

Fall 2011

Museum Studies @ IUPUI

Welcome To Our New Graduate Students

We welcomed our entering class of 2013. Thirteen Graduate students from 7 states joined the program with diverse backgrounds including: American Studies, Anthropology, Archaeology, Art History, Education, English, Fine Art, History, International Studies, Political Science, Sociology, and Visual Art.



Front row: Kristina Johnson, Gessica Mathis, Cara Lovati, Allison Cosbye, Jennifer Gallatin, Stephanie Michael, Michael Barclay; Back row: Jacob Sheff, Stephanie Hebda, Dolly Hayde, Ariel Auerbach, Stephen Bordon. Not pictured: Alex Hampton

WAC Inter-Congress on Indigenous Peoples and Museums: *Unraveling the Tensions* Larry Zimmerman

Between June 22nd-25th, Indiana University-Purdue University Indianapolis (IUPUI) Museum Studies Program and the Eiteljorg Museum of American Indians and Western Art hosted an Inter-Congress of the World Archaeological Congress (WAC) on the topic *Indigenous Peoples and Museums: Unraveling the Tensions*. The conference took place in conjunction with the Eiteljorg's Indian Market and Festival.

The Inter-Congress explored concerns expressed by Indigenous peoples that museums regularly misrepresent their cultures, lives, and heritage. The goal was to discuss a wide range of divisive issues such as repatriation, control over intellectual property, and the lack of Indigenous voice in museum representations. The Inter-Congress also examined ways

to reduce the problems, exploring several evidence-based, acceptable practices. In all, the Inter-Congress included 61 presentations in a wide range of formats. With slightly more than 100 registered attendees, there were 78 presenters from 11 countries and 17 Indigenous nations.

The Eiteljorg Museum of American Indians and Western Art hosted an opening reception and provided admission to the Eiteljorg Indian Market and Festival where delegates got to meet nearly 140 artists, their families, and many attendees. As the third largest Indian Market in the United States, the market provided an excellent example of how Indigenous people can represent themselves in museum programming.

Of special note was the participation of several IUPUI Museum Studies students who



Poster presenters, Deanna Cundiff, Megan Geurts, and Justin Ellis

presented papers, posters, or participated in panel discussions. Congratulations go to our own Justin Ellis who won the Best Graduate Student Poster Award for his poster "Content Analysis of Four Midwestern Native American Exhibits." He was in good company, with the winners in other categories coming from the University of York (UK), the University of Barcelona (Spain), the University of Toronto, and the University of British Columbia.

Museum Studies @ IUPUI

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SCHOOL OF LIBERAL ARTS
INDIANA UNIVERSITY
IUPUI

Upcoming events:

"Out in Chicago" exhibit at the Chicago History Museum, October 21, 2011, field trip sponsored by the Museum Studies Club.



Dr. Modupe Labode served as forum moderator

I had the pleasure to work in the Indianapolis Museum of Art's (IMA) Audience Engagement department planning a variety of "culturally adventurous" programs. The culmination of my work spring 2011 semester centered around coordinating *Hard Truths: A Forum on Art and the Politics of Difference*. Related to IMA's exhibition, *Hard Truths: The Art of Thornton Dial*, the forum sought to examine African American artists within the mainstream art world. It also investigated the vast array of black creative expression that address social justice, politics, and race. The forum featured *Hard Truths* curator Joanne Cubbs, critic Greg Tate, writer Fred Moten, civil rights leader Julian Bond, artist Theaster Gates, curator Franklin Sirmans, and was moderated by our own Modupe Labode.

The forum was capped off by an evening musical performance by Theaster Gates and the Black Monks of Mississippi.

My role included coordinating some of the not-so-glamorous elements of program planning (but what I've really come to enjoy over the past couple years), including drafting contracts, devising signage, and booking flights and hotels. It was quite a challenge planning an all-day forum, and no matter how detail oriented you are, there is always a fear of forgetting something. However, it truly went off without a hitch (rather, with minor and fixable hitches) and was one of the most enriching programs I experienced in a museum in recent memory.

It was truly an awe-inspiring moment to see Julian Bond, a founding member of the Student Nonviolent Coordinating Committee (SNCC) and former Chairman of the NAACP, speak about his experiences and make a call for justice. In a particularly moving part of his talk, he addressed a group of young students in the audience called the Junior Giant Kings. Composed of 7th and 8th grade African American and Latino boys from Wayne Township's Lynhurst School, the Junior Giant Kings were formed to prevent gang violence and to foster leadership within their school and

community. Mr. Bond expressed that these young leaders are future trailblazers and the voices to champion civil rights for all.

