OUR MISSION
The Indianapolis Museum of Art serves the creative interests of its communities by fostering exploration of art, design, and the natural environment. The IMA promotes these interests through the collection, presentation, interpretation, and conservation of its artistic, historic, and environmental assets.

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The past year has been filled with many outstanding achievements, which were made possible through the leadership of Maxwell Anderson, The Melvin & Bren Simon Director and CEO; the hard work of our professional, talented, and dedicated staff; and the support of our members and donors. In December 2010 the IMA Board of Governors approved a new strategic plan that will guide the Museum over the next five years. We have wasted no time in tackling new projects that are raising the profile of the IMA across the country and on an international scale. Below are just a few of the IMA’s recent accomplishments that address objectives outlined in the strategic plan.

COLLECTION AND PROGRAM VITALITY

The IMA organized two nationally acclaimed exhibitions this year. *Hard Truths: The Art of Thornton Dial* was the most extensive show dedicated to the artist to date, and was covered by the *New York Times*, the *Wall Street Journal*, and *Time* magazine. *Hard Truths* will be traveling to several other institutions, including the New Orleans Museum of Art, the Mint Museum in Charlotte, and the High Museum of Art in Atlanta. Only a few months after the opening of *Hard Truths*, the IMA represented the United States at the 54th International Art Exhibition of the Venice Biennale. I was fortunate to be a part of the IMA contingent that traveled to Italy for this remarkable event, and to see for myself the recognition that the Museum has achieved among an international audience.

This past May saw the public opening of Miller House and Garden, which serves as a wonderful addition to the holdings of the Museum. The demand for tours has surpassed our expectations, and visitors have come from Europe and elsewhere to explore this architectural masterpiece as well as the other innovative public spaces in Columbus, Indiana.

FINANCIAL STRENGTH AND STEWARDSHIP

In 2011 the IMA was able to reduce the overall endowment spending rate from 2010, despite facing one of our country’s most difficult economic periods. Furthermore, on January 1, 2011, Cynthia Rallis joined the IMA as the new Chief Development Officer. With significant expertise in developing fundraising programs in the museum field, Cynthia will be implementing strategies to support the IMA’s increased self-sufficiency through annual support, major gifts, membership, grants, corporate partnerships, and special events.
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[Image 38x432 to 227x719]

6  |   FROM THE DIRECTOR

From

The Melvin & Bren Simon Director and CEO

The year in review was among the most active in the history of the Indianapolis Museum of Art. In addition to a full calendar of exhibitions, public programs, and capital improvements, the Board and staff undertook a range of initiatives designed to broaden the IMA’s impact and reputation locally and internationally. All of these endeavors were accomplished without unduly burdening the Museum’s finances, since grant support offset the cost of the vast majority of activities.

We’ve been very gratified at the IMA by the reception of 100 Acres: The Virginia B. Fairbanks Art & Nature Park. From an opening day in June 2010 with some 10,000 visitors, to wide critical acclaim within the art world, it has launched a fresh opportunity for Indianapolis to connect with artists from around the world, and for travelers from far and wide to have another reason to visit our ever-more ambitious city. 100 Acres is becoming the Midwest’s address for the best in public art.

In addition to a wide offering of major exhibitions, public art, public programs, film festivals, and gallery improvements in the fall and beyond on our 152-acre campus, in the past year we acted on the electrifying opportunity to put Indianapolis on the world’s art map in a way that few American cities have. In June 2010 the US State Department appointed Dr. Lisa Freiman, our senior curator and chair of contemporary art, to be the US Commissioner of the 54th Venice Biennale in June 2011, and for the IMA to present the work of two artists to a global audience.

What is the Venice Biennale? The closest analogy would be the Olympics of the art world, on a two-year rather than four-year cycle. Beginning every other June, dozens of art world from every continent convene on Venice to see the best of contemporary art from dozens of countries in a sprawling six-month exhibition headquartered in the city’s large public gardens. Indiana’s leading art museum was handed the honor of representing the United States, through Dr. Freiman’s selection of the artists Jennifer Allora and Guillermo Calzadilla, who live and work in Puerto Rico. In recognition of the IMA’s international focus, we presented newly made works by this dynamic pair in the nation’s premier overseas art embassy: a neoclassical pavilion built for the venerable art fair, which began in 1895. Titled Calzadilla’s installations were an international sensation, yielding a highly charged response from what culminated in over a third of a million visitors.

The impact of the IMA’s choice as the presenting institution will be remembered for generations. The IMA’s selection by the Department of State to represent the United States in the Venice Biennale is the latest milestone in the IMA’s emergence as a globally renowned institution rooted in our community.

Closer to home, in December 2010 the Board of Governors approved the adoption of a five-year strategic plan devised to augment our financial strength, ensure our artistic and programmatic vitality, and bold on a new feature of the IMA’s identity: research.

The IMA’s bid to incorporate research was connected with the larger ambition of Indiana looking outward. Rather than relying exclusively on the traditional art museum’s “movie house” model of presenting art and selling popcorn, as it were, the IMA has staked a claim to be part of the state’s growing research sector in the field of life sciences. Our addition of a globally renowned program in conservation science was paid for with an initial investment of $5.85 million, thanks to the Lilly Endowment ($2.6 million), the generosity of the Andrew W. Mellon Foundation ($1.75 million), and the family of Otto N. Firenzuoli III ($1.5 million). By hiring Dr. Gregory Smith in 2009, the IMA recruited a world-renowned leader in the emerging field of conservation science, which promises to reap benefits for the IMA and for the field of conservation science for years to come.

The importance of this discipline cannot be overstated. Our venerable program in art conservation, begun in the 1970s and led for many years by Martin Radecki, and now by David Miller, has restored countless works in the IMA’s collection and in other collections from across the United States. But until we were able to add expertise in science, we lacked the requisite knowledge about the optimal methods of treatment, derived from accurate analysis of the methods and materials from which artworks were made. Now equipped with state-of-the-art technology to undertake such analysis, the IMA is poised to undertake leading-edge research that will benefit not only our collections, but the field of cultural heritage in general.

Other areas of research that are now part of the IMA’s mission include information technology, whereby our able staff, led by Rob Stein, has pioneered new approaches to content management benefiting museums internationally and mapping financial support for the IMA. We have also embarked on research in visitor studies to learn more about the background and motivation of our hundreds of thousands of visitors annually.

Another pioneering step this past year involved the furthering of our knowledge of mid-century modern design, as a result of the generous donation by members of the Miller family of Miller House and Garden in Columbus, Indiana. Four children of J. Irwin and Xenia Miller came together to donate not only the house and grounds, but also a $5 million gift to endow the care and preservation of the property.

The international acclaim that followed our opening of the property to public tours in May 2011 has been resounding, culminating in an entire episode of CBS Sunday Morning being filmed remotely from Miller House. Tours are now routinely booked one and two months in advance, and the interest in visiting what Travel + Leisure has named “America’s most significant modern house” is growing with each season. The acquisition of Miller House has proven to be a stimulus to the growth of our collections of design art at the IMA, and cements our collection as among the world’s most important, under the energetic leadership of senior curator of design arts R. Craig Miller.

Prospective acquisitions of contemporary art now have a new source. The $1.8 million gift from the estate of Robert Mann will make acquisitions possible in the field of contemporary art in the coming years. This important gift will help ensure that the IMA’s visibility in the contemporary field will continue unabated following the success of our presentation in the Venice Biennale.
In recent years, the IMA has sought to become a better partner with institutions internationally through special exhibitions, consulting services, and long-term loans. In the year under review, we installed a group of tomb sculptures depicting freed slaves who previously served the families of the first dynasties of Roman emperors. The tomb group is on long-term loan from Italy’s Ministry of Culture. Often of Greek origin, slaves were conscripted by Roman royalty and nobility, and were in many instances able to buy their way to freedom. Their roles were varied, ranging from household servants to accountants. The busts of two men and one woman have the hairstyles and demeanor typical of the mid-first century AD, and once stood in deep niches in the walls of a large underground tomb outside the city walls of Rome. The tomb was discovered in February 1847 under a vineyard of the Codini family, and the accompanying large-scale mural reproduces a photograph first published in 1877, showing the original location of these busts and a meticulously carved cinerary urn in niches on the walls. The photograph allows a contemporary visitor to see the portrait busts as they were seen 2,000 years ago—documentation without parallel in the field of classical archaeology.

The premise of this news-making loan is that the IMA’s expertise in various arenas can be exchanged for long-term loans. The IMA’s technology group, known as IMA Lab, has been at work with the Italian Ministry of Culture to create navigable tools to experience excavations in and around Rome by means of handheld devices. The idea is an exciting one: that museums need not resort to paying exorbitant sums to have access to major artworks, but can instead turn to peer-to-peer agreements resting on the barter of expertise for art.

Another pioneering effort at the IMA was supported by a $1 million grant from the Andrew W. Mellon Foundation. Titled the Mellon Curators-at-Large program (MCAL), it is designed to make six yearlong appointments of experts in fields of art history critical to the IMA’s collections and programs.

During his yearlong tenure as the inaugural Mellon curator-at-large, James Watt, Brooke Russell Astor Curator Emeritus of Asian Art at the Metropolitan Museum of Art, will join John Teramoto, our curator of Asian art, in the research and checklist development phase of the IMA’s planned reinstallation of its permanent collection Asian galleries, slated to open in 2013. The IMA houses an esteemed collection of Chinese art, including ancient bronze ritual vessels, jades, textiles, and paintings, with particular strengths in ceramics and paintings of the Ming and Qing dynasties. Lacking a full-time curator who specializes in Chinese art for more than two years, the IMA is confident that Mr. Watt’s expertise will revitalize the permanent collection galleries and vastly improve the interpretation of the Chinese collection.

Mr. Watt will work with IMA staff cross-departmentally to devise a comprehensive checklist, implement the design methodology and layout of the reinstallation, and advise on supplementary educational programming and digital content to augment the new gallery experience. In compiling the new presentation of the collection, the IMA hopes Mr. Watt will broaden the Museum’s focus on scholarly research by further investigating the history and provenance of works within the collection. The IMA’s new Conservation Science Laboratory provides Mr. Watt with the opportunity to work with IMA conservation staff to conduct materials and compositional research on works that have never been examined with such state-of-the-art equipment.

