The 12th Annual Exhibition of the Art Association of Indianapolis

Students' Work from Indiana Art Schools

Exhibition of Paintings by L. H. Meakin, J. Ottis Adams, T.C. Steele, William G. Dutch

Studies and Canvases by Anton Mauve

Summer Work in Oils and Watercolors of T.C. Steele, William Forsyth, R. B. Gruell, Otto Stark

The Propylaeum, Indianapolis

Denison Hotel, Indianapolis

Denison Hotel, Indianapolis

Denison Hotel, Indianapolis

The Propylaeum, Indianapolis

The residence of Mrs. Addison Bybee

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<th>Title</th>
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<td>William Merritt Chase</td>
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| Portrait of Reverend Nathaniel A. Hyde     | Steele, Theodore Clement           | The residence of Mrs. Addison Bybe
American Painters and Illustrators
George C. Calvert's Collection of Etchings
William Merrit Chase's paintings
A. W. Drake Collection of Samplers
2nd Annual Indiana Artists' Exhibit
Studies of Animals in Charcoal, Crayon and Pencil by Josephine Pitkin
25th Annual Exhibition of the Art Association of Indianapolis and being the
Pastels by Charles S. Kaelin
Hemingway collection
Oils and Water Colors by Sue M. Ketcham
7th Annual Exhibition of the Work of the Art School
Paintings by Patty Thum
Pictures of the Chateaux Country by Alson S. Clark
Brownell Gift of Old Engravings and Etchings
Japanese Prints
Portraits by Miss Beth S. Driggs
13th Annual Exhibition of the Society of Western Artists
Pictures of Indian Life, by J. H. Sharp
Special Exhibition of Paintings by Elizabeth Wentworth Roberts
A Collection of Paintings by Hugh H. Breckenridge
A Collection of Paintings by Hermann Dudley Murphy
A Collection of Paintings, Drawings, and Works of Sculpture by Resident
Pen and Ink Drawings, Lithographs and Etchings by Joseph Pennell
Persian Textiles and Ornaments
The Tiger Cubs by Ada L. Stewart
6th Annual Exhibition of the Work of the Art School
Indianapolis Architects Exhibition
Exhibition of Contemporary German Paintings
11th Annual Exhibition of the Society of Western Artists and being the
Oriental Rugs

Completed by the names, with dates of the exhibitions, that took place during the year 1907-1910.
9/28/15 Completed 30th Annual Exhibition of the Art Association of Indianapolis
9/28/15 Completed 7th Annual Indiana Artists Exhibition
9/28/15 Completed 18th Annual Exhibition of the Society of Western Artists
9/28/15 Completed The Fatherland Exhibition
9/28/15 Completed Paintings by Alexander and Birge Harrison
9/28/15 Completed Paintings by American Artists
9/28/15 Completed National Parks Photographs
9/28/15 Completed Washington Portraits, etc.
9/28/15 Completed Loan Exhibition of Lockwood de Forest
9/28/15 Completed 11th Annual Exhibition of the Work of the Art School
9/28/15 Completed Paintings by Philip Little, Harold Warren, George R. Barse, Jr., William E.
9/28/15 Completed Joseph Pennell: Etchings and Lithographs
9/28/15 Completed Albert Durer: Engravings - "Little Passion"
9/28/15 Completed Selected Watercolors by American Artists
9/28/15 Completed 17th Annual Exhibit of the Society of Western Artists
9/28/15 Completed Santa Fe Indian School
9/28/15 Completed Mid-Autumn Festival at the John Herron Art Institute
9/28/15 Completed "Big Copper Kettle and Fish (Fish)", William Merritt Chase
Completed Recent Accession
Completed Recent Acquisitions - Paintings
Completed Arthur B. Davies, Paintings, Lithographs, Drawings
Completed Textiles Lent by Cheney Brothers
Completed Paintings by Six American Artists
Completed Painting and Drawing by Faculty and Students of the Art School
Completed Paintings and Etchings of Brown County, by Charles W. Dahlgreen
Completed 2nd Exhibition of Indiana Architects
Completed Wood-Block Prints by Harold Haven-Brown
Completed William Merritt Chase Memorial Exhibition
Completed Special Installation of Early American Art
Completed Competitive Drawings for the Tribune Building, Chicago
Completed Primitive Paintings form the Ehrich Galleries
Completed Czechoslovak Prints from the Collection of Dr. Henry John
Completed Gunner Widforss: Paintings
Completed 15th Annual Indiana Artists Exhibition
Completed Special Exhibition of Posters "Golden Anniversary" Competition
Completed Herbert Salinger - David Barry, Photographs
Completed Prints by "The Stowaways of New York."
Completed The Nicolas Roerich Exhibition
Completed Paintings by Canadian Artists
Completed Etchings and Wood Engravings by Modern Artists
Completed War Photographs
Completed Watercolor Exhibition from the Philadelphia Watercolor Club
Completed Animal Paintings and Sculptures
Completed Boutet de Monvel, Paintings and Illustrations
Completed Calvert Loan Exhibition
Completed Annual Exhibition of the Work of the Art School
Completed Ball Purchases of Indiana Art
Completed Lithographs of the Great War by Howard Leigh
Completed Japanese Prints
Completed Ceramics by Keramic Club of Indianapolis
Completed Watercolor Exhibition
Completed T. C. Steele: Paintings
Completed Etchings
Completed Textile Exhibition
Completed Lace Exhibition
Completed Greek Government Exhibition: Under the Auspices of Premier Venizelos of Greece
Completed Stephen Haweis : Paintings and Drawings
Completed Loan exhibition of American Paintings Various Artists
Watercolors from the New York Watercolor Club and the American Watercolor Children's Exhibition and Public School Work for Western Arts Association
Carl Hallsthammar, Wood Carvings
Robert Laurent, Small Sculpture
American Book Illustration
Modern French Prints and Drawings
Paul Claude Bragdon Theatrical Exhibition
Work of Indiana Artists
Exhibition of Paintings by the Entire Membership of the Lyme Art Association
Blanding Sloan, Etchings and Block Prints
Medieval and Modern Armor and Collection of Rare Coins, Lent by Edward E. Cornelius Botke and Jessie Arms Botke, Paintings
150 Pieces of Soap Sculpture
Art Association of Richmond, Paintings
Howard Leigh, Lithographs
Harriet Frishmuth, Sculpture
Helen Turner, Paintings
Group of Watercolors by Arthur B. Davies
Paintings from the Permanent Collection
Max Bohm and William Ritchel, Paintings
4th Annual Exhibition of Indiana Architects
English Silver, Queen Anne Period
Daniel Garber, Victor Higgins, Wayman Adams, Paintings/Janet Scudder, Everett Warner and Chauncey Ryder, Paintings
Contemporary Indian Artists
Elizabeth Nicholson, Watercolors
Permanent Paintings
Arms and Armor from the Mrs. M.W. Kelley and Admiral Albert P. Niblack Collection
Hoosier Cartoonists Exhibition
41st Exhibition of Contemporary American Artists
Etchings by McLaughlin, Baumann, Blum and Hibben.
Fifty Prints of the Year
F. Luis Mora, Paintings and Watercolors
John Herron Art Institute
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Early Ohio River Architecture
Living American Painters
Textiles from the Niblack Collection
Eugen Kormendi, Sculpture/Elizabeth Kormendi, Ceramics
French Drawings and Watercolors: French 19th and 20th Century Masters'
The Horse in Art
African Arts and Crafts
Prints by Members of the American Momotype Society
Charles Hopkinson: Watercolors
Contemporary British Art
Robert Laurent: Sculpture
International Watercolor Exhibition
Special Exhibition of Egyptian Art, Reisner
Paul Manship: Sculpture
Permanent Collection
Seventy-five Prints from the Permanent Collection
Early American, European and Oriental Costumes from the Permanent
34th Annual Indiana Artists Exhibition
Tableaux of Famous Paintings
Christian Schrader, Drawings
Chinese Paintings, 13th to 18th Centuries, from Del Drago Collection, NY
European Porcelains from Local Collections
Autumn in Indiana: Paintings by Indiana Artists
Lace from the Permanent Collection
33rd Annual Indiana Artists Exhibition
Currier and Ives: Prints
Historical Survey of Still Life Paintings
Glen Cooper Henshaw: Paintings and Drawings
Galleries Closed for Remodeling
Contemporary American Ceramics
Paintings and Drawings by J.M.W. Turner
French Masters
Chinese Art Through the Ages
Paintings and Handicrafts by Polish School Children
6th Annual Indianapolis Camera Club Exhibition
Fifty Fine Prints from the Permanent Collection
Work by Members of Art Association Sketch Class
FRANCIS C. BROWN AND SYBIL H. CONNELL: PASTELS, WATERCOLORS, AND OIL PAINTINGS