Another memorable moment was the talk given by artist, musician, and urban planner Theaster Gates, who creates artistic experiences that uplift and transform communities. Theaster spoke about his projects centered on the restoration of poor urban neighborhoods and the reconstruction of abandoned buildings into community cultural centers. He affirmed the inspirational qualities of art, and its capacity to genuinely change lives. His talk revitalized my love for the arts and my passion to create meaningful experiences for communities through museums. I was truly proud of this program and the unique content, relevant topics, and enriching discussions that emerged from the thought-provoking speakers and performers that day. It served as a wonderful capstone for my time at the IMA.



Greg Tate, Julian Bond, and Rod Bohannon

Congratulations to 2010-2011 Graduates!

Ten Master's Degrees and Three Graduate Certificates were awarded in 2010—2011 Academic Year

December 2010

Elizabeth Basile: Collections Coordinator, Design Arts, Indianapolis Museum of Arts

Lori Phillips, Certificate: Master's Candidate and Web Content Specialist, The Children's Museum of Indianapolis

Nicole Tramel, Certificate: Master's candidate in Anthropology, Western Michigan University

May 2011

Rosemary Arnold: Education Programs Manager, Conner Prairie Interactive History Park

Krystle Buschner: Science and Technology Interpretation Specialist, Indiana State Museum and Gallery Assistant, Eiteljorg Museum of American Indians and Western Art

Kathryn Chattin: Assistant Curator for Campus Art, Indiana University

Christine Gregg: Virtual Classroom Coordinator, World War II Museum New Orleans, LA

Bonnie (Cate) Miller: Collections Manager, Miller House, Indianapolis Museum of Art

Lauren (Talley) Moschner

Erik Peterson, Certificate: Public History Master's Candidate, IUPUI

Katherine Petrole: Lead Facilitator, The Children's Museum of Indianapolis

August 2011

Emily Duval: Experience Facilitator, Conner Prairie Interactive History Park

Erin Hetrick



(Front) Elee Wood, Katie Chattin, Katie Petrole, Chrissy Gregg (Back) Liz Kryder-Reid, Elizabeth Basile, Bonnie Miller, Rosie Arnold, Erin Hetrick, Karen Shank, Jennifer Skiba, Lauren Moschner,

Eight Undergraduate Certificates Awarded

December 2010

Brandy Cook
Andrew Mankus

Carly Miller
Angie Vinci-Booher

May 2011

Matthew Coffey
Jessica Fischer

Richard Joya de Torre
Anna Yu

Fallingwater 75th Anniversary Symposium:

Private Domains / Public Display: The Modern House Interpreted Shelley Orlowski



Frank Lloyd Wright's Fallingwater

On April 4th-6th, I represented the Indianapolis Museum of Art at *Private Domains/ Public Displays: The Modern House Interpreted*, a modern home symposium held in conjunction with Frank Lloyd Wright's Fallingwater's 75th anniversary celebration. The symposium included museum directors and curators from modern house museums around the world, including representatives from the Glass House, the Farnsworth House, the Alvar Aalto Museum, the Schindler House, The Villa Tugendhat, the Gropius House, the Esherick Museum, and me representing the Miller House. During the Symposium, each museum representative presented and discussed strategies for preserving and interpreting the modern house museum.

For my presentation on the Miller House, I discussed how we at the IMA have been transitioning the house from a residential home to a museum space. The Indianapolis Museum of Art acquired the Miller House and Garden in 2009 and opened it to the public for tours on

May 10, 2011. With a residence by Eero Saarinen, interiors by Alexander Girard, and landscape by Dan Kiley, the Miller House and Garden is an outstanding example of American modernism. I discussed issues that occurred with the house being located in a residential neighborhood in Columbus, and how zoning hearings and neighborhood meetings aired local concerns and helped develop solutions. With extremely limited local resources, the IMA will rely on the Columbus Area Visitors Center to operate tours; both organizations put significant effort toward developing this partnership. Now just over 50 years old, the property presents several preservation challenges, not least of which are in the Dan Kiley-designed landscape that relies for its effect on extensive monoculture plantings. The IMA will focus on a preservation approach that will combine interpretation of design with the compelling stories of the Miller family and the Cummins Engine Company.