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Since Mr. Watt will be based at the Chinese University of Hong Kong for the spring semester of his appointment, the IMA’s photography department has undertaken a comprehensive visual documentation of the Asian collection. High quality images of all works in the Asian collection will be made available on the IMA’s website in the coming months. Additionally, the MCAL curatorial assistant will begin organizing the object data and registrar files to ensure the records are prepared for Mr. Watt’s arrival in October.

Lastly, on this, the 30th anniversary of Robert Indiana’s sculptural series Numbers, a restoration project is nearing completion, with all of the integers 0–9 installed on the Alliance Sculpture Court of the IMA.

It is with mixed emotions that I close this report as my final one at the Indianapolis Museum of Art. After five and a half fruitful years as The Melvin & Bren Simon Director and CEO, I am relinquishing my position to become the Eugene McDermott Director of the Dallas Museum of Art.

My family and I have greatly enjoyed our tenure at the IMA and in Indianapolis, and will leave behind many friends and co-workers who have dedicated themselves fully to the Museum’s potential. I would single out the IMA’s senior leadership team, consisting of Deputy Director for Public Affairs Katie Zatsch; Chief Financial Officer Jennifer Bartenebach; Deputy Director for Research, Technology, and Engagement Rob Steyn; Chief Operating Officer Nicholas Cameron; Deputy Director for Collections and Exhibitions Katie Haigh; Chief Development Officer Cynthia Rallis; and The Ruth Lilly Deputy Director for Environmental and Historic Preservation Mark Zelonis. I have nothing but pride in what we all accomplished together, and will look forward to following the IMA’s progress over many years to come.

Maxwell L. Anderson
The Melvin & Bren Simon Director and CEO

MY FAMILY AND I HAVE GREATLY ENJOYED OUR TENURE AT THE IMA AND IN INDIANAPOLIS, AND WILL LEAVE BEHIND MANY FRIENDS AND CO-WORKERS WHO HAVE DEDICATED THEMSELVES FULLY TO THE MUSEUM’S POTENTIAL.
Located in Columbus, Indiana, Miller House was home to industrialist J. Irwin Miller and Xenia Simons Miller and their family. The perfection of its design resulted from the Millers’ discernment as clients in combination with the efforts of an incomparable team that included architect Eero Saarinen, landscape architect Dan Kiley, and interior designer Alexander Girard. Saarinen had previously worked for J. Irwin Miller to design a summer home in Canada and a new building for the Irwin Union Bank in Columbus. The son of Finnish architect Eliel Saarinen, Eero rose to prominence in 1948 with his winning design for the St. Louis Arch. Both Kiley and Girard had worked with Saarinen on the St. Louis project, and Saarinen called upon them again to collaborate on what was to become one of the finest properties of its type in the country.

Though they well understood its significance, the Millers chose not to draw attention to their home, preferring to guard their privacy. As interest in the preservation of modernism grew, other structures attracted the limelight of national attention, while Miller House quietly continued to serve as the home of its builders until Mrs. Miller’s death in 2008. In 2009 Miller House and many of the home’s original furnishings were donated to the IMA by members of the Miller family, and following a period of conservation work, the estate was opened to the public in the spring.

The Miller House acquisition and opening has provided an exciting opportunity for the IMA to build a mutually beneficial partnership with the Columbus Area Visitors Center that multiplies the value and impact of the Museum’s own resources. The Visitors Center functions in many ways like a convention and visitors bureau would in any other city, promoting Columbus’s attractions and hospitality providers to interested travelers. Unlike almost any comparable organization, however, the Visitors Center provides tours of the city’s acclaimed modern architecture; operates a facility for visitor reception, orientation, and gift sales; and conducts all the activities required to support the lively volunteer guide program. The Visitors Center offered to share their resources with the IMA to help make Miller House and Garden available to the public.

Throughout the winter of 2010 and spring of 2011, the Visitors Center and the IMA worked together to provide training for the guides who would conduct Miller House and Garden tours. Many were veterans of the Visitors Center’s architecture tours, while others were new to the program, attracted by the prospect of working with the Miller property. Museum staff members worked with Visitors Center staff and members of the Columbus community to develop a training program that explored the property’s design legacy as well as relevant family and local history. In the months following the opening, Miller House tours were filled to capacity.

The Miller family’s vision, generosity, and commitment established the city of Columbus as a modernist landmark in its own right. Through the efforts of the IMA and its new partners at the Visitors Center, the Millers’ home will be appreciated by new audiences and younger generations who seek to experience and understand the best in American design.
Three of the pieces presented in Venice—Body in Flight (American), Body in Flight (Delta), and Track and Field—incorporated performances by gymnasts and runners, including Olympic medalists, on platforms ranging from incredibly detailed reproductions of airline seats to a massive, overturned military tank. The other installations included Algorithm, an amalgam of a fully functioning ATM and a custom-made pipe organ; Armed Freedom Lying on a Sunbed, which featured an altered bronze replica of the statue that crowns the dome of the US Capitol Building; and Half Mast/Full Mast, a 22-minute video filmed in sites that symbolically mark places of victory or setback in Puerto Rico’s struggle for peace, ecological justice, and sustainable development. Over 300,000 visitors toured the US Pavilion over the five months of the exhibition.

Among the many activities that took place in Venice surrounding the Biennale, the IMA was particularly pleased to lead a program that afforded students from Indiana, Puerto Rico, and Italy a singular opportunity to engage with art and culture on a global stage. The Teen Global Exchange Program was an iteration of the IMA’s Museum Apprentice Program (MAP), an audience engagement initiative that employs a small group of local high school students. Indianapolis students from MAP participated in a series of preparatory events that included a panel discussion on national identity, cultural diplomacy, and the role of contemporary art led by Frei-man, as well as talks on the evolution of international expositions and the history and culture of Puerto Rico. A videoconference conducted via Skype allowed the teens to get acquainted prior to the culmination of the program, when the teen delegations from Indianapolis and Ponce, Puerto Rico, met their counterparts from Venice in Italy for a ten-day tour. A packed itinerary of excursions to sites in Rome including the Vatican, Pantheon, and the Coliseum preceded the students’ trip to Venice, where they toured the Biennale exhibition. Students documented their experiences before, during, and after their visit with blog posts and YouTube videos that reflected the profound influence the program had on them; as one student, Jakob, observed, “I’ve started to think about being American in terms of being kind of a global person . . . Instead of thinking insularly about America, I’ve started thinking about being a citizen of the country in terms of how that relates to the whole world in general.”

The impact of the Biennale on the IMA was no less significant. The exhibition at the US Pavilion was wildly successful, attracting thoughtful reviews and further increasing the Museum’s profile in the international art scene. Audiences in Indianapolis will be able to share in the experience after the close of the Biennale, as Body in Flight (Delta) has been acquired for the IMA’s permanent collection, and the artists’ Vieques Series, including Half Mast/Full Mast from the Pavilion, will be shown in its entirety for the first time in the IMA’s Carmen and Mark Holman Gallery in 2012. In addition, the IMA has published a lavishly illustrated catalogue that includes essays by Freiman and other art historians and documents the exhibition installation in Venice. The beautiful volume provides a fitting and lasting tribute to the extraordinary work undertaken by the artists, performers, and IMA staff to bring this exhibition to life.

Venice Biennale

For more than a century, artists, writers, diplomats, collectors, and fans have flocked to the canals of Venice in celebration of contemporary art. Held every two years, the Venice Biennale provides a glimpse of the international art scene at 30 national pavilions. The oldest and perhaps most significant international visual arts event, the Biennale has served as a global showcase for contemporary art since 1895.

The IMA was selected by the US Department of State to present the work of Puerto Rico-based artist collaborative Jennifer Allora and Guillermo Calzadilla at the US Pavilion at the 54th Venice Biennale in 2011. IMA senior curator and chair of contemporary art Lisa Freiman served as commissioner of the exhibition, Gloria, which featured six new commissions by Allora & Calzadilla that were developed in response to the US Pavilion site. The multimedia works employed performance, sculpture, video, and sound elements to analyze contemporary geopolitics through the lens of spectacular nationalistic and competitive enterprises. Familiar symbols and forms were juxtaposed in unexpected ways to destabilize existing narratives around national identity, global commerce, democracy, and militarism.

Three of the pieces presented in Venice—Body in Flight (American), Body in Flight (Delta), and Track and Field—incorporated performances by gymnasts and runners, including Olympic medalists, on platforms ranging from incredibly detailed reproductions of airline seats to a massive, overturned military tank. The other installations included Algorithm, an amalgam of a fully functioning ATM and a custom-made pipe organ; Armed Freedom Lying on a Sunbed, which featured an altered bronze replica of the statue that crowns the dome of the US Capitol Building; and Half Mast/Full Mast, a 22-minute video filmed in sites that symbolically mark places of victory or setback in Puerto Rico’s struggle for peace, ecological justice, and sustainable development. Over 300,000 visitors toured the US Pavilion over the five months of the exhibition.

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Plans to build the Conservation Science Laboratory were announced in October 2008 to complement the IMA’s existing expertise in conservation, and Dr. Gregory Smith, now the Otto N. Frenzel III Senior Conservation Scientist, was recruited to lead the facility. The IMA’s lab joins an esteemed group of conservation science labs at other leading arts institutions in the United States, including the National Gallery of Art, the Metropolitan Museum of Art, the Harvard Art Museums, the Art Institute of Chicago, and the Getty Conservation Institute. A grant from Lilly Endowment Inc. supported the scientific equipment and construction of the laboratory. Additional funding for lab operations was provided by Kay Koch.

The launch of the Conservation Science Laboratory is helping the IMA to establish scientific research and art conservation collaborations with major museums worldwide, as well as to foster partnerships with universities and corporations involved in central Indiana’s growing role as a hub of the life sciences industry. Dr. Jie Liu, a graduate of Purdue University in nanomaterials chemistry, was recruited as the laboratory’s first postdoctoral researcher. Dr. Liu worked with Dr. Smith to install and train on the lab’s equipment; she also conducted technical studies of Museum objects as well as research projects utilizing her expertise in electron microscopy and nanomaterials. Dr. Victor Chen, a retired biochemist from Eli Lilly and Company, is currently lending his expertise on a full-time volunteer basis to conduct natural dye analysis. Several undergraduate researchers have been mentored by Dr. Smith while assisting in short-term research projects, and discussions are underway to deepen ties with other local institutions.