SANTOS: RELIGIOUS FOLK ART OF NEW MEXICO

ANCIENT GREEK COINS

FIVE CENTURIES OF CHINESE PAINTING

RUTH PRATT BOBBS AND C. CURRY BOHM: PAINTINGS

JAPANESE WOODBLOCK PRINTS GIVEN BY MRS. CHARLES KRYTER

EARLY ACQUISITIONS OF THE ART ASSOCIATION

EDWIN L. FULWIDER AND EDWARD K. WILLIAMS: PAINTINGS

GLYN COOPER HENSHAW MEMORIAL EXHIBITION

DIANA DENNY: CARICATURES

PORTRAITS: 17TH TO 19TH CENTURIES FROM INDIANA COLLECTION

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AMERICAN ROOMS IN MINIATURE

JOSE CLEMENTE ORIZCO AND DIEGO RIVERA: COLOR REPRODUCTIONS OF PAINTINGS

PHOTOGRAPHS IN INDUSTRIAL DESIGN BY WALTER DARWIN TEAGUE

57TH ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTINGS

HONORE DAUMIER: LITHOGRAPHS

OLD EUROPEAN LACE FROM THE MUSEUM'S COLLECTION

37TH ANNUAL INDIAN ARTISTS EXHIBITION

SELECTED PRINTS FROM THE PERMANENT COLLECTION

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WATERCOLORS BY EIGHT AMERICANS

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The Indianapolis Museum of Art's State Traveling Exhibition Program was conceived in 1970 to share the Museum's exhibitions at no cost with art lovers throughout the state. The program serves as a vehicle for educational outreach, enabling communities to experience the Museum's exhibitions in a variety of settings.

Aiming to stimulate understanding and awareness of the arts, the program offers an opportunity to display a variety of high-quality exhibitions that might not otherwise be possible in many areas of the state.

The program builds on the Indianapolis Museum of Art's extensive collections and showcases a wide range of art from different periods and cultures, allowing audiences to engage with diverse artistic expressions.

The Indianapolis Museum of Art, with its commitment to education and community engagement, continues to lead the way in bringing art to people across Indiana through its State Traveling Exhibition Program.
Wallraf-Richartz, Cologne, Germany

Completed Recent Acquisitions 1982 - 1985

Vision From the Top of the World: Art of Tibet and the Himalayas

Indiana Orchid Society Exhibition

Selections from the 70th Indiana Artists Show

David Black: Sculpture

Mary Ann & Bill Robertson: Quilts, Pillows, Baskets & Whirly-Gigs

Dennis Kirchmann: Raku and Stoneware

Constance Little: Fiber, Paper Constructions, and Wall Reliefs

Selections from Art in Motion: Wearable Art '85

70th Indiana Artists Show

Selections of African Art from the Harrison Eiteljorg Collection

Down America's River with Currier and Ives

David Paul Bacharach: Metal

Bonsai Tree Society

African Art from the Harrison Eiteljorg Collection

Arts Insight Postcard Series IV

Spirit and Ritual: The Morse Collection of Ancient Chinese Bronzes

Symphony in Color

Beth Changstrom: Porcelain Vases & Platters

Constructivism and the Geometric Tradition: Selections from the McCrory Corp.

Master European Drawings from the National Gallery of Ireland

Christmas at the Lilly Pavilion

A Storey House Holiday

18th-Century English Porcelain in the Collection of the IMA

Colbert Collection: Handcrafts and Folk Art from Latin America

Needlework from the IMA Collection

11th National Biennial: Embroiderers Guild of America at the IMA

Brown County: The Printmakers

Indianapolis in Print

Graphic Works by Toulouse-Lautrec

Susan L. Tennant: Ceramic Sculpture

The Aura of Neo-Impressionism: The W.J. Holliday Collection

Kai Binford: Clothing from the Hill Tribe People of Thailand

Photography and All That Jazz: Duncan P. Schiedt

Gold and Silver Treasures from the Thyssen-Bornemisza Collection

Jean Tudor - Enamels on Metal

The Aura of Neo-Impressionism: The W. J. Holliday Collection

Chinese Export Silver: A Legacy of Luxury

Anne Goldman: Textural Clay

Ice and Green Clouds: Traditions in Chinese Celadon

Jean Tudor - Enamels on Metal

Christmas at the Lilly Pavilion

Bent Wood and Metal Furniture: 1850-1946

Pictures and Tapestries for a Holiday Season

Western Photographics of Edward Curtis

The Photomontages of Scott Mutter

Art of the Fantastic: Latin America 1920 - 1987

Raquel's Collection: South American Crafts

Bonsai Tree Society Annual Exhibition

Indianapolis Remembered: The Drawings of Christian Schrader

Sam Miller: Botswana Crafts

Riley Illustrated
In Indiana Gallery

Long Gallery

IMA Columbus

Steven Conant Gallery

Alliance Rental Gallery

In Indiana Gallery

IMA Columbus

Showalter Pavilion

In Indiana Gallery

Clowes Pavilion

In Indiana Gallery

IMA Columbus

Long Gallery

Hulman Hall

Krannert, Alliance Rental Gallery and

In Indiana Gallery

IMA Columbus

Alliance Rental Gallery

Long Gallery

IMA Columbus

Virginia Museum of Fine Arts, Richmond, Virginia

55.67 "Portrait of Amelia G. Studley", Eaton, Joseph Oriel

20.160 "Italian Roses", Hilliard, William Henry

75.129 "Scene on the Wabash, near Pipe Creek", Winter, Alfred

51.48 "Portrait of Dr. Lewis D. Lyons", Hays, Barton Stone

03.5 "The Sycamores", Love, John Washington

1992.90 "Premiere Promenade", Man Ray

77.363 "crazy quilt", Mitchell, Victorene Parsons

79.103 "quilt (Bedtime)", Webster, Marie Daugherty

1984.124 "quilt (Diamond in Square)", Unknown - Amish

41.42 "Seated Nude", Rubins, David Kresz

1991.118 "day dress", Norell, Norman

5.57 "Handicraft Project", Marsden, George
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<td>And Andrea Striewski: Bird Houses</td>
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<td>Portrait of Mrs. William H. Elder</td>
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<tr>
<td>EX1994.26</td>
<td>Lady Seated, with a Net, Called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.25</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.24</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.23</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.22</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.21</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.20</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.19</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.18</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.17</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.16</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.15</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.14</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.13</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.12</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.11</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.10</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.09</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.08</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.07</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.06</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.05</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.04</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.03</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<tr>
<td>EX1994.02</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.01</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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<td>EX1994.00</td>
<td>Portrait of a Woman, seated, called &quot;Mrs. W. Harris&quot;</td>
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</tbody>
</table>
Los Caprichos

They say yes and give themselves to the first one who comes along, Plate 1

Mala noche (A bad night), Plate 36

Al conde palatino (To the Count Palatino), Plate 33

Por que fue sensible (Because she was susceptible), Plate 32

Ruega por ella (She prays for her), Plate 31

Ya tiene asiento (They already have seats), Plate 26 from Los Caprichos

Si quebró el Cantaro (If he broke the pitcher), Plate 25 from Los Caprichos

Nohubo remedio (Nothing could be done), Plate 24

Pobrecitas! (Poor young girls), Plate 22

Bellos consejos (Wonderful advice), Plate 15

Estan calientes (It's hot), Plate 12

Muchachos al avio ('Boys, up and about,') Plate 11

Que se la llevaron! (And they carried her away!), Plate 8

Nadie Se Conoce (Nobody knows himself), Plate 6

Ni asi la distingue (Not even so he can distinguish her), Plate 5

Que viene el coco (The Bogey-man is coming)

El si pronuncian y la mano alargan Al primero aue llega (They say yes and give themselves to the first one who comes along), Plate 2

Dios la perdone. Y era su madre (God forgive her: that was her mother), Plate 17 from Los Caprichos

Y se la quema la Casa (And his house is on fire), Plate 16

Tantalo (Tantalus), Plate 9

El amor y la muerte (Love and death), Plate 10

Que se la llevaron! (And they carried her away!), Plate 7

Nadie Se Conoce (Nobody knows himself), Plate 4

Tal para qual (Two of a Kind), Plate 5

El de la rollona (The Nurse's charge), Plate 4

Que se la llevaron! (And they carried her away!), Plate 3

Yo no se la llevaron (And they did not carry her away!), Plate 2

Ni se lo llevaron (And they carried her away!), Plate 1

Chiton (Hush), Plate 28 from Los Caprichos

Quien mas rendido? (Who has given the most?), Plate 30

Dios la perdone. Y era su madre (God forgive her: that was her mother), Plate 18 from Los Caprichos

Y se la quema la Casa (And his house is on fire), Plate 19 from Los Caprichos

Ni asi la distingue (Not even so he can distinguish her), Plate 17 from Los Caprichos

Por que esconderlos? (Why hide it?), Plate 30

Nosotros conocemos el León del Cristo (We know the Christ lion), Plate 16 from Los Caprichos