The most valuable part of this Symposium for me, was the time spent with the other museum professionals, intimately discussing day-to-day problems that need to be tackled when working with a house museum. We had multiple round-table discussions where we discussed everything from securing objects, sitting on furniture, and how to cope with recurring water damage. The group was able to brainstorm new solutions and talk about how all of these issues have been dealt with in the past. It's wonderful to have built a modern house support group to turn to when unexpected problems occur.

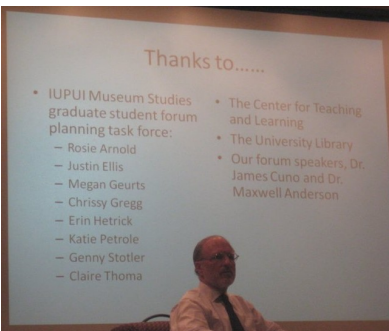
I am so grateful to have been a part of this experience. The Symposium itself was an amazing resource of advice from modern house museums that have been around for much longer than the Miller House. I was also lucky to have been allowed to travel around Pittsburgh and see Frank Lloyd Wright's Kentuck Knob and tour (and eat a wonderful meal!) inside the breathtaking Fallingwater. The whole experience was incredibly rewarding, and we at the Indianapolis Museum of Art are thrilled to be entering the modern house museum dialogue. The Miller House opened May 10th 2011, we hope to see you there!



Miller House and Garden, Columbus, Indiana; courtesy of the Indianapolis Museum of Art

Shelley Orlowski (M.A. 2010) is the Assistant Registrar for Collections at the Indianapolis Museum of Art, and has spent the past year working as the Collections Manager for the Miller House, located in Columbus, IN.

Museums and Cultural Property Forum Liz Kryder-Reid



Dr. James Cuno

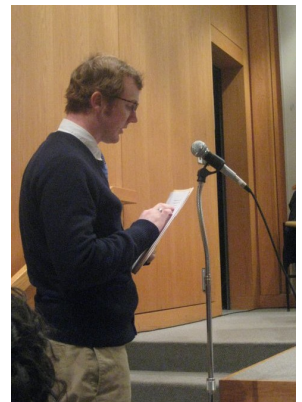
Museum of Art, offered their perspectives on the issues facing museums related to the ownership and display of antiquities and other cultural property.

Museum Studies students had a remarkable opportunity in March 2011, thanks to the Center for Teaching and Learning which brought Dr. James Cuno, then President and Director of the Art Institute of Chicago, to campus.

A task force of graduate students organized a *Museums and Cultural Property Forum* in which Dr. Cuno and Dr. Maxwell Anderson, The Melvin & Bren Simon Director and CEO of the Indianapolis

The students met regularly to discuss Dr. Cuno's book *Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage* and some of Dr. Anderson's writings and to develop questions for the speakers. Prior to the Forum, which was attended by more than 80 people, the students shared lunch and informal conversation with the speakers. In retrospect, the chance to have Dr. Cuno on campus was particularly timely since this past summer he resigned his position at the Art Institute to become the new President and CEO of the J. Paul Getty Trust.

Video of the forum is available on: <http://www.artbabble.org/video/ima/museums-and-cultural-property-forum>



Justin Ellis poses a question at the forum .

Technology: Wikipedia — Lori Phillips



Lori Phillips

Over the past two years I've had a number of opportunities to combine museum studies with the potential of Wikipedia. I've become increasingly involved in a Wikipedia community known as GLAM

(Galleries, Libraries, Archives, and Museums), which provides resources for the collaboration of museums and Wikipedians in an effort to better share the cultural sector's valuable resources with a global audience. I've enjoyed watching this initiative gain international traction and have been proud to see Indianapolis museums serve as case studies in the development of GLAM best practices. I've also loved watching my peers tackle the role of "Wikipedian" in a big way, even taking on the documentation of the Indiana Statehouse Public Art Collection with such zeal as to warrant the honor of a Congressional Resolution!