Already in its first few months of operation, the laboratory has conducted methods and materials research on several items in the IMA’s permanent collection, including the Bernard Corner Cabinet with Breton Scenes, Braque’s Still Life with Pink Fish, and Laval’s Going to Market, Brittany, as well as numerous analyses related to ongoing conservation treatment work on other objects. The work being conducted by researchers at the Conservation Science Laboratory is expected to particularly enhance efforts to effectively preserve and care for works in the IMA’s contemporary art, fashion arts, and design arts collections, which have grown extensively in both quality and scope in recent years. Many of these works are made from modern materials not yet fully understood from a conservation perspective, and the laboratory will allow the Museum to conduct cutting-edge research to understand and inhibit the degradation processes of these materials. Improving the capability to study and preserve the objects in the IMA’s collection also will strengthen the case for additional acquisitions, increased donations from collectors, and commissions of new art—more ways in which the Conservation Science Laboratory will contribute to the development and protection of the IMA’s collection for years to come.

Conservation Science Laboratory

The new Conservation Science Laboratory at the IMA was completed in March 2011 and research is underway. This state-of-the-art facility has strengthened the IMA’s nationally respected conservation capabilities, allowing for more intensive study of the composition of objects and the development of innovative preservation techniques for the IMA’s collection.
Restoring the Four Seasons Garden

In 1939 the Lilly family hired Anne Bruce Haldeman of Louisville to design a garden to accompany their new recreation building, known today as Garden Terrace. The result was the Four Seasons Garden, named for the four limestone statues representing each season that encircled the central water feature. More than 100 yews and many dozen boxwood shrubs made up the backbone of this circular garden, which originally featured formally cut hedges that emphasized clean lines and symmetry. Unfortunately, the years took a toll on the once-gracious space.

Through the generous support of Helen and Dick Dickinson, the garden underwent a thorough rehabilitation in the spring of 2011. With its completion, the garden has been restored to its former beauty, and Oldfields is now one of the most intact Country Place Era estates in the country.

Historic features found in old plans and photographs in the IMA’s collection helped inform the redesign, which required extensive work. In the fall of 2010, the garden was entirely cleared of the old, overgrown, and misshapen yews, and the troublesome circular pool that never drained well was demolished. New drain lines were installed, as well as a new irrigation system and new electrical systems. An outside contractor created a new, deeper pool, which will recirculate water and has a skimmer box to trap debris. A handsome marble bench at the garden’s west end was repaired, and a sundial was secured and placed at the garden’s south entrance, just as the original plans had shown. And while an existing stacked bluestone retaining wall was left intact, other patios of large bluestone pavers were reset and a walkway from the original design was recreated.

A key focus of the 2011 Four Seasons Garden project was to incorporate more seasonal interest with diverse shrub, perennial, and annual plantings. In the past, the bloom periods of the two featured ornamental plantings overlapped, and there was little interest throughout the rest of the year, with the exception of architectural form and the non-functioning water feature. With the new design, substantial effort was devoted to diversifying bloom time, placement of fragrance, and ornamental interest through each of the four seasons. New flowering bulbs were added to frame the putti statues and add year-round color and height. On the perimeter, shrubs were added to offer an introduction to the formal areas of the garden. All of these flowering perennials, shrubs, and trees were chosen for their dynamic features, ability to contribute to the original design intent, adaptability to low-maintenance garden design, and pest and disease resistance. It is the Museum’s hope that this new garden represents, beyond its ornamental qualities, a best-practices platform for the design and maintenance of historical gardens.

Ultimately, the IMA has tried to present a historic garden with modern amenities. The newly restored Four Seasons Garden embraces its beginnings while offering contemporary features in a more sustainable design.
In March 2011 the Andrew W. Mellon Foundation announced its intention to underwrite a new pilot project at the IMA: the Mellon Curators-at-Large Program. The program is designed to allow for the recruitment of curatorial expertise that will benefit the IMA’s research and collection agenda without the confines of geographical limitations or restrictions of a traditional museum infrastructure. On-site work at the IMA’s Indianapolis campus will be an essential part of the curators’ tenure, but the program is designed to provide the flexibility to combine this with a research agenda that can be conducted from anywhere in the world. The $1 million grant will support annually appointed non-resident curators over the next three years in six different fields: Chinese Art, Art of India and South Asia, Art of the Americas, African Art, Design Arts, and Islamic Art. The project outcomes for each curator will vary, but examples could include a program of scholarly publications, a detailed review of part of the IMA’s collection, exhibition organization, gallery reinstallation, or the arrangement of long-term loans to the IMA from other collections.

The IMA’s extensive collection of Chinese art will be the focus of attention for the first Mellon curator-at-large, who begins his work in fall 2011. James Watt, the Brooke Russell Astor Curator Emeritus of Asian Art at the Metropolitan Museum of Art, currently teaches at the Chinese University of Hong Kong. Watt will conduct a comprehensive review of the IMA’s Chinese collection in preparation for the reinstallation of the Asian collection on the third floor. He will examine all of the approximately 4,500 pieces in the collection and fill in gaps in their catalogue records such as dates, medium, and culture or nationality; identify works requiring more research or analysis by conservation; and make recommendations for deaccessions. Watt will research items of interest while in Hong Kong and New York, in addition to conducting on-site work in Indianapolis.

The Mellon Curators-at-Large Program will provide critical curatorial support to the IMA’s identified areas of greatest need, but the Museum’s goals for the program are even more broad. Part of the program’s attention will be directed toward shaping new technological means of conducting and disseminating research between scholars, institutions, and other stakeholders located all over the world—a target that will undoubtedly draw on the resources of the IMA’s award-winning media and technology division, IMA Lab.

The improvement in the quality and accessibility of distance learning technology will allow for increased educational benefits for the curators-at-large, IMA staff, and the local academic community in Indianapolis, as well as the establishment of productive new relationships with colleagues and partner institutions around the world. The Mellon Curators-at-Large Program will provide an exemplary and sustainable research model that will bolster opportunities for collaboration and sharing of expertise among the world’s foremost museums.
Exhibitions

JULY 2010–JUNE 2011

ALLEN WHITEHILL CLOWES SPECIAL EXHIBITION GALLERY

Andy Warhol Enterprises
October 10, 2010–January 2, 2011
Andy Warhol Enterprises was proudly sponsored by PNC Financial Services Group.

Hard Truths: The Art of Thornton Dial
February 25–September 18, 2011
The exhibition was made possible through the generosity of the Allen Whitehill Clowes Charitable Foundation. Additional programming support provided by an award from the National Endowment for the Arts.
STEVEN CONANT GALLERIES
IN MEMORY OF MRS. H. L. CONANT

Drawings to Prints

The Old Masters
March 25–December 31, 2011

EFROYMSON FAMILY ENTRANCE PAVILION

Ball-Nogues Studio: Gravity’s Loom
September 3, 2010–March 20, 2011
Support provided by a grant from the Efroymson Family Fund, a fund of Central Indiana Community Foundation.

William Lamson: Divining Meteorology
April 8–August 28, 2011
Support provided by a grant from the Efroymson Family Fund, a fund of Central Indiana Community Foundation.

SUSAN AND CHARLES GOLDEN GALLERY

Gauguin as Printmaker: The Volpini Suite
March 11–September 18, 2011

CARMEN & MARK HOLEMAN GALLERY

Selections from Project 35
April 1–October 30, 2011
Project 35 is produced and circulated by Independent Curators International (ICI), New York. The exhibition and tour are made possible, in part, by grants from the Cowles Charitable Trust; Foundation for Contemporary Art; the Horace W. Goldsmith Foundation; The Toby Fund; and ICI Benefactors Agnes Gund, Gerrit and Sydie Lansing, Jo Carole Lauder, and Barbara and John Robinson.

IMA ALLIANCE GALLERY

The Viewing Project: The Pleasures of Uncertainty
July 17, 2010–March 13, 2011
The Viewing Project is supported by a generous grant from ART MENTOR FOUNDATION LUCERNE.

VENETIAN VIEWS: AMERICAN WORKS ON PAPER

June 3–December 31, 2011

FRANCES PARKER APPEL GALLERY

Pairs: Contrasts and Parallels in Japanese Prints

Light, Texture and Solitude: The Art of Yanahu Ryohei
May 13–September 18, 2011

ALICE AND LEONARD BERKOWITZ GALLERY

The Tomb of Vigna Codini II
February 4, 2011–January 2013
Pieces are a long-term loan from the Italian Ministry of Heritage and Culture—Special Superintendency for the Archaeological Heritage of Rome.

MARY ANN AND GENE ZINK EUROPEAN CERAMICS GALLERY

DAVID AND ANNE KNALL TREASURY

Read My Pins: The Madeleine Albright Collection
Support for this exhibition has been provided by Bonn Simon. Support for the catalogue has been provided by St. John Knits.

LILLY HOUSE

Christmas at Lilly House

JUNE M. MCCORMACK FOREFRONT GALLERIES

Framed
November 5, 2010–March 6, 2011

NORTH HALL GALLERY

Watercolor Society of Indiana Annual Juried Exhibition
October 16–December 5, 2010

Indiana Artists' Club Annual Exhibition
April 16–June 5, 2011

LAWRENCE A. AND ANN O'CONNOR, JR. GALLERY

TOURING

European Design Since 1985: Shaping the New Century
The exhibition is organized by the IMA and the Denver Art Museum in conjunction with Kingston University, London. It is curated by R. Craig Miller of the IMA and organized at the Milwaukee Art Museum by Mel Buchanan, Mae E. Demmer Assistant Curator of 20th-Century Design.

GERALD AND DORIT PAUL GALLERIES

Material World
April 22, 2011–February 6, 2012

US PAVILION AT THE 2011 VENICE BIENNALE

Gloria
June 4–November 27, 2011
Lead support provided by the United States Department of State, Bureau of Educational and Cultural Affairs and HUGO BOSS. Additional support provided by Diana and Moises Beredzivin, Ignacio J. López and Laura Guerra, Donald R. Mullen, Jr., Christie Digital Systems USA, Inc., Council for Canadian American Relations, Diebold, and Friends of Allora & Calzadilla.
Audience Engagement

The IMA’s Audience Engagement department seeks to activate the museum’s collection as a tool for learning, discussion, and creativity by engaging many types of museum visitors—including families, teens, students, teachers, and scholars.