Que se la llevaron! (And they carried her away!), Plate 21

Nadie Se Conoce (Nobody knows himself), Plate 1

Ni asi la distingue (Not even so he can distinguish her), Plate 18 from Los Caprichos

Nadie Se Conoce (Nobody knows himself), Plate 15

Tantalo (Tantalus), Plate 8

El amor y la muerte (Love and death), Plate 7

Que se la llevaron! (And they carried her away!), Plate 6 from Los Caprichos

Nadie Se Conoce (Nobody knows himself), Plate 14

Tantalo (Tantalus), Plate 7

El amor y la muerte (Love and death), Plate 6

Que se la llevaron! (And they carried her away!), Plate 5 from Los Caprichos

Nadie Se Conoce (Nobody knows himself), Plate 13

Tantalo (Tantalus), Plate 6

El amor y la muerte (Love and death), Plate 5

Que se la llevaron! (And they carried her away!), Plate 4 from Los Caprichos

Nadie Se Conoce (Nobody knows himself), Plate 12

Tantalo (Tantalus), Plate 5

El amor y la muerte (Love and death), Plate 4

Que se la llevaron! (And they carried her away!), Plate 3 from Los Caprichos

Nadie Se Conoce (Nobody knows himself), Plate 11

Tantalo (Tantalus), Plate 4

El amor y la muerte (Love and death), Plate 3

Que se la llevaron! (And they carried her away!), Plate 2 from Los Caprichos

Nadie Se Conoce (Nobody knows himself), Plate 10

Tantalo (Tantalus), Plate 3

El amor y la muerte (Love and death), Plate 2

Que se la llevaron! (And they carried her away!), Plate 1 from Los Caprichos

Nadie Se Conoce (Nobody knows himself), Plate 9

Tantalo (Tantalus), Plate 2

El amor y la muerte (Love and death), Plate 1

Que se la llevaron! (And they carried her away!), Plate 0 from Los Caprichos

Nadie Se Conoce (Nobody knows himself), Plate 8

Tantalo (Tantalus), Plate 1

1997.12 Completed  Robert Frazier  1997-10-05  1997-03-12  Conant Gallery


1997.15 Completed  Robert Frazier  1997-10-05  1997-03-12  In Indiana Gallery

1997.16 Completed  Robert Frazier  1997-10-05  1997-03-12  In Indiana Gallery

1997.17 Completed  Robert Frazier  1997-10-05  1997-03-12  In Indiana Gallery

1997.18 Completed  Robert Frazier  1997-10-05  1997-03-12  Long Gallery

1997.19 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.20 Completed  Robert Frazier  1997-10-05  1997-03-12  Turners Watercolor Rotations

1997.21 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC East

1997.22 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC West

1997.23 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.24 Completed  Robert Frazier  1997-10-05  1997-03-12  In Indiana Gallery

1997.25 Completed  Robert Frazier  1997-10-05  1997-03-12  In Indiana Gallery

1997.26 Completed  Robert Frazier  1997-10-05  1997-03-12  In Indiana Gallery

1997.27 Completed  Robert Frazier  1997-10-05  1997-03-12  Turner Watercolor Rotation

1997.28 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.29 Completed  Robert Frazier  1997-10-05  1997-03-12  Turner Watercolor Rotation

1997.30 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC West

1997.31 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC East

1997.32 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.33 Completed  Robert Frazier  1997-10-05  1997-03-12  In Indiana Gallery

1997.34 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.35 Completed  Robert Frazier  1997-10-05  1997-03-12  In Indiana Gallery

1997.36 Completed  Robert Frazier  1997-10-05  1997-03-12  Turners Watercolor Rotations

1997.37 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.38 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.39 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.40 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.41 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.42 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.43 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.44 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.45 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.46 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.47 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.48 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.49 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.50 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC

1997.51 Completed  Robert Frazier  1997-10-05  1997-03-12  AWC
The Art of Collecting: A Decade of Treasures

Mark Wallis

Furniture Without Nails: Chinese Furniture from the 16th - 18th Centuries

Delia Robinson: Ceramic Whistles

Turner Watercolor Rotation

Louie Laskowski

Karin Muir: Zulu Baskets

Symphony in Color

Akan Arts of West Africa

David Voros

Lost World Arts: Crafts Made by Indians from Venezuela

Hoosiers Abroad: The Munich Paintings of Adams, Forsyth, Richards and Winsten

Holiday Decorations

Karen Thompson

Asian Woodblock Print Rotation

Miniature Chairs: Vitro Design Museum

One by Diana: Handknit Clothing

Watercolor Society of Indiana: Annual Juried Show

Richard Emery Nickolson

Michael Winsten Jewellry

Barry Gealt


This exhibition highlights key works of art added to the IMA collections since 1988, placing special emphasis on how and why museum collections grow. The exhibition presents more than 135 works of art, many of which are displayed for the first time since joining the collection. Selected objects represent the rich diversity of the major collections, which include African, Asian, American, European and Precolonial art, works on paper, textiles and costumes, decorative arts and contemporary art. A glance at the exhibition reveals the major purchases of the last ten years, and the spirit of philanthropy that enables the IMA's collection to grow.

1998.10 "Easy Rider," Lee, Peter
1998.11 "Study for Road to Schleissheim (recto), Male Portrait (verso)" (recto), study head, old man (verso) (recto), study head, old man (verso) (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (verso), study head, old man (verso) (verso), study head, old man (vers0...
Pat Nelson
Three Jewelry Artists: Sandra Enterline, Twiga's Twigs, Mizuki

Colorprint U.S.A.
Clowes Reinstallation
Nell Devitt
Regional Competition
TBA

Marie Webster Quilts: A Retrospective (Extended through 10/13/91)
Indian Kashmir Shawls
Francesco Clemente: Indian Watercolors
Penrod

Marie Webster Quilts: A Retrospective (Extended through 10/13/91)
Jascha Heifetz Exhibition--non IMA
Mark Sawrie
Alpine Collection: Miroslav Trejtnar, Artist of Wooden Toys
Africafest

Tamaya Department Store, Fukuoka, Japan
Krannert Pavilion
IMA Grounds
Matsuzakaya Department Store, Nagoya Site,
AWC East
Christel Dehan Center, Indianapolis, Indiana
In Indiana Gallery
Long Gallery

TR7220
TR7219/3
TR7219/2
TR7193/3
TR7193/2
TR7173
2014.108
1992.151
79.104
79.103
79.102
79.101
79.100
79.98
79.96
79.95
78.287
79.431A-D
1992.90
2014.108
1992.151
79.104
79.103
79.102
79.101
79.100
79.98
79.95
78.287
79.431A-D
1992.90
42.19
30.589
1995.158
1992.90
42.19
30.589
1995.158

French Baskets (quilt)  
Bunnies (quilt)  
Wreath of Roses (quilt)  
Sunbonnet Lassies (quilt)  
Pansies and Butterflies (quilt)  
Iris (quilt)  
quilt (Poppy)  
quilt (Rainbow)  
quilt (Magpie Rose)  
quilt (May Tulips)  
quilt (Morning Glory Wreath)  
quilt (Poinsettia)  
quilt (Daisies)  
quilt (Grapes and Vines)  
quilt (Primrose Wreath)  
quilt (Pink Rose or American Beauty)  
quilt (Tobacco - American)

"Bunnies (quilt)", Webster, Marie Daugherty
"Wreath of Roses (quilt)", Webster, Marie

"quilt (Poppy)", Webster, Marie Daugherty
"quilt (Rainbow)", Thompson, Lela Yates,
"quilt (Bedtime)", Webster, Marie Daugherty
"quilt (Sunflower)", Webster, Marie Daugherty
"quilt (Morning Glory Wreath)", Webster, Marie Daugherty
"quilt (Daisies)", Webster, Marie Daugherty
"quilt (Primrose Wreath)", Webster, Marie Daugherty
"quilt (Pink Rose or American Beauty)", Webster,

"French Baskets (quilt)", Webster, Marie Daugherty
"Bunnies (quilt)", Webster, Marie Daugherty
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"quilt (Rainbow)", Thompson, Lela Yates,
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"French Baskets (quilt)", Webster, Marie Daugherty
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"quilt (Primrose Wreath)", Webster, Marie Daugherty
"quilt (Pink Rose or American Beauty)", Webster,
Complete: EX 1999.45

Complete: EX 1999.42

Complete: EX 1999.40

Complete: EX 1999.38

Complete: EX 1999.36

Complete: EX 1999.34

Complete: EX 1999.32

Complete: EX 1999.30

Complete: EX 1999.28

Complete: EX 1999.26

Complete: EX 1999.24

Complete: EX 1999.22

Complete: EX 1999.20

Complete: EX 1999.18

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Completed: EX 1999.4

Completed: EX 1999.2

Completed: EX 1998.8

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Completed: EX 1998.6

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Completed: EX 1998.2

Completed: EX 1998.1

Completed: EX 1997.12

Completed: EX 1997.10

Completed: EX 1997.8

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<tr>
<td>No.108</td>
<td>Study for Road to Schleissheim (recto), male portrait (verso)</td>
<td>1991.82</td>
<td>Morning Glory, Marguerite Jordan, Bratenahl, John Charles</td>
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<td>No.289</td>
<td>The Winged Passion Flower</td>
<td>1991.82</td>
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Theodore Clement Steele, artist