Spring 2011 semester provided me with a surprising project that once again allowed me to see my peers in action – and to see the real benefit of GLAM-Wikipedia collaboration. For some time the Indianapolis Museum of Art had wanted to fix up the museum's Wikipedia article. Any museum would want their representation in Wikipedia to be accurate, interesting, and in line with the institution's mission, especially when Wikipedia is often at the top of search results. After updating the Wikipedia entry on Oldfields (Lilly House & Gardens) in preparation for my spring internship, my work caught the attention of IMA Director and CEO Max Anderson when the article made it onto the Main Page of Wikipedia in the Did You Know section. While there had been talks informally about updating the IMA's Wikipedia entry, as well as the entry for the Miller House in Columbus, Indiana, it became a formal project at the end of February.

What made this project different was its scale. The IMA is known for being a leader in museum technology, and Wikipedia could no doubt be their next frontier. The goal was to create a shining example of what a museum Wikipedia article can be, without coming into Conflict of Interest concerns. Conflict of Interest is an issue in Wikipedia because the encyclopedia has a strict neutrality policy. Businesses and

organizations often attempt to update their articles, only to come off as promotional and non-neutral. We aimed to maintain neutrality by utilizing all third party sources and minimizing our dependence on IMA-produced publications. The project was much more than cleaning up the current article, or even making some updates; it would be a complete revamp and comprehensive description of every facet of the institution....and would be completed within a two month timeline. I quickly realized that I wouldn't be able to do this alone, so I asked who I know to be some of the best Wikipedians and writers in the Museum Studies program to help me.

I'm very grateful for the help I received from: Alex Carrier, who focused on the History & Architecture sections and provided assistance with Collections; Emily Janowiak, who completed the Exhibitions, Traveling Exhibits, 100 Acres, and Gardens and Grounds sections; Stephanie Herrick, who completed the sections on IMA Initiatives, including Conservation Science; Sarah Stierch, who helped with the Administration, Westerley, and Affiliates sections; and Maggie Schmidt, who was our much appreciated copy editor. On top of all of this, Deanna Cundiff simultaneously worked on updating the Miller House article, working closely with IMA staff to gather her own sources and receive feedback on the article.

The project proved to be quite the undertaking and helped me hone my project management skills. In addition to writing the remaining sections of the article, I reviewed all of the content submitted by the team to keep the level of detail consistent and ensure that all of the main points were covered and sufficiently sourced. I worked closely with the IMA's public relations and technology departments to gather the over 130 sources used. I also worked with IMA librarians and the heads of both the curatorial and conservation departments to clarify content and find additional third party sources.

Once all of the content was written, added to the draft, and copyedited, it was reviewed by a number of IMA staff before being passed on to the GLAM-Wiki community. It was important that the Wikipedia community review the article for neutrality and clarity before it became live in Wikipedia mainspace. Luckily, a significant amount of Wikipedians reviewed the article and quickly deemed it worthy of

going live, moving it within a day of my request for review. I'm extremely proud that the project was heralded a success by IMA staff as well as the GLAM-Wiki community. What's more, this project is now a model for other museums that wish to revamp their institution's Wikipedia articles, an important step in GLAM-Wiki collaboration.

Personally speaking, through this project I learned how truly valuable teamwork can be. I'm incredibly grateful that I could call upon my peers to assist me with a project that required such a specific skillset. It is not easy to learn how to contribute to Wikipedia, but because of their experience with Wikipedia in the Collections Care and Management course, they were able to significantly contribute to the project. One of the core values of the Museum Studies @ IUPUI program is Collaboration, and it's interesting that this project proved to be collaborative on so many levels: Wikipedia as a collaborative tool, the insight from IMA staff, the endorsement from the GLAM-Wiki community, and the extremely rewarding teamwork with my peers in the Museum Studies program. Thanks to all who helped make it happen!



Sample from Indianapolis Museum of Art Wikipedia page

For more information please follow these links: GLAM:

<http://outreach.wikimedia.org/wiki/GLAM>

Check out the IMA's new Wikipedia article here: http://en.wikipedia.org/wiki/Indianapolis_Museum_of_Art

Lori's Blog Museums & Motherhood: <http://hstvyat.tumblr.com/>

Lori Phillips (M.A. candidate) is currently working with The Children's Museum of Indianapolis as their "Wikipedian in Residence"

Congratulations Due (and Overdue):

Dr. Elee Wood was tenured and promoted to Associate Professor

Erin Hetrick was awarded an American Association of Museums Emerging Museum Professional conference scholarship

Welcome **Dr. Rebecca Shrum**, Assistant Professor of History and Adjunct Museum Studies, who joins us from University of Wisconsin at Whitewater. She will be teaching Museum and Historical Administration and Historic Sites Interpretation, among other courses.