STAR STUDIO

Serving several thousand visitors annually, the Indianapolis Star Family Studio allows museum-goers of all ages to participate in hands-on art making experiences related to the IMA’s permanent collection and special exhibitions. Star Studio includes self-directed activities and a drop-in art studio where visitors are invited to work with a teaching artist to create works of art. Every Saturday, the drop-in art studio averages 50 participants. Community member and teaching artist Jill Bender reflects: “As a visitor coming with children, it is really nice to have a space where you can sit and make something. As a teacher, it is fun meeting out-of-town visitors.”

VIEWFINDERS

Through the Viewfinders program, the IMA trains local elementary school teachers in Visual Thinking Strategies (VTS)—a facilitated discussion method that uses art to stimulate conversation and develop students’ cognitive skills—and invites teachers and their students for an end-of-the-year field trip. During the 2010–2011 school year, 4,274 students from two area school districts participated in the Viewfinders program. In 2009 the IMA received an Institute of Museum and Library Services grant to explore the feasibility of integrating VTS into pre-service teacher education using the existing Viewfinders program as a model. As part of this initiative, the IMA hosted school of education faculty from Indiana University–Purdue University Indianapolis, Butler University, and Marian University at a series of seven workshops during 2010–2011.

PERSPECTIVES

The Perspectives after-school program offers students from two local partner schools a series of informal learning experiences focused on art, nature, and design. Students are transported by bus to the Museum to explore the galleries and grounds; each class also participates in critical thinking activities, language projects, and art making. At the end of the year, parents gather at the IMA to see student demonstrations and the work they produced. The goal of this program is to encourage young people to see the world—and the IMA—in new ways, as well as to become regular visitors to the Museum.

MUSEUM APPRENTICE PROGRAM: TEEN GLOBAL EXCHANGE

The Museum Apprentice Program—an IMA audience engagement initiative that employs local high school students and connects them to various museum projects—was expanded in 2011 to include teens from Indiana, Puerto Rico, and Italy in a cultural exchange project made possible by the IMA’s participation in the Venice Biennale. In partnership with the Museo de Arte de Ponce in Puerto Rico and the Peggy Guggenheim Collection in Venice, students were selected to contribute their voices to discussions of art, national identity, and cultural diplomacy. The visiting teens explored Rome together prior to meeting the Italian teens in Venice to experience the Biennale. Looking back on the experience, one teen participant observed: “You realized that there wasn't one way of thinking; that you're not always right on everything. But you came to respect everyone else's opinion...even though [we] were thinking completely different things.”

IMA INTERNSHIP PROGRAMS

The IMA offers two categories of internships: IMA Scholars and IMA Interns. The IMA Scholar Program allows graduate students to undertake in-depth projects in the areas of conservation and conservation science, curatorial research, and historic preservation. In the spring, the Museum welcomed its first postdoctoral IMA Scholar for Conservation Science, and during the summer engaged three additional IMA Scholars for Conservation. The IMA Intern Program provides applied learning experiences for college juniors, seniors, recent graduates, and graduate students from a variety of museum career orientations, and hosted 17 students during the 2010–2011 academic year.

THE VIEWING PROJECT

The Viewing Project is a three-year series of installations designed to offer visitors creative and enjoyable experiences with objects from the IMA’s permanent collection and is funded in part by a generous grant from ART MENTOR FOUNDATION LUCERNE. The fifth installation, The Pleasures of Uncertainty, was on view from July 17, 2010, to March 13, 2011, in the IMA Alliance Gallery. This installation explored the deliberateness and the delights of ambiguity in art. Visitor research and evaluation is an integral part of the project, and one of the ways in which the team collects data is through visitor comment cards. Nearly 800 comment cards were submitted in response to The Pleasures of Uncertainty, with one visitor stating, “The exhibit forces the interpretation back on the viewer—rather startling when so often people expect to be told what something means or the why. It's refreshing to be left uncertain just exactly what it’s about and to experience that bit of tension that I will never know. It adds some depth and wonder to the work.”
Public Programs

JULY–DECEMBER 2010

LECTURES, TALKS, AND TOURS

Talk: Benjamin Ball and Gaston Nogues of Ball-Nogues Studio
Benjamin Ball and Gaston Nogues, artist and architecture team
Presented by the IMA Contemporary Arts Society
September 2

Sumi-e: The Art of Japanese Ink Painting with Shozo Sato
Shozo Sato, artist
Presented with support from the IMA Asian Art Society and the Japan-America Society of Indiana, Inc.
October 1

Boston Furniture of the 18th Century
Brock Jobe, University of Delaware
Presented by the IMA Design Arts Society
October 21

Lives or Lies? The Truth about Biopics
Dennis Bingham, IUPUI
October 28

Talk: Benjamin Ball and Gaston Nogues of Ball-Nogues Studio
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Framed: Kate Gilmore and Lilly McElroy on Space, Place, and Boundary
Kate Gilmore, artist; Lilly McElroy, artist; Sarah Utz Green, IMA associate curator of contemporary art
Presented by the IMA Contemporary Art Society
November 4

Edible Landscaping with Rosalind Creasy
Rosalind Creasy, photographer and author
Presented by the IMA Horticultural Society
November 7

Madeleine Albright: My Life with Pins
Madeleine Albright, former Secretary of State;
Q&A moderated by Maxwell Anderson, The Melvin & Bren Simon Director and CEO of the IMA
Presented by the IMA Fashion Arts Society.
Promotional support provided by WFYI
November 12

Vincent Fremont on Andy Warhol, TV Mastermind
Vincent Fremont, filmmaker and producer
November 18

Sitar Recital by Pandit Nayan Ghosh
Pandit Nayan Ghosh, musician
Presented by the Indian Association of Indiana Fine Arts Committee
with support from the IMA Asian Art Society
September 25

Project IMA: Fashion Unbound
In conjunction with the Body Unbound exhibition
October 22

Vienna Vegetable Orchestra
Support from the Austrian Cultural Forum and the Indiana Humanities Council in cooperation with the National Endowment for the Humanities
November 6

Yuval Ron Ensemble
Yuval Ron, musician; with Sukhawat Ali Khan, singer; Talia Gore, singer; Whirling Dervish Aziz
Co-sponsored by the Jewish Community Relations Council, Muslim Alliance of Indiana, Peace Learning Center, and the IMA
November 17

PERFORMANCES

Sitar Recital by Pandit Nayan Ghosh
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November 17

Dean & Britta: 13 Most Beautiful . . . Songs for Andy Warhol’s Screen Tests
Dean & Britta, musical ensemble
December 2

FILMS

Summer Nights (Film Series)
Stella Dallas (dir. King Vidor, 1937), July 2
North by Northwest (dir. Alfred Hitchcock, 1959), July 9
Rocky Horror Picture Show (dir. Jim Sharman, 1975), July 16
Monty Python and the Holy Grail (dir. Terry Gilliam and Terry Jones, 1974), July 23
The Muppets Take Manhattan (dir. Frank Oz, 1984), July 30
A Fish Called Wanda (dir. Charles Crichton, 1988), August 6
Stand by Me (dir. Rob Reiner, 1986), August 13
L.A. Confidential (dir. Curtis Hanson, 1997), August 20
O Brother, Where Art Thou? (dir. Joel Coen, 2000), August 27
Summer Nights Films Series is proudly sponsored by NUVO.

Generations of Animation (Film Series)
Featured Animators: John Ludwick, Albert William, J. Stephen Leeper
Gertie the Dinosaur (1914)
Snow White and the Seven Dwarves (1937)
The Secret of Kells (2009)
The Dinosaur and the Missing Link (1945)
Tommy Super Little Guy (1971)
Western Spaghetti (2009)
Luxo Jr. (1986)
Paco (2008)
Oktapodi (2007)
August 22

Follow Me Home (dir. Peter Bratt, 1996)
Part of the Campecine Film Festival
September 24

Campecine Film Festival
Presented by the Latino Youth Collective
September 25

Good Fortune (dir. Landoz van Soest, 2009)
Part of the African Film Series
Presented by the IMA and the IUPUI Committee on African and African American Studies, with support from Provocate.org, Cold Spring Institute, The Village Experience, Oxfam Action Corps Indianapolis, and the IUPUI Office of International Affairs
September 30
**Public Programs**

**JANUARY–JUNE 2011**

### LECTURES, TALKS, AND TOURS

#### Planet Indy: Richard Reynolds on Guerilla Gardening
- Richard Reynolds, gardener and author
- Presented in part by the IMA Horticultural Society as part of the Planet Indy series.
- Promotional support for the Planet Indy Series provided by WFYI.
- **February 10**

#### Design Series: Chris Ware & Chip Kidd
- Chris Ware, graphic novelist; Chip Kidd, art director at Knopf
- Presented by the IMA Design Arts Society with support from Herron School of Art & Design and AIGA Indianapolis.
- Promotional support for the Design Series provided by WFYI.
- **February 17**

#### Gauguin as Printmaker: The Volpini Suite
- Heather Lemonedes, Cleveland Museum of Art
- Talk made possible with support from the Myrtie Shumacker Lecture Fund
- **March 10**

#### Planet Indy: Emily Pilloton on Designing Social Impact
- Emily Pilloton, architect, designer, teacher, and founder of Project H Design and Studio H
- Presented with support from Herron School of Art & Design and AGA Indianapolis.
- Promotional support for the Design Series provided by WFYI.
- **March 24**

#### Mary Cassatt’s Parisian Fashions
- Nancy Mowll Mathews, Williams College Museum of Art
- This talk made possible by the Myrtie Shumacker Lecture Fund and presented by the IMA Alliance and the IMA Fashion Art Society
- **March 31**

#### Kitchen Garden Renaissance
- Susan Belsinger, herb specialist
- Supported by the IMA Horticultural Society
- **April 14**

#### Planet Indy: Temple Grandin on Visual Thinking and Animal Behavior
- Temple Grandin, author, scientist, and animal welfare advocate
- Promotional support provided by WFYI.
- **April 28**