2016.37J 1890. "Trees", Steele, Theodore Clement
2016.37I 1891. "Trees", Steele, Theodore Clement
2016.37H 1892. "Trees", Steele, Theodore Clement
2016.37D 1895. "Trees", Steele, Theodore Clement
2016.37B 1897. "Trees", Steele, Theodore Clement
2016.37A 1898. "Trees", Steele, Theodore Clement

2016.37T 1899. "Trees", Steele, Theodore Clement
2016.37S 1900. "Trees", Steele, Theodore Clement
2016.37R 1901. "Trees", Steele, Theodore Clement
2016.37Q 1902. "Trees", Steele, Theodore Clement
2016.37P 1903. "Trees", Steele, Theodore Clement
2016.37D 1912. "Trees", Steele, Theodore Clement
2016.37C 1913. "Trees", Steele, Theodore Clement
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2015.35A-00 1883. "Seated Male Academy" (verso), Libbie Steele seated (verso), Forsyth, William J.
2015.35B-00 1884. "Two Landscapes", Schleissheim, Forsyth, William J.
2015.35C-00 1885. "Three Views of Schleissheim", Forsyth, William J.
2016.36A-00 1886. "Roadway between Schleissheim and Mittenheim" (verso), Trees, Steele, Theodore Clement
2016.36B-00 1887. "Daisy Steele", Steele, Theodore Clement
2016.36C-00 1888. "Vignettes of Schleissheim", Steele, Theodore Clement
2016.36D-00 1889. "Woods", Steele, Theodore Clement
2016.36E-00 1890. "Libbie and Shirley Steele", Steele, Theodore Clement
2016.36F-00 1891. "Munich Marketplace", Steele, Theodore Clement
2016.36G-00 1892. "Munich Market", Steele, Theodore Clement
2016.36H-00 1893. "Sky Study", Steele, Theodore Clement
2016.36I-00 1894. "Landscape", Steele, Theodore Clement
2016.36J-00 1895. "House with Stepped Gable", Steele, Theodore Clement
2016.36K-00 1896. "Daisy Steele", Steele, Theodore Clement
2016.36L-00 1897. "Village of Schliersee, Highlands", Steele, Theodore Clement
2016.36M-00 1898. "Munich-Schleissheim Sketchbook", Steele, Theodore Clement
2016.36N-00 1899. "Copy of "The Little Fruit Seller" by Bartolomé Esteban Murillo", Adams, John Ottis
2016.36O-00 1900. "Study Head: Young Man", Richards, Samuel G
2016.36P-00 1901. "Portrait of John Addington Symonds", Richards, Samuel G
2016.36Q-00 1902. "Apollo (?), from the Antique", Richards, Samuel G
2016.36R-00 1903. "Half-Length Figure Study (Old Man)", Adams, John Ottis
2016.36S-00 1904. "STUDY HEAD (TWO VIEWS)", Steele, Theodore Clement
2016.37A-00 1905. "Study Head: Woman in a Headdress", Richards, Samuel G
2016.37B-00 1906. "Study Head: Bearded Man (recto), study head, old man (verso)", Forsyth, William J.
2016.37C-00 1907. "Study Head: Woman in a Headdress", Richards, Samuel G
2016.37D-00 1908. "Study Head: Old Woman", Forsyth, William J.
2016.37E-00 1909. "Study Head (Man with Hair Combed Forward)", Richards, Samuel G
2016.37F-00 1910. "Study Head: Man with Goatee", Richards, Samuel G
2016.37G-00 1911. "Study Head: Old Woman", Forsyth, William J.
2016.37H-00 1912. "Study Head: Smiling Man", Richards, Samuel G
2016.37I-00 1913. "Study Head (Woman with hair in bun)", Richards, Samuel G
2016.37J-00 1914. "Study Head: Old Woman", Forsyth, William J.
2016.37K-00 1915. "Study Head: Bald Man", Richards, Samuel G
2016.37L-00 1916. "Old Market Woman", Forsyth, William J.
2016.37M-00 1917. "Study Head: Man with bow tie", Richards, Samuel G
2016.37N-00 1918. "Young Girl (The Presumed Portrait of Little Gretchen)", Richards, Samuel G
2016.37O-00 1919. "Young Girl (recto), Seated Male Academy (verso)", Forsyth, William J.
2016.37P-00 1920. "Portrait of John Addington Symonds (recto), Vignette of Schleissheim (verso)", Richards, Samuel G
2016.37Q-00 1921. "Young Girl (recto), study head, old man (verso)", Forsyth, William J.
2016.37R-00 1922. "Old Market Woman", Forsyth, William J.
2016.37S-00 1923. "Old Market Woman", Forsyth, William J.
2016.37T-00 1924. "Old Market Woman", Forsyth, William J.
2016.37U-00 1925. "Old Market Woman", Forsyth, William J.
2016.37V-00 1926. "Old Market Woman", Forsyth, William J.
2016.37W-00 1927. "Old Market Woman", Forsyth, William J.
2016.37X-00 1928. "Old Market Woman", Forsyth, William J.
2016.37Y-00 1929. "Old Market Woman", Forsyth, William J.
2016.37Z-00 1930. "Old Market Woman", Forsyth, William J.
2016.36A Libbie Steele reading
2016.36B Libbie Steele reading on Couch
2016.36C Libbie Steele knitting
2016.36D Hand Study
2016.36E Child Sleeping, Allee, Schleissheim Palace (verso)
2016.36F Child Sleeping (recto), Allee, Schleissheim Palace (verso)
2016.36G Child Sleeping (verso), Allee, Schleissheim Palace (verso)
2016.36H Child Sleeping, Study for Canal Schleissheim (verso)
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2016.36J Bride, Mittenheim Cloister (recto), Haywagon (verso)
2016.36K Bride, Mittenheim Cloister (verso), Haywagon (recto)
2016.36L Bride, Mittenheim Cloister (verso), Haywagon (recto)
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2016.36W Landscape (verso)
2016.36X Sky Study over Moor
2016.36Y Sky Study over Moor
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2016.37A Child Sleeping (recto), Allee, Schleissheim Palace (verso)
2016.37B Child Sleeping (verso), Allee, Schleissheim Palace (verso)
2016.37C Child Sleeping (verso), Allee, Schleissheim Palace (verso)
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2016.37E Child Sleeping (verso), Allee, Schleissheim Palace (verso)
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2016.38B Child Sleeping (verso), Allee, Schleissheim Palace (verso)
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2016.38Z Child Sleeping (verso), Allee, Schleissheim Palace (verso)
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1985.59.1 Two Trees

1985.64.46 Soldier

1985.64.45 Chickens

1985.64.44 Chickens

1985.64.43 Peasant Woman Seen from the Back (recto), Peasant Woman (verso)

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1985.64.40 Marshy Landscape at Mering

1985.64.39 Sky Study

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1985.64.37 Trees by Stream

1985.64.36 Archway, Landshut

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1985.64.30 Interior (recto), Man Leading Cow (verso)

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1985.64.27 Landscape near Vienna

1985.64.26 Landscape near Vienna

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1985.64.23 Interior (recto), Man Leading Cow (verso)

1985.64.22 Landscape near Vienna

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1985.64.11 Public Gardens

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1985.64.0 Landscape near Vienna

2016.36OO Sky Study

2016.36NN Woman in a Picture Hat (recto), Landscape (verso)

2016.36MM Study for a Bavarian Canal (recto), Canal (verso)

2016.36KK Nuns (recto), Bavarian Peasants (verso)

2016.36II Study of Hands (recto), Figures with Umbrellas (verso)

2016.36HH Venice (recto), Standing Figures (verso)

2016.36GG Haywagon (recto), Trees (verso)

2016.36FF Gateway (recto), Cottage and Tree (verso)

2016.36EE Haywagon (recto), Trees (verso)

2016.36DD Daisy Steele Knitting (recto), Daisy Steele Knitting and Head (verso)

2016.36CC Libbie Steele (recto), Libbie Steele (verso)

2016.36BB Brandt Steele (recto and verso)

2016.36AA Libbie and Shirley Steele (recto), Daisy Steele (verso)

2016.3699 "Standing Male Academy Figure", Forsyth, Theodore Clement

2016.3698 "Man and Woman in Italian Costumes", Forsyth, William J.

2016.3697 "Men's Heads", Forsyth, William J.

