibit. They all did a fabulous job in creating a very well attended event that explored our connections to objects in relationship to pandemic experiences.

Museum of Pandemic Aged Objects was organized by the Museum Capstone students Ian S. Brundige, Holly Buchanan, Alyssa Flory, Brenna Milligan and Sophie Mosley. Students interviewed alumni who collect art, and collaborated with students in Dr. Liebman's Junk Art class to create a pop-up



COLLECTIONS
NEW ACQUISITIONS



Clockwise from top left of preceding page: Basilius Grundmann, *Untitled Nude*, circa 1974, bronze; Emile Louis Picault, *Science of the Artisan*, circa 1900-15, bronze; John Rogers, *Matter of Opinion*, 1884, plaster and paint; Luca Madrassi, *Fallen Warrior*, circa 1868-1919, bronze.



This past year, 25 objects have been accessioned into the permanent art collection and 3 cups into the education collection, including 18 objects donated by Albert Crandall, former professor and alum of DePauw University. Among his gifts is a sculpture by Basilius Grundmann, who was a German painter/sculptor born in 1726 and was a court painter for Prince Nikolaus I of the Austrian Empire. Other artists included in the donation are French sculptor Émile Louis Picault, American sculptor John Rogers, and Italian born French artist Luca

Madrassi. Eskenazi Museum of Art on the campus of Indiana University in Bloomington, IN borrowed 8 Saito Kiyoshi prints for the exhibition *Saitō Kiyoshi: Master of Design*. The exhibit can be viewed at the Eskenazi until August 07, 2022. Herron School of Art and Design in Indianapolis, IN will be borrowing the John Wesley Hardrick painting titled *Summer*

Landscape for the upcoming exhibition titled *Complicated Stories - The After lives of Slavery*. The exhibition will be up from September 28, 2022 to January 15, 2023. I uploaded over 150 images of permanent collection objects into the Collector Systems database, which did not transfer over. This summer, I will repackage the Tibetan traveling exhibition titled *Infinite Splendor, Infinite Light: The Bruce Walker '53 Collection of Tibetan Religious Art*, which will be going to Denno's Museum Center at Northwestern Michigan College in Traverse City, MI. I began testing the use of the Art Collection online database by sending links to the database to professors and getting feedback from them. I also began the inventory of the art collection by inventorying 132 Sosaku Hanga prints and over 100 photographs, prints, and paintings.

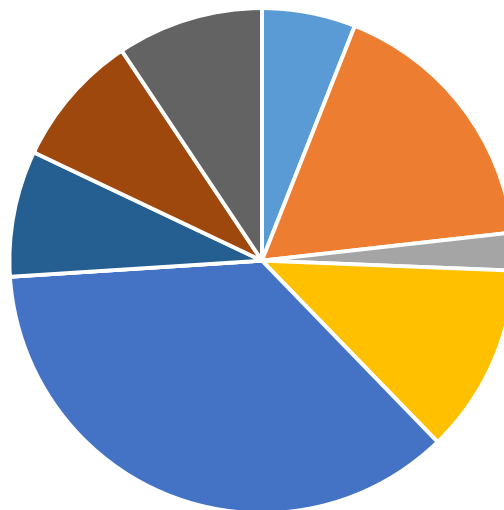
-Christie Anderson, Registrar of University Exhibitions and Collections

Collections At-A-Glance:

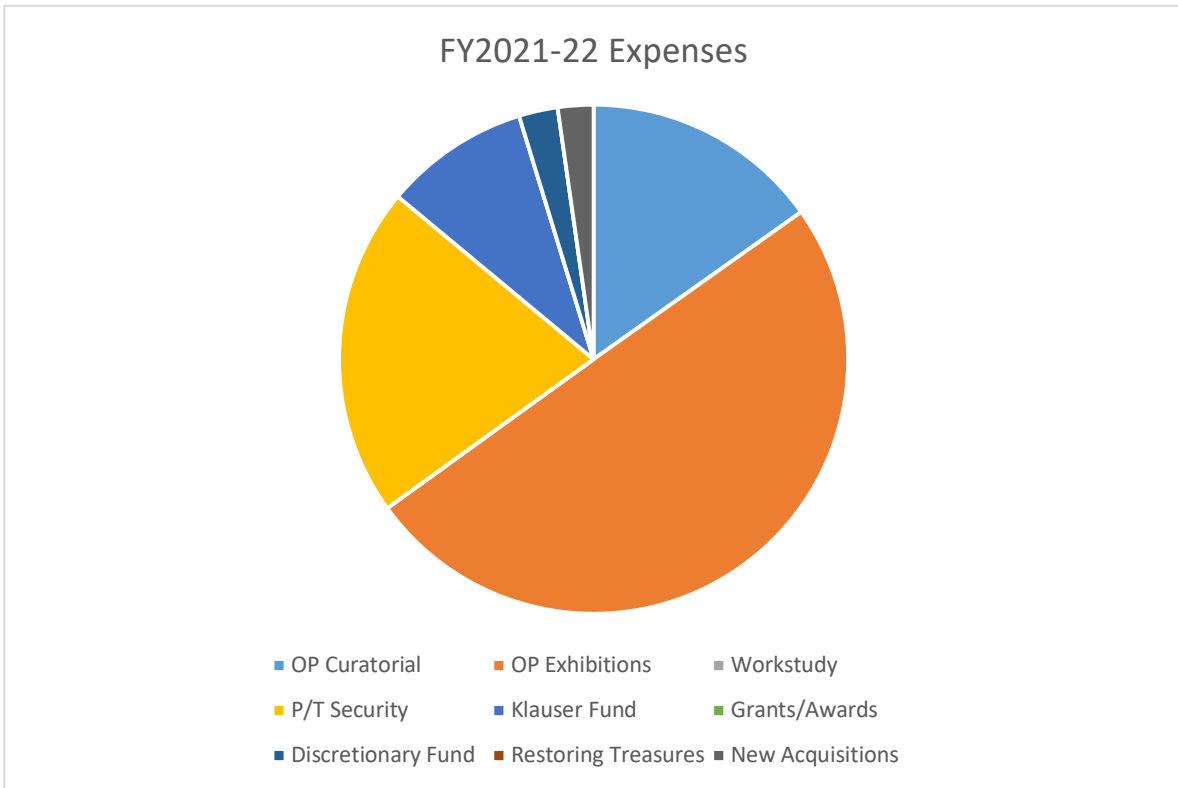
- 25 new artworks reviewed by the collections committee
- 150 images have been re-uploaded to the new Collector Systems database
- 8 students have contributed to this success over the year!