### FESTIVALS/EVENTS

#### Indiana Black Expo Film Festival
- *Between Kings and Queens* (dir. Joy Dickson, 2010)
- *Soundtrack for a Revolution* (dirs. Bill Guttentag and Dan Sturman, 2009)
- *For Our Sons* (dirs. Vanz Chapman and Eric McKay, 2009)
- *TrembleEye: Short for Dr. Moon* (dir. Mary Mazzio, 2009)
- Presented in part by the IMA, Allen Whitehill Clowes Foundation, W.G. Griffith Trust, and Heartland Truly Moving Pictures.
- **July 10**

#### Indianapolis International Film Festival
- *Smash His Camera* (dir. Leon Gast, 2009)
- **December 9**

#### 48 Hour Film Project
- Presented by Big Car
- **August 7**

#### Meteor Shower Viewing
- **August 13**

#### Imagine Indiana Summit
- Keynote Speaker: Deborah L. Wince-Smith, President and CEO of the Council on Competitiveness
- Presented as a partnership with The Meridian Institute, Lincoln Center for the Performing Arts, National Academy of Science, Council on Competitiveness, US Chamber of Commerce, Indianapolis Museum of Art, Purdue University, Indiana University, Ball State University, Eli Lilly and Company, University of Notre Dame, Indy Partnership, Smaller Indiana, and other national and state partners
- **October 12**

#### Instrument Making Workshop
- Members of the Vienna Vegetable Orchestra craft instruments out of vegetables.
- Supported in part by the Indiana Humanities Council in cooperation with the National Endowment for the Humanities
- **November 5**

#### Strange Things: Children of Haiti
- Presented in part by Provocate.org, Cold Spring Institute, The Village Experience, Oxfam Action Corps Indianapolis, and the IUPUI Office of International Affairs
- **October 7**

#### Bride of Frankenstein
- Presented by Indy Film Buffs
- **October 20**

#### Mexican Cinema Double Feature
- *Las Abandonadas* (dir. Emilio Fernández, 1944)
- *Santa y Blue Demon contra los monstros* (dir. Gilberto Martínez Solares, 1969)
- **November 19**

#### Smash His Camera
- Presented by the IMA and the Indianapolis International Film Festival
- **December 30**

#### Between Kings and Queens
- Part of the African Film Series
- Presented by the IMA and the IUPUI Committee on African and African American Studies, with support from Provocate.org, Cold Spring Institute, The Village Experience, Oxfam Action Corps Indianapolis, and the IUPUI Office of International Affairs
- **October 7**

#### Meteor Shower Viewing
- **August 13**
La Mission with Filmmaker Peter Bratt  
(director: Peter Bratt, 2009)  
Presented by the Latino Youth Collective, Indiana Youth Group, and the IMA  
January 13

Milton Glaser: To Inform & Delight  
(director: Wendy Keys, 2008)  
Presented by the IMA Design Arts Society and AIGA Indianapolis  
January 20

Temple Grandin  
(director: Mick Jackson, 2010)  
April 22

Camille  
(director: George Cukor, 1936)  
With a musical teaser of La Traviata courtesy of the Indianapolis Opera Ensemble  
May 5

Ólafur Arnalds  
Ólafur Arnalds, composer/musician  
January 29

Still Life by Eighth Blackbird  
eighth blackbird, ensemble  
Presented by the Ensemble Music Society and the IMA. Promotional support provided by WYFI  
March 26

And the Whole Yard Said Amen  
Theater Gates, installation artist, and his ensemble The Black Monks of Mississippi  
April 8

Arrington de Dionyso’s Malaisèt dan Sings / Angels & Lions  
Arrington de Dionyso, experimental musician  
June 2

Aphasia Dance Company: Rencontres des Inbéciles  
Aphasia Dance Company  
June 18

The Kid (1921) & The Idle Class (1921)  
The Indianapolis Chamber Orchestra accompanies a double feature starring Charlie Chaplin. In collaboration with the Indianapolis Chamber Orchestra  
February 4

Feh!  
Presented by Cultural Cannibals, LLC  
February 5

Oscar Nominees at The Toby  
Waste Land (director: Lucy Walker and Karen Harley, 2010)  
Dogtooth (Kynodontas) (director: Yorgos Lanthimos, 2009)  
Exit through the Gift Shop (director: Banksy, 2010)  
February 26

Valentino: The Last Emperor  
(director: Matt Tyrnauer, 2008)  
Presented by the IMA Fashion Arts Society  
March 3

Temple Grandin (director: Mick Jackson, 2010)  
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May 5
Art Acquisitions
July 2010–June 2011

For more details on these works of art, and to see images, search the IMA’s collections database using the accession number or the artist’s name.

http://www.imamuseum.org/art/collections/search
**AFRICAN**


**ASIAN**

**CHINESE**


Tsukioka Yoshitoshi, Japanese, 1839–1892, *The Fox-Woman Kuczunoba Learning Her Child*, from the series New Forms of Thirty-Six Ghosts, ink and colors on paper, color woodblock print. Purchased with funds provided by Len and Kathryn Betley 2010.222

Tsukioka Yoshitoshi, Japanese, 1839–1892, *Priest Raisgo of Miiura*, from the series New Forms of Thirty-Six Ghosts, ink and colors on paper, color woodblock print. Purchased with funds provided by Len and Kathryn Betley 2010.220

Tsukioka Yoshitoshi, Japanese, 1839–1892, *Sadanoobu Threatening a Demon in the Palace at Night*, from the series New Forms of Thirty-Six Ghosts, ink and colors on paper, color woodblock print. Purchased with funds provided by Len and Kathryn Betley 2010.221


Yoshida Hiroshi, Japanese, 1876–1950, *The Taj Mahal at Night, No. 6*, 1932, ink and colors on paper; color woodblock print. Purchased with funds provided by Dornt and Gerald Paul 2010.223

**INDIANA**


**JAPANESE**


Yoshida Hiroshi, Japanese, 1876–1950, *The Taj Mahal at Night, No. 6*, 1932, ink and colors on paper; color woodblock print. Purchased with funds provided by Dornt and Gerald Paul 2010.223

**CONTEMPORARY**


Tina Lipsey, British, b. 1976, Slip-Top Chair, 2010, acrylic and metal. Gift of Dr. Stephen M. and Elizabeth S. Lawton Fine Art Fund 2010.8.1

Tina Lipsey, British, b. 1976, Slip-Top Chair, 2010, acrylic and metal. Gift of Dr. Stephen M. and Elizabeth S. Lawton Fine Art Fund 2010.8.1


Samuel Delt, English, active late 17th–early 18th century, Child’s Cup, 1685, silver. Gift of A. Ian Fraser 2010.92


Doroorthy Grant, British, Tankard, 1681, silver. Gift of A. Ian Fraser 2010.113


Dorothy Langlands, British, b. 1913, Tankard, 1806, silver. Gift of A. Ian Fraser 2010.112

Annaleena Hakatii, Finnish, b. 1965, Fittalá (manufacturer), 55 Crumiller Picher, glass. Elizabeth S. Lawton Fine Art Fund 2010.8.1

George Hills, Irish, Cup, about 1740, silver. Gift of A. Ian Fraser 2010.91


Elizabeth Jackson, British, Marrow Scoop, 1749, silver. Gift of A. Ian Fraser 2010.95

George Jones, English, Brandy Warmer, 1731, silver and wood. Gift of A. Ian Fraser 2010.86


Earthenware. Gift of Rosemarie Haag Bletter and Martin Filler
1850, porcelain. Gift of Rosemarie Haag Bletter and Martin Filler
of A. Ian Fraser 2010.114
Edward Pocock, British, active late 18th–early 19th century,
Olivetti Lettera 22
1963, Iittala (manufacturer),
Marc Newson, Australian, resides France and United Kingdom, b.
glass. Elizabeth S. Lawton Fine Art Fund 2010.81.2
1963, Iittala (manufacturer),
Marc Newson, Australian, resides France and United Kingdom, b.
N.C., London, British, active about 1794–1807,
A. Ian Fraser 2010.109
1920, glass. Gift of John P. Antonelli 2010.284A–B
A. Ian Fraser 2010.96
Mary Makemek, British, active about 1773, silver and wood.
Gift of A. Ian Fraser 2010.96
Maurice Mariniot, French, 1832–1916, Bottle with Stopper,
about 1850, glass. Gift of John P. Anzumelli 2010.184A–B
Richard Millis, British, Sugar Nippers, about 1755, silver.
Gift of A. Ian Fraser 2010.109
Elizabeth Morley, English, active about 1747–1807, Caddy Spoon,
about 1805, gilded silver. Gift of A. Ian Fraser 2010.87
Peter Muller-Munk, American, born Germany, 1904–1967, Siles Company
(manufacturer), Coffee Warmer, 1948, glass and metal.
Gift of David A. Hanks in honor of Jewewl Stern 2010.117
N.C., London, British, active late 18th–early 19th century,
Century Guild of Artists (manufacturer), Watering Can, about 1800, copper.
Gift of Rosemarie Haag Bletter and Martin Filler 2010.275
Marc Newson, Australian, resides France and United Kingdom, b.
Agaricon
2010.252A–I © Ettore Sottsass II
Ettore Sottsass, Italian, born Austria, 1917–2007, Toso Vetri Sarte for Memphis S.r.l. (manufacturer),
2011.13
Ettore Sottsass, Italian, born Austria, 1917–2007, Luciano Vistosi
2010.253
Ettore Sottsass, Italian, born Austria, 1917–2007, Target Lighting
S.p.A. (manufacturer), Seal-Top Spoon
1992, silver plate, ebony,
2010.255A–B
Brown (manufacturer),
Robert Venturi, American, b. 1925, Venturi, Rauch, and Scott
Brown (manufacturer), Pair Of Sconces (Prototype), about 1985, wood and
Wardell & Kempson, English, active about 1805–1819, Caddy Spoon,
1811, silver and bone. Gift of A. Ian Fraser 2010.103
Marco Zanini, Italian, b. 1954, Venini S.p.A. (manufacturer),
Marco Zanini, Italian, b. 1954, Venini S.p.A. (manufacturer),
Bořek Sipek, Czech, resides The Netherlands, b. 1949, Sisley S.p.A. (manufacturer),
Ares Knife Block Set, 1964, silver plate, ebony,
Bořek Sipek, Czech, resides The Netherlands, b. 1949, Sisley S.p.A. (manufacturer),
Cruel Game for a Man, 1975, drypoint and on white wove paper.
Gift of Nancy and David Wolf 2010.204
George Herbert Baker, American, 1878–1943, Winslow Homer
Table, 1874, oil on canvas. Gift of Charles Latham, Jr.
Wayman Adams, American, 1883–1955, Ruth Age 12, about 1927,
oil on canvas. Gift of the family of Ruth Lilly LH2100.4
Marie Goth, American, 1887–1975, Ruth, about 1932, oil on canvas.
Gift of the family of Ruth Lilly LH2100.3
American, Scone, about 1900, bronze. Gift of the family of Ruth Lilly LH2100.6.1
American, Scone, about 1900, bronze. Gift of the family of Ruth Lilly LH2100.6.2
American, Figure, about 1850, porcelain. Estate of Ruth Lilly LH2100.5.4
American, Figure, about 1850, porcelain. Estate of Ruth Lilly LH2100.5.2
Pair of Lustres, 1875–1900, glass and enamel. Bequest of Allén
Whitehill Clowes LH2100.2.1–2
Pair of Urns, 1925–1930, glass. Bequest of Allén Whitehill Clowes LH2100.2.1–2
Ettore Sottsass, Italian, born Austria, 1917–2007, Luciano Vistosi
Ettore Sottsass, Italian, born Austria, 1917–2007, Tiso Vetrli Sarte for Memphis S.r.l. (manufacturer),
Ettore Sottsass, Italian, born Austria, 1917–2007, Tiso Vetrli Sarte for Memphis S.r.l. (manufacturer),
Coming Back from Dark Blue Mangrip (Or-Lover) Pedestal, 1987, marble and
Ettore Sottsass, Italian, born Austria, 1917–2007, Tiso Vetrli Sarte for Memphis S.r.l. (manufacturer),
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S.p.A. (manufacturer), Seal-Top Spoon
1992, silver plate, ebony,
Bořek Sipek, Czech, resides The Netherlands, b. 1949, Sisley S.p.A. (manufacturer),
Ares Knife Block Set, 1964, silver plate, ebony,
Bořek Sipek, Czech, resides The Netherlands, b. 1949, Sisley S.p.A. (manufacturer),
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MILLER HOUSE ACQUISITIONS