2016.3696 "Woman in a Picture Hat (recto), Landscape (verso)", Forsyth, William J.

2016.3695 "Study for a Bavarian Canal (recto), Canal (verso)", Forsyth, William J.

2016.3694 "Study of Hands (recto), Pollard Willows (verso)", Forsyth, William J.

2016.3693 "Gateway (recto), Cottage and Tree (verso)", Forsyth, William J.

2016.3692 "Man Reading and Figure Study (recto), Landscape (verso)", Forsyth, William J.

2016.3691 "Standing Male Academy Figure"
The Fabric of Moroccan Life

Art for Today

Flowers from the Silk Road: Central Asian Textiles & Jewelry

In Indiana: Joseph Zack

Yayoi Kusama: Early Drawings from the Collection of Richard Castellane

Asian Woodblock Print Rotation (Not an Exhibition)

Featured Acquisition: Jan Toorop, Near Broek in Waterland

Watercolor Society of Indiana: Annual Juried Show

Terri Logan (Not an Exhibition)

Indianapolis Museum of Art Presents the Thompson Collection

Turner Watercolor Rotation (Not an Exhibition)

Crossroads of American Sculpture - traveling exhibition

Asian Woodblock Print Rotation (Not an Exhibition)

Featured Work of Art: Northern Sung Ewer

Jerald Jacquard: 25-Year Retrospective

More than Meets the Eye: Objects from Asia

In Indiana: Tom Torluemke

Indiana Artist's Club

Art in Bloom

Precolumbian Gallery closed for Reinstallation (Not an Exhibition)

Ragtime (Not an Exhibition)
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<td>Black Expo Handmade Traditions: Ceramics, Textiles and Woodcarvings</td>
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<td>Carnegie Center for Art and History, Evansville, Indiana</td>
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<td>Minnetrista Cultural Center, Muncie, IN</td>
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<td>Rooms with Views: First Looks, Fresh Perspectives</td>
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<td>Japanese Masterworks: Paintings from the Indianapolis Museum of Art</td>
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<td>2002.143 Ronda Kasl</td>
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<td>2000.38 Barry Shifman</td>
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<td>2000.38 Brussels and Prangendorf</td>
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<td>Community Quilt</td>
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<td>Will Boys Be Boys: Questioning Adolescent Masculinity in Contemporary Art</td>
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<td>Watercolor Society of Indiana: Annual Juried Show</td>
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<td>Housetops, Log Cabins &amp; Bricklayers: The Architecture of Gee's Bend Quilts</td>
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<td>2006-09-13</td>
<td>Off the Wall: Jin Soo Kim</td>
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<td>2006-06-10</td>
<td>IMA Grounds and Gardens Reopening (Not an Exhibition)</td>
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<td>2006-04-23</td>
<td>Indiana Artists Club, Inc. Seventy-Fourth Annual Exhibition</td>
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<td>2006-04-02</td>
<td>BookArts: Transmutations &amp; Layerings</td>
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Giovanni Bellini was the leading artist of the early Renaissance in Venice and the master of the largest workshop of any painter in Italy. This installation of three paintings from the IMA’s collection focuses on the practice of painting in Bellini’s workshop, with particular emphasis on how images of the Madonna and Child were invented and copied to meet the needs of private devotion, using extensive use of technical documents such as in-hotel, private reference books, and on-site workshops. Exhibition visitors to the understand Bellini’s working methods and his innovative scientific methods used to study artistic practices. An interactive site model in the gallery provides more comprehensive information and documents the conservation treatment of one of Bellini’s masterpieces.

This installation is accompanied by a scholarly publication, Giovanni Bellini and the Art of Devotion, edited by IMA curator Ronda Kasl. Funding is provided by the Samuel H. Kress Foundation.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
<th>Location</th>
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<tbody>
<tr>
<td>Narcissus</td>
<td>Vignon, Claude</td>
<td>1654</td>
<td>Tamarind Lithography Workshop</td>
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<td>The Sense of Sight</td>
<td>Janssens, Abraham</td>
<td>1700</td>
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<td>Duck, Jacob</td>
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<td>Portrait of the Artist</td>
<td>Dyck, Anthony van</td>
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<td>Self-Portrait</td>
<td>Rembrandt van Rijn</td>
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<td>The Civet</td>
<td>Krasner, Lee, Pratt</td>
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<td>1969/70</td>
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<td>1969/70</td>
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<td>Antreasian, Garo Zareh</td>
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<td>Thracian Mode</td>
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<td>Skies of Venice IX</td>
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</table>
Paris Posters: The Art of the Streets

Omer Fast: Godville

Off the Wall: RothStauffenberg

...contents...
An Angelen-based artist, digital culture is her expertise. This remarkable woman is known as an expert of the digital world, where she leverages her talents to create innovative, thought-provoking works that challenge traditional notions of art and culture. Her works are often characterized by a blend of traditional and digital elements, creating a unique visual language that resonates with viewers on multiple levels. Through her art, she explores the boundaries of technology and creativity, pushing the boundaries of what is possible in the realm of digital art.
**On Procession**

The exhibition presents a selection of contemporary photographs, drawings, floats, banners, and other ephemera and documentations from recent art parades. The exhibition is divided into three sections: Archaic and Tropic in the Arts of So Many Other Nations and Times, and the community-at-large. This festive event will take place in Indianapolis’ downtown Square neighborhood and will include floats, music, and dancing.

**A Golden Legacy: Greek and Roman Jewelry from the Burton Y. Berry Collection at the Indiana University Art Museum**

Selected by the Louvre curators from their unsurpassed collection of Roman antiquities, these 187 prime and noteworthy examples of Roman sculpture, fresco, mosaic, and other nations and times. Her sculptural installations often embody metaphors for tenderness of the human heart. Swartz’s piece, Terrain, will feature a colorful web of 12 channels of sound. Utilizing hundreds of speakers to emit hushed whispers, the piece will emanate sounds reminiscent of a person’s heartbeat. Utilizing hundreds of speakers to emit hushed whispers, the piece will emanate sounds reminiscent of a person’s heartbeat.

**Piranesi’s Views of Ancient Rome**

This exhibition presents 150 objects that celebrate the ingenuity, technical skill and artistic achievements of ancient goldsmiths and silversmiths. The exhibition also explores the function of the objects in the lives of the wearers and how they enhanced status, taste and fashion as indicated by the choice and style of necklaces, earrings, bracelets, rings, and other jewelry.

**Emily Kennerk: Suburban Nation**

Her Hegemony, two millennia ago. The IMA has never before hosted an exhibition of the dawning of Western art history, identity, and visibility, with videos, photographs, drawings, interviews, and other ephemera and documentations from recent art parades. What was once a place of conversation, but will not be able to follow each other in so many other nations and times.
Shared Beauty: Eastern Rugs & Western Purses
Cirrus Editions/Crown Point Press

Completed

2008-07-13
2008-05-31
2009-04-05
2009-03-15

2008.12
2008.14
2008.13
2008.11

EX2008.14
EX2008.12
Completed
Completed
Completed
Completed

EX2008.12
EX2008.13
EX2008.11
EX2008.10

Cirrus Editions, founded in Los Angeles in 1970, and Crown Point Press, founded in San Francisco in 1962, each attracted its own stable of loyal artists. Ed Ruscha, Bruce Naumann, William Wiley, and Vija Celmins produced significant bodies of lithographs at Cirrus in the early 1970s. Richard Diebenkorn, Bruce Herman, and John Cage were attracted to the intaglio expertise of Crown Point Press at the same time. Twenty prints from these two workshops have been selected from the permanent collection.

Though beaded purses were fashionable through the 19th and early 20th centuries, they became extremely popular in the 1920s as an integral part of the flapper-era fashion, and culture.

The IMA will be the first venue to host this touring exhibition in the U.S., which features a selection of textile art from the extensive, world-renown collection of textile arts at the Brooklyn Museum. The exhibition tells the story of mummification, the funeral procession and rituals, the contents of the tomb, the final judgment, and the idealized afterlife. The three-dimensional artifacts provide a closer look at Orientalism, and the two-dimensional prints convey the spirit of the intaglio expertise of Crown Point Press at the same time. Twenty prints from these two workshops have been selected from the permanent collection.

The Donkey, The Jackass, and The Mule
2008.366A-BB
2008.366D
2008.366C
2008.366B

Crown Point Press

2003.189
2003.188
2003.187
2003.186

America Her Best Product
America Her Best Product
America Her Best Product
America Her Best Product

Artists, Gallery, Title, Year

20.156
20.155
20.154
20.153

M. AMPERE
America Whistles
America Whistles
America Whistles
America Whistles

Smith, Allison
Smith, Allison
Smith, Allison
Smith, Allison

Donkey #3
Donkey #2
Picket Sign (placard) “40 Acres and a Mule”
Donkey #2

Supplement will explore the motifs common to these two workshops, juxtaposed with the intaglio expertise of Crown Point Press at the same time. Twenty prints from these two workshops have been selected from the permanent collection.