ADMINISTRATION & FINANCE

FY2021-22 Budget

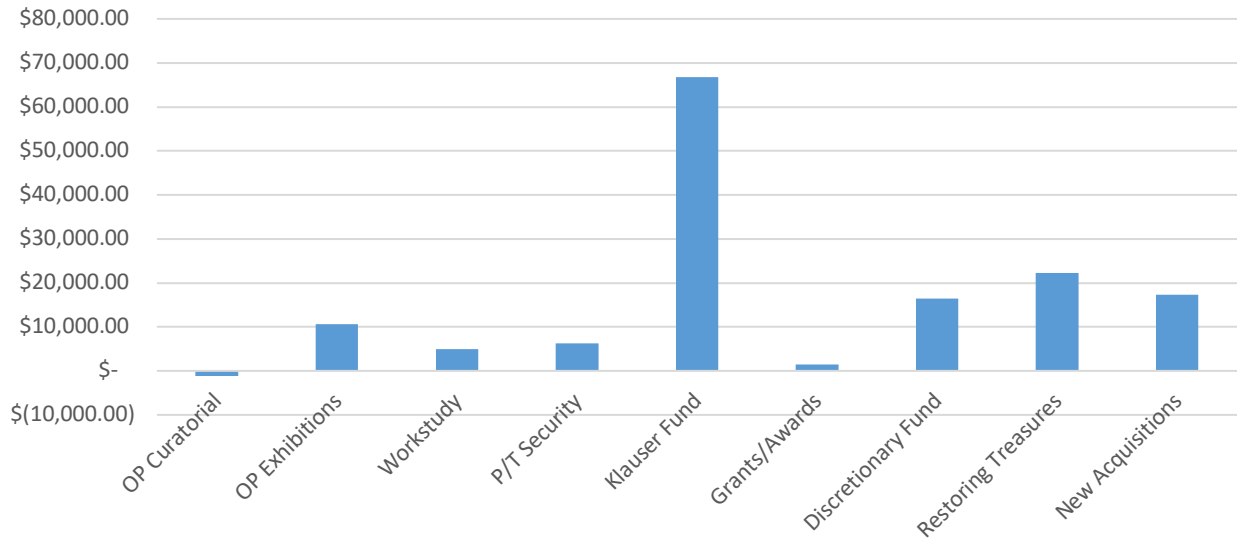


- OP Curatorial
- OP Exhibitions
- Workstudy
- P/T Security
- Klauser Fund
- Grants/Awards
- Discretionary Fund
- Restoring Treasures
- New Acquisitions



	FY2021-22 Budget	FY2021-22 Expenses	FY2021-22 Balance
Operational Curatorial	\$ 12,414.00	\$ 13,627.00	\$ (1,213.00)
Operational Exhibitions	\$ 35,656.00	\$ 44,763.00	\$ 10,691.00
Workstudy	\$ 5,000.00	\$ 0.00	\$ 5,000.00
PT Security Staff	\$ 25,096.00	\$ 18,843.00	\$ 6,252.74
Klauser Fund	\$ 75,014.00	\$ 8,288.00	\$ 66,725.00
Awards	\$ 0.00	\$ 1,500.00	\$ 0.00
Discretionary Fund	\$ 16,708.00	\$ 2,215.00	\$ 16,493.00
Restoring DePauw's Treasures	\$ 17,756.00	\$ 0.00	\$ 22,274.00
Acquisitions	\$ 19,400.00	\$ 2,030.00	\$ 17,370.00

FY2021-22 Balances



FY21 Program Sponsors



Notes from the Arthur E. Klauser Fellow



Portrait of a Woman, 20th Century
Unknown Artist, Watercolor & mixed media.
Gift of Marlatt Estate, class of 1912

Peeler Galleries made this exhibit possible. With their generosity and underwriting, the long tradition of cultural exchange at DePauw continues.

During the 2021-22 academic year, Klauser Fellow, **Caleigh Ranjo** researched and developed an exciting exhibition that encourages visitors to learn about the extensive impact that Asian students have had upon DePauw University. *Viewpoints and Attitudes: Asian Art and the Western World* is an invitation to consider how artists represent their culture, and the impact of other cultures, in their art. This exhibit explores the viewpoints and attitudes artists reveal about themselves and how they are influenced to imagine people on the other side of the world. *Viewpoints and Attitudes* was researched and curated by the 2021-2022 Arthur E. Klauser Fellow, Caleigh Ranjo '21. This exhibition builds on her scholarly interests in material culture, cultural exchange and relations between Asia and the Western World. DePauw alumni who have donated their art collections and objects to the



Caleigh Ranjo
--Arthur E. Klauser Fellow 2022



Peeler Art Center
10 W Hanna St.
Greencastle, IN 46135
(765) 658-4336
galleries@depauw.edu