The gift of personal property from members of the Miller family that accompanied the acquisition of Miller House and Garden is still being processed; over 900 objects were accessioned in the fiscal year. The gift included a wide range of materials, from kitchen utensils to furniture and objects custom-designed for the house by Alexander Girard. There are items of personal association with members of the Miller family as well, giving a palpable sense of their presence in the home. Together, they help tell the story of the property as both a family home and a design masterwork.

FOR A COMPLETE LIST OF WORKS IN THE MILLER HOUSE COLLECTION, CONSULT THE IMA’S COLLECTIONS DATABASE. http://www.imamuseum.org/art/collections/search#search="millhouse"
Loans from the Collection

JULY 2010–JUNE 2011

The following works were lent to other museums and galleries for the exhibitions cited in the entries.

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NORTON MUSEUM OF ART, WEST PALM BEACH, FLORIDA
GAY ART GALLERY, NEW YORK, NEW YORK
John Stark's: Architectural Forms
John Bradley Stark, New York, about 1925 (73.4)

BRANDYWINE RIVER MUSEUM, CHADDS FORD, PENNSYLVANIA
PORTLAND MUSEUM OF ART, PORTLAND, MAINe
John Hafner: American Master of Illusion

CHEEWOOD ART AND GARDENS, NASHVILLE, TENNESSEE
TAZ MUSEUM OF ART, TAMPA, FLORIDA
TAIT MUSEUM OF ART, CINCINNATI, OHIO
American Impressionists in the Garden
Harriet Whitney Frishmuth, Crest of the Wave, 1925 (1988.251)

DALLAS MUSEUM OF ART, DALLAS, TEXAS

DENVER ART MUSEUM, DENVER, COLORADO
Cities of Splendor: A Journey through Renaissance Italy
Titian, Portrait of a Man, about 1508–1510 (47.1)

DETROIT INSTITUTE OF ARTS, DETROIT, MICHIGAN
THE NILSON-ATKINS MUSEUM OF ART, KANSAS CITY, MISSOURI
Through African Eyes: The European in African Art, 1500–Present

EITELJORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART, INDIANAPOLIS, INDIANA
Red/Black: Related Through History
African, Matogbeto people, Vessel (1988.234)

GALERIES NATIONALES (GRAND PALAIS), PARIS, FRANCE
Retrospective: l’Hommage a Monet au Grand Palais en 1960
Claude Monet, The Church of San Giorgio Maggiore, Venice, 1908 (70.79)

HERRON HIGH SCHOOL, INDIANAPOLIS, INDIANA
American, Small Memorial Torcher, 1920–1931 (TR10199/Non-Art 276A–B)

INDIANA UNIVERSITY–PURDUE UNIVERSITY INDIANAPOLIS (IUPUI)
Will Horwitt, Spaces with Iron, 1972 (81.220)
John Francis Torresano, Mega-Gem, 1983 (1997.6)

JAPAN SOCIETY GALLERY, NEW YORK, NEW YORK
NEW ORLEANS MUSEUM OF ART, NEW ORLEANS, LOUISIANA
The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin
Hakuin Ekaku, Portrait of Kintsai, about 1750 (2008.363)

KUNSTHALLE ROTTERDAM, ROTTERDAM, THE NETHERLANDS
KUNSTHALLE DER HYPO-KULTURSTIFTUNG, MUNICH, GERMANY

LACMA, LOS ANGELES, CALIFORNIA
Central Nigeria Unmasked: Arts of the Benue River Valley
African, Igala people, Female Figure, about 1950 (1989.300)
African, Igbira people, Masquerade Headpiece in Rital Form, 1890–1920 (1999.22)

LOUISIANA MUSEUM OF ART, RALEIGH, NORTH CAROLINA
Permanent Collection Reinstallation
African, Akan people, Pair of Men's Sandals, 1920–1950 (1990.35A–B)

MINT MUSEUM OF ART, CHARLOTTE, NORTH CAROLINA
From New York to Corriganmore: Robert Henri and Ireland
Robert Henri, Old Johnnie's Wife, 1913 (81.795)

MISSISSIPPI MUSEUM OF ART, JACKSON, MISSISSIPPI
The Orient Expessed: Japan's Influence on Western Art, 1854–1928
Moritzlen L. Menges, The Parasol, 1888 (72.122.2)

MUSEUM DES BEAUX-ARTS DE QUIMPER, QUIMPER, FRANCE
Meier de Haan, the Secret Master
Meier de Haan, Still Life with Apples and Vase of Flowers, about 1890 (2001.349)

MUSEUM FOLKWANG, ESSEN, GERMANY
Images of a Capital—The Impressionists in Paris
Maximilien Luce, La Rue Mogfordel, 1889–1890 (79.314)

MUSEUM OF CONTEMPORARY ART, CHICAGO, ILLINOIS
Alexander Calder and Contemporary Art: Form, Balance, and Joy
Alexander Calder, Two White Dots in the Air, 1938 (1987.80)

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Charles M. Russell: The Masterworks in Oil and Bronze
Charles M. Russell, Waiting-and-Mad, 1899 (73.104.5)
Drawing from Nature: Landscapes by Liebermann, Corinth, and Slevogt
Luis Corinth, Large Walchenzer, early 20th century (74.4)

MUSEUM WIESBADEN, WIESBADEN, GERMANY
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Hans Hofmann, Radiant Space, 1955 (1996.147)

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PAIN ART CENTER, RALEIGH, NORTH CAROLINA
William Merritt Chase: Family Portraits
William Merritt Chase, Dorothy, 1902 (93.4)

THE PALMER MUSEUM OF ART AT PENN STATE, UNIVERSITY PARK, PENNSYLVANIA
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James E. and Patricia J. LaCrosse
Aaron and Barbara Levine
Mr. and Mrs. Eli Lilly II
Mr. Ignacio J Lopez Beugurin and Ms. Laura Guerra Gandara
Mr. Robert L. Mann*
Marilyn M. Watkins Private Foundation
Dorothy Market
The Martha M. Fortune Foundation
Mr. and Mrs. Michael S. Maurer
MBS Associates LLC
June Michael McCormak
Melvin and Bren Simon Charitable Foundation
ismet Foundation Inc.
Donald Mullen
National Endowment for the Arts
National Wine & Spirits Corporation
Richard M. Fairbanks Foundation
Timothy J. Riffe and Sarah M. McConnell
Steve and Lisa Russell
Mary Sabbatino
Timothy H. Sams
Sibey and Kathy Taurel Foundation
Jay Smith
Charles and Peggy Sudphyn
David Tegler
John T. and Norma A. Thompson
Marianne Williams Tobias
United States Department of State
Lisa VanMetre
VanOstrand Metal Studio
Watts Fine Art
Wells Fargo Advisors
James P. and Anna S. White
Laura Wilder
Richard D. and Billie Lou Wood
Michael and Rebecca Kubasaki
James E. and Patricia J. LaCrosse
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Lisa VanMetre
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Wells Fargo Advisors
James P. and Anna S. White
Laura Wilder
Richard D. and Billie Lou Wood
IMA Board of Governors

2010–2011

Stephen Russell
Chair

Myrta J. Pulliam
Immediate Past Chair

June McCormack
Vice Chair and Strategic Planning Task Force Chair

Kathleen D. Postlethwait
Vice Chair

Rick L. Johnson
Vice Chair and Investment Committee Chair

Lawrence A. O’Connor Jr.
Treasurer and Finance Committee Chair

Daniel Cantor
Secretary

Lynne M. Maguire
At Large

Maxwell L. Anderson
The Melvin & Bren Simon Director and CEO

The Honorable Sergio Aguilera

Agatha S. Barclay
Nominating Committee Chair

Mary Clare Broadbent
Bradley B. Chambers
Collections Committee Chair

Jane Fortune
Education and Community Relations Chair

N. Michelle Griffith
Thomas Hiatt
Audit Committee Chair

Christina Kite
Kay Koch
Deborah Lilly
Michael K. McCrory
Compensation Committee Chair

Ersal Ozdemir
Government Relations Chair

Benjamin A. Pecar
John G. Rapp
Derica Rice

Myra C. Selby
Jeffrey Smulian
Susanne E. Sogard
Charles Sutphin

2011–2012

Stephen Russell
Chair

June M. McCormack
Vice Chair and Strategic Planning Task Force Chair

Kathleen D. Postlethwait
Vice Chair

Rick L. Johnson
Vice Chair, Investment Committee Chair, and Old City Hall Task Force Chair