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For more than four legs: A closer look at chairs

Annette Schlagenhauff

The exhibition will feature the IMA's Hopper painting "Hotel Lobby" and ten sketches the artist produced as studies, on loan from the Whitney Museum of American Art. The show will also pair another Hopper painting from the IMA's collection, "New York, New Haven and Hartford," works by Rodin, Picasso, and Matisse. Also featured in this exhibition.

Gifts of the Gamboliers

Edward Hopper: Paper to Paint

Edward Hopper, Amedeo Modigliani, Henri Matisse, Pablo Picasso, and Aristide Maillol were made by Mary Quinn Sullivan, an Indianapolis native and former IMA member. The show will also include works by Rodin, Picasso, and Matisse. The exhibition will feature the IMA's Hopper painting "Hotel Lobby" and ten sketches the artist produced as studies, on loan from the Whitney Museum of American Art. The show will also pair another Hopper painting from the IMA's collection, "New York, New Haven and Hartford," works by Rodin, Picasso, and Matisse. Also featured in this exhibition.

Charles and Ray Eames. Hartman's exhibition will use objects in the museum's collection. Approximately 35 works on paper, including works by Rodin, Picasso, and Matisse, will be featured in this exhibition.
On the Road Again with Jack Kerouac and Robert Frank
2008-07-26
This exhibition will include 60 Depression-era American photographs taken by Robert Frank during his own two-year cross-country pilgrimage and published first in Europe in 1958 as Les Americains. The IMA will borrow the almost singular complete set of Frank's photographs owned by the Addison Gallery of American Art in Andover, Massachusetts.

Friends With You: Dream Maker
2008-05-02
Known for transforming common nylon ropes into balloons made from industrial vinyl --- will hang and spin from a suspended metal frame. Genger says the sculpture, the sculpture's isolated interior. Genger says the sculpture, will measure approximately 35x20 feet. According to Genger, the nearly 8-ton sculpture will be "confrontational and persistent," a simple, but powerful hood of biomorphic forms that will cascade from the ceiling, and converge to form a cavernous opening at ground level, where one visitor at a time will be able to explore the sculpture's isolated interior. Genger says the sculpture, which harkens back to objects fabricated during the industrial and postindustrial art experiments, will "assert not the utopian visions of the 1960s, but the more complex, more self-reflective vision of the 1990s, born in 1979 in New York City, Genger received her BA from Brown University in 2001, and graduated from the School of the Art Institute of Chicago in 2002. She has exhibited with Associated American Artists and the American Artists Group were able to attract the leading artists of the era including Grant Wood, Thomas Hart Benton and John Steuart Curry and offer their original lithographs to the public by mail order for $5 apiece.

Power and Glory: Court Arts of China's Ming Dynasty
2008-10-26
organized by the Asian Art Museum of San Francisco in association with the Asian Art Museum; and the Shanghai Museum. It is the first major exhibition to focus solely on the court arts of the Ming dynasty. Some of the objects in the collection are from newly discovered tombs of individuals related to the Ming court of the 16th and 17th centuries. Genger will hand-crochet her large, most ambitious work to date, piling more than 600,000 feet of brown painted rope into an enormous organic mound entitled: Come, that will measure approximately 20x20 feet. According to Genger, the nearly 8-ton sculpture will be "confrontational and persistent," a simple, but powerful hood of biomorphic forms that will cascade from the ceiling, and converge to form a cavernous opening at ground level, where one visitor at a time will be able to explore the sculpture's isolated interior. Genger says the sculpture, which harkens back to objects fabricated during the industrial and postindustrial art experiments, will "assert not the utopian visions of the 1960s, but the more complex, more self-reflective vision of the 1990s, born in 1979 in New York City, Genger received her BA from Brown University in 2001, and graduated from the School of the Art Institute of Chicago in 2002. She has exhibited with Associated American Artists and the American Artists Group were able to attract the leading artists of the era including Grant Wood, Thomas Hart Benton and John Steuart Curry and offer their original lithographs to the public by mail order for $5 apiece.

Fine Prints for Five Dollars
2008-07-26
This exhibition will include 60 Depression-era American photographs published between 1935 and 1950. For economic reasons, Associated American Artists and the American Artists Group were able to attract the leading artists of the era including Grant Wood, Thomas Hart Benton and John Steuart Curry and offer their original lithographs to the public by mail order for $5 apiece.

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...as part of the national gift program The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, the Indianapolis Museum of Art is pleased to present fifty gifts from the Vogel Collection that have recently joined the museum’s permanent collection. New works joining the IMA’s collection encompass a survey of vanguard art of extraordinary breadth, demonstrating the Vogels’ knowledge, vision, and commitment to new and challenging artwork. The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, the Indianapolis Museum of Art is pleased to present fifty gifts from the Vogel Collection that have recently joined the museum’s permanent collection. New works joining the IMA’s collection encompass a survey of vanguard art of extraordinary breadth, demonstrating the Vogels’ knowledge, vision, and commitment to new and challenging artwork.

Joan Mitchell, "Approaching Storm"
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The British evolved, rather, from their home-grown arts during the Victorian and Edwardian eras. Noticeably absent are the revolutionary trends that reshaped French and German art toward modernism in this same period. The British moved, instead, to synthesize their own native traditions with the more radical movements of continental Europe. While the British were not the first to incorporate American influences, James McNeill Whistler and John Singer Sargent, England welcomed the impressionistic landscapes of Frank Short, Nat Howes, Frank Brangwyn, David Young Cameron and William Russell Flint whose contributions to English art were recognized with eventual knighthoods.

Robert J. Lang is a former physicist and engineer turned artist, whose innovative approach to the traditional art of Origami has earned him a reputation as one of the world’s most important Origami artists. The exhibition in Star Studio will include examples of Lang’s complex and realistic work, including monumental paper sculptures as well as give visitors the opportunity to learn to make their own folded paper creations, which will be incorporated into a unique visitor-generated installation.
The 74th annual exhibition of the Indiana Artists Club features works in a variety of media and styles.

**Title:** Simply Halston

**Dates:**
- 2008-04-02
- 2008-04-10
- 2008-06-01
- 2008-09-28

**Location:** Ball State University Art Museum

**Description:**

"Simply Halston" is a retrospective exhibition of designs by Roy Halston Frowick (1932-1990), a master of cut, who was a favorite of many celebrities and designed clothes for Elizabeth Taylor, Liza Minnelli, Anjelica Houston and Lauren Bacall, among others. Basing his designs on minimal and conceptual art, Halston grew up in Indiana. Hailed by Newsweek magazine as "the new Charles James," Halston was a favorite of many society figures. The IMA will be the second of four venues to host this touring exhibition.

**Other Exhibitions:**

- **EX2008.5 Completed**
  - **Title:** Breaking the Mold: Contemporary Fashion from the Permanent Collection, Los Angeles County Museum of Art
  - **Dates:** 2008-03-16 - 2008-06-01
  - **Description:** The extensive exhibition of contemporary fashion from LA County Museum of Art features works by designers who have challenged the canons of the body, s영상 풍언, revisualized methods of garment construction, rejected the formulaic use of materials and techniques, and exploited new technology in textile production. Focusing on the dramatic change in the terminology of fashionable dress over the past 20 years, this exhibition features works of 1980s design, material, form, and concept. Among the more than 40 international designers whose work will be exhibited are Jean-Paul Gaultier, Kenzo, Karl Lagerfeld, Thierry Mugler, Yves Saint Laurent, and Ingrid Vanderveldt, with historical examples by Gilbert Adrian, Christian Dior, and Charles James. The IMA will be the second of four venues to host this touring exhibition.
  - **Location:** North Gallery

- **EX2008.6 Completed**
  - **Title:** WFX - Manufacturing Material Effects: Rethinking Design and Making in Architecture
  - **Dates:** 2008-03-20 - 2008-06-01
  - **Description:** This extensive exhibition of contemporary fashion from the IMA's fashion arts collection will be drawn from the IMA's fashion arts collection, featuring works in a variety of media and styles. The 74th annual exhibition of the Indiana Artists Club features works in a variety of media and styles.
  - **Location:** Digital Age Gallery

- **EX2008.7 Completed**
  - **Title:** Lida Abdul
  - **Dates:** 2008-04-11 - 2008-06-06
  - **Description:** Afghan artist Lida Abdul creates work in a variety of media and styles. The IMA will be the second of four venues to host this touring exhibition.
  - **Location:** Johnson Video Gallery

- **EX2008.8 Completed**
  - **Title:** Indiana Artists Club Annual Exhibition
  - **Dates:** 2008-04-20 - 2008-06-01
  - **Description:** The 74th annual exhibition of the Indiana Artists Club features works in a variety of media and styles.
  - **Location:** North Hall Gallery

- **EX2008.9 Completed**
  - **Title:** Simply Halston
  - **Dates:** 2008-04-02 - 2008-04-10
  - **Description:** The 74th annual exhibition of the Indiana Artists Club features works in a variety of media and styles.
  - **Location:** North Hall Gallery
The exhibition, drawn entirely from the IMA’s extensive Fashion Arts Collection, brings together 25 examples of 18th-century fashion in the form of costume and furniture design, illustrating the major stylistic developments of the 18th century—one of the most significant periods of European decorative arts.