Justin Ellis received an award for the Best Graduate Student Poster for "Content Analysis of Four Midwestern Native American Exhibits" at the WAC Inter-Congress on Indigenous People and Museums.

Alumni News:

Stefanie Gerber-Darr, newly named Director of Community Education at Watkins College of Art, Nashville, Tennessee

Erik Peterson, Master's candidate in Public History is conducting thesis research on how people learned and used music in central Indiana in the early 19th century

Jamia Alexander, Master's candidate in the School of Library and Information Science, IUPUI.

Bethany Montagano, PhD candidate in History at Notre Dame and Research Curator at the Snite Museum of Art

James Seikel, MBA program at University of Illinois at Evanston

Nicole Tramel, Western Michigan University to pursue a Master's in Anthropology

Morris-Butler Undressed: The History of Burlesque in Indianapolis

By Abigail Wolf, Chelsea Libby, and Maggie Schmidt



Burlesque Dancer from the Folies Bergere, ca 1890 From: Goldwyn, Lix (2006). *Pretty Things*. Regan: New York

In our spring 2011, Exhibition Planning and Design class, four teams developed exhibit planning documents for the Morris-Butler House. The Director, Gwendolen Raley, along with Indiana Landmarks, sought fresh ideas to reinvent the space, which has been interpreted as a Victorian Era museum. Our professor, Matthew Groshek, challenged the class to push the boundaries of exhibit development. Our group initially wanted to discuss the topic of Victorian sexuality, which led us to approach the topic through the historical framework of burlesque in the city of Indianapolis. We quickly concluded that a show-stopping burlesque exhibit that walked the line between high brow and low brow would be the perfect lure for attracting new audiences to the Morris-Butler House.

Indianapolis has a rich history of burlesque theater as well as a thriving contemporary burlesque scene. The story of burlesque is one of dark glamour which incorporates politics, economics, social unrest and unparalleled artistry. Our goal with our proposed exhibit, *Indy Undressed: The History of Burlesque in Indianapolis* is to open a dialogue about the oh-so-taboo subject of sex in the historical context of social class, as well as consider the objectification and celebration of women's bodies over time.

Our exhibit will create an immersive environment where burlesque culture comes to life. From the theatre stage to the gentlemen's room, we aim to show how burlesque has transformed from an underground guilty pleasure into a widely accepted form of high-class entertainment. Among other things, visitors to the exhibit will learn how 1930's theater owners notified the "girls" a police officer was in the building and when the coast was clear to flash a little more than just skin. On the second-floor of the house, full-length mirrors, a dress-up area with reproductions of period costumes and burlesque music from different decades will encourage visitors to literally step out on stage. We also hope to incorporate programming that will include local burlesque troupes and perhaps utilize the new Indiana Landmarks building.



Indy Undressed: The History of Burlesque in Indianapolis is a project that grew exponentially over the semester, not only in terms of work but also potential. When we first began this project, it was difficult to narrow down our goals and

Ruthie Lewis ca 1950 From: Goldwyn, Lix (2006). *Pretty Things*. Regan: New York

reach a group consensus for our main messages. There were many different angles and directions that we could explore and were at once overwhelmed and inspired. In a group composed of three people - two of whom thrive conceptualizing new ideas - our saving grace was the enduring patience our lone pragmatic thinker. Over the course of the semester we learned how to recognize the strengths and assets of each group member. While one person focused on compiling fabric swatches and drawing 3D renderings, another spent time at the library gathering research materials and writing label copy. Getting the right people in the right place is an invaluable asset to any project, and this was a crucial part in the process of developing an exhibit plan for the Morris-Butler House.



Dita Von Teese, Modern Burlesque Queen. From: Teese, Dita Von (2006). *Burlesque and the Art of the Teese*. Harper Entertainment: New York

My Conference Experience Association of Midwest Museums

Our first ever anonymously funded Conference Fellowships were awarded to Deanna Cundiff, Megan Geurts, and Maggie Schmidt. Many thanks to our donors for making this professional development opportunity possible! If you would like to support our students please follow this [link](#) and click on the "Give Now" button.