Daniel Cantor
Treasurer and Finance Committee Chair

Thomas Hiatt
Education and Community Relations Chair

N. Michelle Griffith
Thomas Hiatt
Audit Committee Chair

Christina Kite
Kay Koch
Deborah Lilly
Michael K. McCrory
Compensation Committee Chair

Ersal Ozdemir
Government Relations Chair

Benjamin A. Pecar
John G. Rapp
Derica Rice

Myra C. Selby
Jeffrey Smulian
Susanne E. Sogard
Charles Sutphin

The Honorable Sergio Aguilera

Agatha S. Barclay

Mary Clare Broadbent
Bradley B. Chambers
Jane Fortune
N. Michelle Griffith
Matthew Gutwein
Kent Hawryluk
Christina Kite
Kay Koch
Nominating Committee Chair
Deborah Lilly
Michael K. McCrory
Audit Committee Chair
Lawrence A. O’Connor Jr.
Ersal Ozdemir
Government Relations Chair
Benjamin A. Pecar
John G. Rapp
Collections Committee Chair
Derica Rice
Jeffrey Smulian
Susanne E. Sogard
Charles Sutphin
**Affiliate Group Leadership**

**2010–2011**

- **ALLIANCE OF THE IMA**
  - Pam Hicks, President

- **ASIAN ART SOCIETY**
  - Thomas Kuebler, President

- **CONTEMPORARY ART SOCIETY**
  - Gregory K. Rowe, President

- **DESIGN ARTS SOCIETY**
  - Cornelius M. Alig, President

- **FASHION ARTS SOCIETY**
  - Stephen L. Taylor, President

- **HORTICULTURAL SOCIETY**
  - Helen J. Dickinson, President

**2011–2012**

- **ALLIANCE OF THE IMA**
  - Janet Barb, President

- **ASIAN ART SOCIETY**
  - Marni R. Fechtman, President

- **CONTEMPORARY ART SOCIETY**
  - Michael Kaufmann, President

- **DESIGN ARTS SOCIETY**
  - Scott Johnson, President

- **FASHION ARTS SOCIETY**
  - Stephen L. Taylor, President

- **HORTICULTURAL SOCIETY**
  - David Gorden, President

---

**IMA Staff**

**This list includes staff employed at the IMA as of June 30, 2011.**

**ADMINISTRATION**

- **Maxwell L. Anderson**
  - The Melvin & Bren Simon Director and CEO

- **Jillian Ballard**
  - Executive Assistant to The Melvin & Bren Simon Director and CEO

**COLLECTIONS AND EXHIBITIONS**

- **Kathryn Haigh**
  - Deputy Director of Collections and Exhibitions

- **Kayla Tackett**
  - Manager of Exhibitions

**REGISTRATION**

- **Bonnie Gate**
  - Miller House Collections Manager

- **Angie Day**
  - Assistant Registrar

- **Kelly Griffith-Daniel**
  - Print Room Manager

- **Brittany Minton**
  - Registrar for Exhibitions

- **Shelley Orlowski**
  - Assistant Registrar for Collections

- **Sherry D’Asto Peglow**
  - Registrar for Collections

- **Emily Petrie**
  - Registration Assistant

- **John Ross**
  - Storage and Packing Technician

- **Jesse Speight**
  - Supervisor for Storage and Packing

- **Maureen Tucker**
  - Associate Registrar for Collections and Database Administration

- **Robert Waddle**
  - Storage and Parking Technician

- **Anne Young**
  - Rights and Reproductions Coordinator

- **Deborah Lorenzen**
  - Administrative Coordinator for the Curatorial Division

- **R. Craig Miller**
  - Senior Curator of Design Arts and Director of Design Initiatives

- **Petra Slinkard**
  - Curatorial Associate, Textile and Fashion Arts

- **John Tadao Teramoto**
  - Curator of Asian Art

- **Adam M. Thomas**
  - Weisenberger Fellow in American Art

- **Amanda York**
  - Curatorial Assistant, Department of Contemporary Art

**CURATORIAL**

- **Elizabeth Basile**
  - Collections Coordinator, Design Arts

- **Lisa D. Freiman**
  - Senior Curator and Chair, Department of Contemporary Art

- **Kirstin Krause-Gotway**
  - Curatorial Assistant, Mellon Global Curators

- **Sarah Urist Green**
  - Curator of Contemporary Art

- **Gabriele Haharad**
  - Senior Coordinator, Department of Contemporary Art

- **Niloo Imami-Paydar**
  - Curator of Textile and Fashion Arts

- **Ronda Kasi**
  - Senior Curator of Painting and Sculpture before 1800

- **Lars Kokkonen**
  - Allen Whitehill Clowes Fellow

- **Martin Krause**
  - Curator of Prints, Drawings, and Photographs

- **Ellen W. Lee**
  - The Wood-Pulliam Senior Curator

- **Rebecca J. Long**
  - Assistant Curator, European Painting and Sculpture

- **Deborah Lorenzen**
  - Administrative Coordinator for the Curatorial Division

- **R. Craig Miller**
  - Senior Curator of Design Arts and Director of Design Initiatives

- **Petra Slinkard**
  - Curatorial Associate, Textile and Fashion Arts

- **John Tadao Teramoto**
  - Curator of Asian Art

- **Adam M. Thomas**
  - Weisenberger Fellow in American Art

- **Amanda York**
  - Curatorial Assistant, Department of Contemporary Art

**DEVELOPMENT**

- **Cynthia E. Rallis**
  - Chief Development Officer

- **Jessica Borgo**
  - Membership and Affiliate Manager

- **Norma Croda**
  - Membership Associate

- **Aubrey DeZego**
  - Grants Officer

- **Lori Grecco**
  - Assistant Director of Development

- **Theresa Grimason**
  - Database Coordinator

- **Jane Rupert**
  - Senior Manager of Events and Donor Relations

- **Molly White**
  - Stewardship Coordinator
HISTORIC RESOURCES
Bradley Brooks
Director of Historic Resources and Assistant Curator, American Decorative Arts

Zachary Bruning
Miller House Groundskeeper

Jeanne Franke
Miller House Housekeeper

Carolyn McMick-Speir
Miller House Housekeeper

Jennifer Pardee
Miller House Housekeeper

Haley Snyder
Miller House Housekeeper

Ben Wever
Miller House Site Administrator

Warren Wick III
Miller House Security Supervisor

FINANCE, HUMAN RESOURCES, INVESTMENTS, AND PURCHASING
Jennifer Bartenbach
Chief Financial Officer

Rebekah Bagley
Financial Analyst

Christian Brown
Purchasing Manager

James Buford
Shipping/Receiving/Mail Clerk

Sam Corbin
Contract Administrator

Justin Grange
Budget and Planning Analyst

Pamela Graves
Accounting Clerk

Rebecca Marko
Accounting Manager

HUMAN RESOURCES
Laura McGrew
Director of Human Resources

Jennifer Bevan
Manager of Human Resources

Amanda Schank
Payroll and Benefits Specialist

HORTICULTURE
Chad Franer
Director of Horticulture

Katie Booch
Horticulturist

Irvin Etienne
Horticultural Display Coordinator

Jonathan Hensley
Horticulturist

Jim Kincannon
Horticulturist

Margaret Knapke
Dr. Gilbert S. Daniels Horticultural Society Fellow

Helen Morlock
Seasonal Gardener

GUARDIAN SERVICES
Ed Fire
Assistant Director of Guardian Services

Thelma Austin
Guardian

Robert Bibbs
Guardian

Dorothy Fisher
Guardian

EVENT SERVICES
Christina Indiana
Event Services Administrative Assistant

Nicole Minor
Coordinator of Internal Events and Programs

GENERAL SERVICES
Keith Freeman
Custodian

Leslie Hardiman-Morris
Custodian

Rosa Martinez
Westerly Housekeeper

Brice Owens
Lead Custodian

Crystal Richardson
Custodian

Richard Roberson
Custodian

Calvin Thomas
Custodian

Shirley Vales
Lead Custodian

DESIGN
David Russick
Chief Designer

Carol Cody
Lighting Designer

Stacey Ernst
Production Designer

Laurie Gilbert
Design Project Manager

Lara Huchteman
Junior Exhibition Designer

Matt Kelm
Junior Graphic Designer

Phil Lynam
Senior Exhibition Designer

Matt Taylor
Senior Graphic Designer

INTEGRATION
Mike Bir
Associate Director of Facilities for Exhibitions and Installation