Eighteenth-Century Furniture Design

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Image No.</th>
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<tbody>
<tr>
<td>2009-05-23</td>
<td>Georgina plate warmer</td>
<td>72.14.4</td>
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<tr>
<td>2009-04-05</td>
<td>Georgian plate warmer</td>
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<tr>
<td>2009-05-23</td>
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<tr>
<td>2010-02-21</td>
<td>side chair (from a set of 8)</td>
<td>61.376</td>
</tr>
<tr>
<td>2009-04-05</td>
<td>chair</td>
<td>61.376</td>
</tr>
<tr>
<td>2010-02-21</td>
<td>chair</td>
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</tr>
<tr>
<td>2009-04-05</td>
<td>table</td>
<td>61.375</td>
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<td>2010-02-21</td>
<td>table</td>
<td>61.375</td>
</tr>
<tr>
<td>2009-04-05</td>
<td>sofa</td>
<td>61.374</td>
</tr>
<tr>
<td>2010-02-21</td>
<td>sofa</td>
<td>61.374</td>
</tr>
<tr>
<td>2009-04-05</td>
<td>commode (chest of drawers)</td>
<td>67.10.4</td>
</tr>
<tr>
<td>2010-02-21</td>
<td>commode (chest of drawers)</td>
<td>67.10.4</td>
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<tr>
<td>2009-04-05</td>
<td>card table</td>
<td>67.10.54</td>
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<td>sofa</td>
<td>67.10.24.1A-B</td>
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<tr>
<td>2009-04-05</td>
<td>commode (chest of drawers)</td>
<td>67.10.66</td>
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The design of fine furniture involves the dual concerns of functional need and aesthetic choice. It is intrinsically related to architecture and interior design as well as the fine arts, all of which followed similar stylistic developments in the history of European art. This exhibition will present approximately forty-five prints of French, German, and especially English furniture design as illustrate the major stylistic development of the eighteenth forms and rich colors of flowers have captivated artists well as more than a dozen related pieces of furniture that functional need and aesthetic choice. It is intimately related to architecture and interior design as well as the fine arts, all of which followed similar stylistic developments in the history of European art. This exhibition will present approximately forty-five prints of French, German, and especially English furniture design as illustrate the major stylistic development of the eighteenth-century one of the most significant periods of European decorative arts.
at times combined with strikingly contrasting colors to the IMA and created by Tajima Hiroyuki (1911-1984), an important Sosaku hanga (creative print movement) artist.

His method includes the use of shellac, torn and crumpled blocks to create low reliefs and complex surface textures. A notable feature of his work is his subtle color harmonies graphically intriguing and also quite organic in quality. The results are works on paper with great depth and quiet beauty.
While photographers have been chronicling the visible world for 159 years, their varying approaches to similar experiences or memories that cannot be retrieved—while others are lost to hunger or a height that is inaccessible to visitors so that they can have the personal experience of peering through the viewers at these familiar yet mysterious images.

A key is an artist based in Kansas, who until recently lived and worked in Indianapolis. Her work incorporates a variety of mediums, including drawing, sculpture, video and performance. Levy’s installation in the Efroymson Family Pavilion will be her first major solo museum exhibition, and will feature a video specially commissioned for the IMA.

In 2003, Omer Fast’s landmark work, The Casting, was a fourteen-minute, non-linear video installation. It was conceived from conversations he had in Texas with the U.S. Army in 2002 with a young U.S. Army sergeant preparing to depart for his second tour in Iraq. The sergeant recounts the narrator's recollections of a date with a German woman while stationed in Bavaria, and the accidental shooting of a civilian in Iraq. The multi-layered account alternates between the two stories, with brief interruptions by a third narrative element of a film director asking questions of an actor at a casting. From one side of the room, the two screens display the sergeant speaking to the camera in the original intervals, while on the opposite side the scenes identify depictions performing the same roles.

During the casting, each cue card was a unique photograph, drawn from a collection of thousands of Found 35mm slides that the artist has collected over the years throughout the Midwest. These photographs capture people posing for family snapshots, attending holiday events, working, enjoying vacations, or simply observing the world around them. In some areas, these viewers will be hung out of reach—suggesting a metaphor for experience or memory to see as it can no longer be retrieved—while in other areas they will be hung at a height that is accessible to visitors so that they can have the personal experience of peering through the viewers at these familiar yet mysterious images.

The Proposition of Memory Cloud: an image inside. Each of the plastic viewers will contain a unique photograph, drawn from a collection of thousands of found 35mm slides that the artist has collected over the years throughout the Midwest. These photographs capture people posing for family snapshots, attending holiday events, working, enjoying vacations, or simply observing the world around them. In some areas, these viewers will be hung out of reach—suggesting a metaphor for experience or memory to see as it can no longer be retrieved—while in other areas they will be hung at a height that is accessible to visitors so that they can have the personal experience of peering through the viewers at these familiar yet mysterious images.

In an interview with The Chicago Tribune, Fast talked about the idea of “the casting” as a device that is used by film directors to cast actors in their movies. This is a term that comes from casting directors who have to deal with the challenges of finding the right actors for the roles in their films. The casting process is a crucial part of making a movie, and it requires a lot of work and skill on the part of the casting directors. They have to look at a lot of different actors and decide which one is the best fit for the role. The casting process can be a long and sometimes frustrating process, but it is essential to the success of the movie.
The exhibition will examine two decades of design from some fourteen countries across Western Europe. Organized as an international undertaking by the Indianapolis Museum of Art in conjunction with Denver Art Museum, it is the students created a series of films exploring the concept of dreams deferred and dreams realized. The exhibition will also feature a new film by Julie Dash that worked with the students over a period of seven months as the students a number of films exploring the concept of dreams deferred and dreams realized. The exhibition will also feature a new film by Julie Dash that explores the students' creative process through the medium of film. The exhibition will also feature a new film by Julie Dash that provides the students' creative process through the medium of film.
<table>
<thead>
<tr>
<th>Reference</th>
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<tbody>
<tr>
<td>2009.341</td>
<td>&quot;LIV stool&quot;, Bohlin, Jonas</td>
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<td>&quot;T88A table&quot;, Severen, Maarten van, A IKI</td>
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<td>&quot;Chair no. 2&quot;, Severen, Maarten van, A IKI</td>
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<td>&quot;Baltic Babel built environment&quot;, Uglycute</td>
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<td>2009.480</td>
<td>&quot;Arcus candlestick&quot;, Törnell, Pia</td>
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<td>&quot;Miss Sissi lamp (royal blue)&quot;, Starck, Philippe</td>
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<td>&quot;Dr. Glob side chair (black)&quot;, Starck, Philippe</td>
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<td>&quot;Luci Fair sconce&quot;, Starck, Philippe</td>
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<td>&quot;High Tea with cover&quot;, Somers, Wieki</td>
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<td>&quot;Globlow floor lamp&quot;, Snowcrash, Design USA</td>
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<td>&quot;Airbag chair&quot;, Suppanen, Ilkka, Snowcrash</td>
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<td>&quot;Novotny vase&quot;, Sipek, Borek</td>
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<td>&quot;Enrico III goblet&quot;, Sipek, Borek, Driade S.p.A.</td>
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<td>&quot;Easy chair (yellow)&quot;, Seymour, Jerszy, Magis</td>
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<td>2009.353A-C</td>
<td>&quot;3 Equal Parts chair&quot;, Sachs, Rolf, Levis, Work</td>
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<td>2009.446-B</td>
<td>&quot;Nuvola light fixture&quot;, Studio Italia Design</td>
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<td>2009.346</td>
<td>&quot;Kapo chair (yellow)&quot;, Sipek, Borek, Driade S.p.A.</td>
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<td>&quot;E-Li-Li vase&quot;, Fuksas, Massimiliano, Mandrelli</td>
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<td>2009.348A-B</td>
<td>&quot;Moosk Radio (yellow)&quot;, Olivet, Jérôme, IKEA</td>
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<td>2009.349</td>
<td>&quot;Hanger for Levis (yellow)&quot;, BarberOsgerby</td>
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<td>2009.350</td>
<td>&quot;Take Table Lamp (yellow)&quot;, Laviani, Ferruccio, IKEA</td>
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<td>2009.394</td>
<td>&quot;Layers Series: Quilted vase (red with plaid bottom)&quot;, Jongerius, Hella, JongeriusLab</td>
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2009.16.1 "Ty Nant bottle" Lovegrove, Ross, Ty Nant Spring Water Ltd.