By Megan Geurts:



The Association of Midwest Museums 2011 Conference, *Museumpalooza*, was a four day symposium in Chicago, Illinois that consisted of tours, talks, and special night events. On the first day I attended an architecture walking tour that was led by a tour guide. The hour and half tour consisted of walking around the downtown area and learning about Chicago architecture. This tour was very interesting for me because, although I have been to Chicago many times, I was able to gain a new perspective of the wondrous skyscrapers that make-up the famous skyline.

The second day was filled with several interesting sessions including one titled "Sex in the Museum." This session discussed how different museums approached issues of sex and sexuality. The panel consisted of representatives from a small independent museum, an historic house, and a larger public museum. Each museum had a different approach to exhibiting sexuality which ranged from only advertising to a select group to gaining local and donor support. It was a good lesson in seeing how different museum types use various methods to approach sensitive or controversial topics.

The session I most enjoyed was about building stronger community partnerships. The panel members discussed how museum studies programs should expand past the classroom and involve their students in both museum internships as well as community projects. This new way of thinking about museum studies education reminded me of the program here at IUPUI because of its focus on internships. It also reminded me of my exhibit planning and design class with Matt Groshek where teams worked with the local Morris-Butler historic house to develop possible new exhibits. The IUPUI museum studies program is already following this new way of educating students and is helping to

reinforce this idea of building stronger partnerships in the community through student internships and community projects.

Another interesting session discussed the importance of finding common ground between exhibitors and educators. Although my background is in collections, this session was very interesting because it discussed how different museum departments can and should work together to improve different aspects of public education. Something that I've learned in the IUPUI program is how important it is to work with the other members in the museum and how doing so will help improve the quality of work and education at the museum.

With a partial scholarship from the Museum Studies Conference Fellowship I was able to get my registration paid in full which allowed me the chance to experience my very first museum conference. During the conference I was excited to see so many museum professionals who were not only informed but passionate about discussing important and difficult issues in the museum field. My overall experience was very beneficial and I would not hesitate to attend next year's AMM conference.



Deanna Cundiff and Megan Geurts

By Deanna Cundiff:



Museumpalooza was jam packed full of sessions and events that explored topics of collaboration with community members, universities and libraries to help obtain and configure accurate information, and ways in which to present that information to visitors. Sessions at the event also dealt with using technology to update and make permanent exhibitions more current and visitor friendly, as well as how to be a great leader and communicator within the museum. All of these sessions were great supplements to what I've been learning through my classes and internships at IUPUI, but there was one session, in particular, I found to be the most inspiring as I look towards my future as a museum professional.

A memorable session "Sex in the Museum: Centering Sexuality and Exploring Controversy" addressed the issues of representing sexuality and including alternative sexualities, Lesbian, Gay, Bi-sexual, and Transgender (LGBT) histories, pleasure and sex education in exhibits, while still engaging museum visitors and gaining support from stakeholders and the represented groups. I support museums that push the boundaries of topics they present to the public to create social change and awareness and this session showed me there are museums enjoying great success with presenting those controversial topics. The Chicago History Museum and The Hull House are two Chicago museums on the forefront of addressing the issue of sexuality. The Chicago History Museum's *Out in Chicago* exhibit is a study of Chicago's LGBT community from the past to the present and The Hull House investigates Jane Addams', then taboo, relationship with her life partner Ellen Gates Starr.

Exhibits are the driving force to draw in museum visitors and I believe more museums need to raise awareness to issues or topics society is not very knowledgeable about and which are sometimes not easily accepted. Some of these issues include sexuality, race, religion, and politics. Museums are viewed as authority figures when it comes to disseminating information and they should use this reputation to provide information about different cultures and histories, and also current

events and issues affecting the lives of its community members. Museums are places people can convene and discuss these issues on a deeper level and gain a better understanding of what is being presented. It may cause some visitors to feel uncomfortable, but it is only when people feel something and discuss it that change can occur.

Some museums may be fearful of the repercussions that might come with presenting these issues. They may lose support financially and even some of their members, but in return they may find support and gain new visitors from unexpected places. The Chicago History Museum stated they received a lot of support from their board, and The Hull House had an increase in attendance within the exhibits, and also through some of their public programs. This session proved these museums were not hurt by presenting such topics, and it made them a better and more prominent

fixture within their communities. Museums have the power to make a difference and cause social change, so why don't they?



Dr. Elee Wood, Deanna Cundiff, Megan Geurts, Rosie Arnold, Stephanie Herrick, and Maggie Schmidt