Marc Anderson
Preparator, Installation Technician

Brad Dilger
Preparator, Multimedia Technician

Mike Gray
Installation Crew Manager

Derrick Method
Preparator, Woodshop Technician

Scott Shoults
Preparator, Installation Technician

Paul Siebenthal
Preparator, Mount Maker

Amy Stanford
Senior Preparator

RETAIL MANAGERS
Jeni Geiger
Director of Retail Services

Jim Adam
Retail Sales Associate

Elizabeth Branden
Retail Sales Associate

Brett Cox
Retail Operations Supervisor

Mary Ferguson
Shipping and Receiving Assistant/Assistant Supervisor on Duty

Suzannah Habig-Meyer
Assistant Supervisor on Duty

Brian Harbison
Retail Sales Associate

Christopher Patton
Retail Sales Associate

Heather Benick
Retail Sales Associate

Beth Sahadachny
Assistant Buyer

Deb Shaver
Wholesale, Corporate, and E-commerce Supervisor

Veronica Vela
Retail Sales Associate

SECURITY
Martin Whitefield
Director of Security

Tammy Crouch
Shift Supervisor

Clifford Graham III
Gallery Guard Supervisor

Robin Long
Gallery Guard Supervisor

Silvan Montgomery
Shift Supervisor

Adam Perkins
Associate Director of Security

Arron Reedus
Security Manager
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Department</th>
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<tbody>
<tr>
<td>Sara Schoentrup</td>
<td>Security Coordinator</td>
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<tr>
<td>Matthew Warner</td>
<td>Shift Supervisor</td>
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<td>Bonita Abercrombie</td>
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<td>Joy Adams</td>
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<td>William Akar</td>
<td>Surveillance Officer</td>
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<tr>
<td>Billy Anderson</td>
<td>Lead Guard</td>
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<tr>
<td>Johnathan Baker</td>
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<td>Joanna Banister</td>
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<td>Ramatoulaye Barry</td>
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<td>Robert Batkin</td>
<td>Campus Police</td>
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<tr>
<td>Christopher Beard</td>
<td>Gallery Guard</td>
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<tr>
<td>Jeff Bell</td>
<td>Surveillance Officer</td>
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<td>Lucas Bentley</td>
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<td>Million Bosman</td>
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<td>Ariane Brennan</td>
<td>Gallery Guard</td>
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<tr>
<td>Don Campbell</td>
<td>Campus Police</td>
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<td>Ezra Clemons</td>
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<td>Brittaney Coundiff</td>
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<td>Jaime Craig</td>
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<td>Keeondra Crittenden</td>
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<td>Jennifer Daugherty</td>
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<td>Ashley Hauser</td>
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<td>Margaret Helms</td>
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<td>Dylan Hobbs</td>
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<td>Anthony Honcharuk</td>
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<td>Holly Honeyman</td>
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<tr>
<td>Michael Howell</td>
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<td>Kylee James</td>
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<td>Aramia Johnson</td>
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<tr>
<td>Dior Johnson</td>
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<td>Michael Johnson</td>
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<td>Kyle Kania</td>
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<td>Allison Kenney</td>
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<td>Mohammad Khaliq</td>
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<td>Victoria Klepacki</td>
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<td>Bradley Nixon</td>
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<td>Neal Page</td>
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<td>Philip Purdue</td>
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<td>Elizabeth LaFollette</td>
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<td>Jared LaMar</td>
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<td>Gerald Langner</td>
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<td>Alexandria Ligon</td>
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<td>BreOnna Patton</td>
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<td>Rachel Pierson</td>
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<td>Abigail Pratt</td>
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<tr>
<td>Jasmine Prim</td>
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<td>Joseph Puig</td>
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<td>Donna Reeds</td>
<td>Surveillance Officer</td>
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<td>David Robinson</td>
<td>Gallery Guard</td>
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<td>Tonya Robinson</td>
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<td>Joel Tindal IV</td>
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<td>Irene Trent</td>
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<td>Taylor Van Hoy</td>
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<tr>
<td>Andrew Sanders</td>
<td>Surveillance Officer</td>
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<tr>
<td>Wendy Morrison</td>
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<td>Lukas Murphy</td>
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<td>Shanice Nagel</td>
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<td>Bradley Nixon</td>
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<td>Whitney Sherlock</td>
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<td>Kyle Shinn</td>
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<tr>
<td>Daniel Williams</td>
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<td></td>
</tr>
<tr>
<td>Deandra Williams</td>
<td>Gallery Guard</td>
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</tr>
<tr>
<td>Leroy Williams</td>
<td>Surveillance Officer</td>
<td></td>
</tr>
</tbody>
</table>
Tanya Maui
Visitor Services Associate

Sarah Monroe
Visitor Services Associate

Kaitlin Nease
Visitor Information Associate

Erin O’Brien
Visitor Services Associate

Venus Rowe
Receptionist

Mary Schnellbacher
Visitor Services Associate

Robin Simmons
Visitor Services Associate

John Todd
Visitor Services Associate

Angela Vinci-Booher
Visitor Services Associate

Laura Wallman
Visitor Services Associate

Amber Shelton
Coordinator of Volunteers

Michael Fleischman
Assistant Coordinator of Volunteers

Jennifer Mayhill
Coordinator of Education Programs

Aileen Novick
Research and Evaluation Coordinator

Tariq Robinson
Senior Coordinator of Youth Programs

Wendy Wilkerson
Senior Coordinator of School Services

CONSERVATION

David A. Miller
Chief Conservator

Suellen Dupuis
Senior Conservator, Conservation and Conservation Science Departments

Morgan Hayes
Graduate Paintings Conservation Intern

Claire Hoovel
Senior Conservator of Paper

Kathleen Kieser
Senior Conservator of Textiles

Richard McCoy
Conservator of Objects and Variable Art

Laura Mosteller
Conservation Technician II

Christina O’Connell
Associate Conservator of Paintings

Nicole Peters
IMA Scholar for Objects Conservation

Aaron Steele
Digital Assets Specialist/Associate Photographer

Rebecca Summerour
IMA Scholar for Textile Conservation

Linda Witkowski
Senior Conservator of Paintings

CONSERVATION SCIENCE

Gregory Smith
Otto N. Frenzel III Senior Conservation Scientist

Jie Liu
Postdoctoral IMA Scholar for Conservation Science

Media Services

Jason Hamman
Manager of Media Services

David Lapham
Audio-Visual Technician

Christopher Reising
Audio-Visual Technician

Public Programs

Anne Laker
Director of Public Programs

Lindsay Hand
Program Support Specialist

Publishing and Media

Rachel Craft
Director of Publishing and Media

Daniel Beyer
Senior Media Producer

Tad Fruits
Chief Photographer

Tascha Horewitz
Manager of Publications

Julie Long
Assistant Photo Editor

Emily Lyle-Painter
Media Project Coordinator

Mike Rippy
Collections Photographer

Research, Technology, and Engagement

Robert Stein
Deputy Director for Research, Technology, and Engagement

Jessica Barner
Administrative Assistant for Research, Technology, and Engagement

Audience Engagement

Carol White
Assistant Director of Audience Engagement

Tiffany Leason
Manager of Higher Education Programs and Research Assessments

Cara Lovati
Viewfinders Coordinator

RESEARCH

Margaret Duncan
Manager of Docent Programs

IMA LAB

Charlie Mood
Director of IMA Lab

Kris Arnold
Web Developer

Edward Bachta
Application Developer

Gray Bowman
Application Developer

Daniel Gervantes
Application Developer

Matt Gipson
Senior Digital Graphic Designer

Kyle Jaecher
Application Developer

IT Operations

Yvel Guécé
Director of IT Operations

Robbie Davis
Help Desk Analyst

Terry Myers
Network Administrator

Lintor Stewart
Systems and Database Administrator

Library and Archives

Alba Fernández-Keys
Head of Libraries and Archives

Megan Bettag
Library Assistant

Deborah Evans-Cantrell
Catalog/Reference Librarian

Jennifer Whitlock
Archivist

Library Assistant

Volunteer Services

Amber Shelton
Coordinator of Volunteers

Michael Fleischman
Assistant Coordinator of Volunteers

Research, Technology, and Engagement

Robert Stein
Deputy Director for Research, Technology, and Engagement

Jessica Barner
Administrative Assistant for Research, Technology, and Engagement

Audience Engagement

Carol White
Assistant Director of Audience Engagement

Tiffany Leason
Manager of Higher Education Programs and Research Assessments

Cara Lovati
Viewfinders Coordinator
Indianapolis Museum of Art
Financial Statement

A complete financial report is available on the IMA website.
http://www.imamuseum.org/about/admin-information/financial-information

CONSOLIDATED STATEMENT OF ACTIVITIES, YEAR ENDED JUNE 30, 2011
(In Thousands)

<table>
<thead>
<tr>
<th>REVENUE, GAINS AND OTHER SUPPORT</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>Gifts, grants and memberships</td>
<td>$1,315</td>
<td>—</td>
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<td>$1,315</td>
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<tr>
<td>Other contributions</td>
<td>1,433</td>
<td>8,944</td>
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<tr>
<td>Grants</td>
<td>857</td>
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<tr>
<td>Revenue from activities</td>
<td></td>
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<tr>
<td>Admissions, fees and sales</td>
<td>2,837</td>
<td>171</td>
<td>—</td>
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<tr>
<td>Investment return designated for current operations and art acquisitions</td>
<td>79</td>
<td>14,937</td>
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<td>Net assets released from restrictions</td>
<td>6,521</td>
<td>24,052</td>
<td>3,721</td>
<td>34,294</td>
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<td>Total revenue, gains and other support</td>
<td>24,959</td>
<td>5,614</td>
<td>3,721</td>
<td>34,294</td>
</tr>
</tbody>
</table>

EXPENSES

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial</td>
<td>14,573</td>
<td></td>
</tr>
<tr>
<td>Educational</td>
<td>8,225</td>
<td></td>
</tr>
<tr>
<td>Horticultural</td>
<td>2,133</td>
<td></td>
</tr>
<tr>
<td>Museum stores</td>
<td>2,095</td>
<td></td>
</tr>
<tr>
<td>Total program services</td>
<td>27,024</td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>3,815</td>
<td></td>
</tr>
<tr>
<td>Fundraising</td>
<td>1,715</td>
<td></td>
</tr>
<tr>
<td>Total expenses</td>
<td>34,554</td>
<td></td>
</tr>
<tr>
<td>Change in Net Assets From Operations</td>
<td>(7,595)</td>
<td>5,614</td>
</tr>
</tbody>
</table>

NONOPERATING REVENUE (EXPENSE)

<table>
<thead>
<tr>
<th>NONOPERATING REVENUE (EXPENSE)</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment return greater than amounts designated for current operations and art acquisitions</td>
<td>23,749</td>
<td>22,800</td>
</tr>
<tr>
<td>Changes in accumulated postretirement benefits arising during the period</td>
<td>382</td>
<td></td>
</tr>
<tr>
<td>Amortization included in net periodic pension cost</td>
<td>619</td>
<td></td>
</tr>
<tr>
<td>Change in fair value of interest rate swap agreement</td>
<td>357</td>
<td></td>
</tr>
<tr>
<td>Proceeds from sales of art</td>
<td>—</td>
<td>313</td>
</tr>
<tr>
<td>Purchases of art</td>
<td>(1,351)</td>
<td></td>
</tr>
<tr>
<td>Net assets released from restriction - art acquisition</td>
<td>1,253</td>
<td>(1,351)</td>
</tr>
<tr>
<td>Net asset reclassifications</td>
<td>8,316</td>
<td>(16,268)</td>
</tr>
<tr>
<td>Change in Net Assets</td>
<td>25,738</td>
<td>11,213</td>
</tr>
<tr>
<td>Net Assets, Beginning of Year</td>
<td>90,487</td>
<td>122,240</td>
</tr>
<tr>
<td>Net Assets, End of Year</td>
<td>$116,225</td>
<td>$133,453</td>
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</tbody>
</table>