2009.323A-B "Figgjo Spir lidded pot" Verde, Johan, Figgjo A/S

2009.507.1A-B "Algue screen" Bouroullec Brothers, Vitra AG

2009.360 "Tom Vac chair" Arad, Ron, Vitra AG

2009.424 "No. 3 chair (dark blue)" Severen, Maarten van, Vitra AG

2009.427 "Plywood chair" Morrison, Jasper, Vitra AG

2009.425A-B "The Worker lounge chair" Jongerius, Hella, Royal Tichelaar Makkum

2009.488 "HochAcht chair" Manz, Cecilie

2010.66 "Smoke lounge chair" Baas, Maarten, Moooi

2009.490 "Rough-and-Ready chair" Boontje, Tord, Studio Tord Boontje


2009.452 "Tavolino da Salotto table" Charpin, Pierre

2009.432 "Little Albert chair" Arad, Ron, Moroso

2009.393 "Hey Chair Be a Bookshelf! bookcase" Baas, Jurgen, Konings, Jan, Konings Design S.p.A.

2009.487 "V.I.P. armchair" Wanders, Marcel, Moooi

2009.459.1 "Egg vase (large)" Wanders, Marcel, Moooi

2009.390.1-16 "Broken Family tea set" Bey, Jurgen, Bey, Antwerp Antiques

2009.389 "Kokon Double chair" Bey, Jurgen, Konings, Jan, Konings Design S.p.A.

2009.477 "rocking chair" Mir, Ana


2009.405 "S Chair" Dixon, Tom, Cappellini Design S.p.A.

2009.410 "PO 9208 cabinet" Eriksson, Thomas, Cappellini Design S.p.A.

2009.411 "confetti chair" Bär + Knell Design

2009.472 "New Antiques lounge chair" Wanders, Marcel, Royal Tichelaar Makkum


2009.412 "3 Sofa Deluxe" Morrison, Jasper, Cappellini Design S.p.A.

2009.476 "Tristan chaise lounge" Wettstein, Robert, Vitra AG

2009.443 "Mutant chair" Colucci, Claudio, E & Y Co., Ltd

2009.434 "Big White pot" Jongerius, Hella, Royal Tichelaar Makkum

2009.442 "Soap Bubble vase (large yellow)" Wåhlström, Tord, Vitra AG

2009.399 "Petra chair" Wåhlström, Tord, Vitra AG

2009.402 "Sox Ten five case" Makkink, Rianne, Vitra AG

2009.409 "Table" Wettstein, Robert, Vitra AG

2009.451 "Minuten 49 cup and saucer" Bey, Jurgen, Konings, Jan, Konings Design S.p.A.

2009.471 "Bolrond 3 bowls" Huycke, David, Huycke, David

2009.464-C "Broken 2 bowls" Wåhlström, Tord, Vitra AG

2012.166 "You Can't Lay Down Your Memories cabinet " Remy, Tejo, Droog Design
This exhibition features 18 of the prints that make up Utagawa Hiroshige’s Thirty-Six Views of Mt. Fuji. The dialogue about the connections between politics and strategies represented—one work filmed black-and-white series was completed just before his death and published the following year.

New York-based artist Josephine Meckseper is widely acclaimed for her thought-provoking works executed in a range of media that engage with questions about the role of consumers and political engagement in contemporary society.

The videos in this exhibition, 0% Down (2008) and Mall of America (2009), explore the lives of the citizens of the shogun’s capital of Edo, and it was also visible from many portions of the eastern portion of the great Tokaido Highway that linked Edo with the ancient capital of Kyoto.

The exhibition features 12 of the prints that make up Utagawa Hiroshige’s Thirty-Six Views of Mt. Fuji. The series was completed just before his death and published the following year.
The Viewing Project: Wondering about Space

Completed

The Watercolor Society of Indiana presents its 27th annual juried exhibition of paintings featuring 52 works in a members statewide who produce high quality watercolor. Made up of more than 300 artist, student, and patron installations designed to offer visitors creative and enjoyable experiences with objects from the IMA's permanent collection. It will also include works from colonial art, liturgical silver, embroidered vestments and illuminated manuscripts. It will also include works from colonial art, liturgical silver, embroidered vestments and illuminated manuscripts. For its 77th Annual Juried Exhibition, 51 works of art in all media were selected by juror Carla O'Connor of Seattle, WA. In addition to presenting this exhibition -- which has been held at the IMA since 1992 -- the organization has originated cultural and educational projects which have included fine arts in high schools, donations of art books to colleges, and preservation of the T. C. Steele Memorial. For the exhibition were created explicitly to arouse wonder, devotion, and identification, resulting in art of enormous power and originality. Samuel Bowditch Field included watercolor art in all media, including paintings by well-known artists such as El Greco, Velázquez, Zurbarán and Murillo, as well as less well-known masterpieces of polychrome sculpture. Surgical knife, entomological instruments and illuminated manuscripts. It will also include works from colonial Spanish America and the Philippines.

Completed

Installation of 8 IMA artworks (2 paintings, 4 objects, 2 textiles, and 1 print) for The Viewing Project. This exhibition will explore the exaggerated aesthetic and expressive means employed by 17th-century Spanish artists to convey religious experience. The objects chosen to interpret the theme, "In the Name of Christ," were selected by juror Alvaro Castagnet from Uruguay. The objects include fine arts in high schools, donations of art books to colleges, and preservation of the T. C. Steele Memorial. For the exhibition were created explicitly to arouse wonder, devotion, and identification, resulting in art of enormous power and originality. Samuel Bowditch Field included watercolor art in all media, including paintings by well-known artists such as El Greco, Velázquez, Zurbarán and Murillo, as well as less well-known masterpieces of polychrome sculpture. Surgical knife, entomological instruments and illuminated manuscripts. It will also include works from colonial Spanish America and the Philippines.

Completed

Installation of a 360° seamless projection, a prop, 2 objects, 5 textiles, and 7 prints for The Viewing Project. The Viewing Project: Wondering about Space is a three-year series of small-scale installations designed to offer visitors creative and enjoyable experiences with objects from the IMA's permanent collection. Although themes vary, the main goal is to make the art engaging and accessible to a broader visitor base, to speak across multiple languages, and to present objects from the IMA's permanent collection in new ways. Funded in part by a generous grant from ART MENTOR FOUNDATION LUCERNE and support from Wayne Zink.

Completed

Casea Series, Variant on a Theme

Casea Series, Variant on a Theme

Completed

The Watercolor Society of Indiana Annual Juried Exhibition

Completed

Indiana Artists' Club Annual Juried Exhibition

Completed

Watercolor Society of Indiana Annual Juried Exhibition

Completed

Second Space: Art and Belief in the Spanish World

Completed

The Viewing Project: Wondering about Space

Completed

The Viewing Project: Wondering about Space

Completed

Watercolor Society of Indiana Annual Juried Exhibition

Completed

The Viewing Project: Wondering about Space
While adaptation is a common practice in popular culture—familiar to museums and historians who debate endlessly whether the film version is superior to the novel—it is perhaps less well-known as a practice in contemporary art. This exhibition looks at the use of adaptation in the recent work of four leading artists: Guy Ben-Ner, Arturo Herrera, Catherine Sullivan, and Eve Sussman & The Rufus Corporation. These artists have transformed source material, such as classical art, music, film, literature, and everyday experiences, into new artistic works. The exhibition presents questions of fidelity and creativity while generating new understandings of the use of adaptation as a practice in contemporary art. The exhibition includes the United States museum premieres of The Rape of the Sabine Women, a video installation by Sussman, and Women and Les Noces, Herrera’s first video installation. All six video installations adapted from source material, the exhibition addresses the relationship between sources and their interpretations.

The Rufus Corporation

Heather Rowe: Tenuous Arrangements

Andy Warhol Enterprises

Adaptation: Video Installations by Ben-Ner, Herrera, Sullivan, and Sussman & The Rufus Corporation

The exhibition will include a cleaned work by T. C. Steele along with before and during treatment photographs, and a Carl Graf painting divided into partially cleaned and fully cleaned sections. The conservators present a study of adaptation and its role in the conservation of artworks. The exhibition will explore the use of adaptation as a practice in contemporary art. The exhibition will examine works from each of the major decades of Warhol’s artistic career, from his commercial illustrations and shop windows of the 1950s, to his groundbreaking paintings and sculptures of consumer products and stars of the 1960s, to his commissioned portraits and entrepreneurial ventures into serious media, such as magazines, film and TV in the 1970s and 1980s.

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The exhibition examines the visual approach designers use to present, manipulate, and transform the female body. Approximately 25 pieces by avant-garde fashion designers such as Cameron, Gaultier, Mugler, Versace, Miyake, and Moschino, dating from the 1960s to 1990s, will be featured. The exhibition will take place in the Paul Textile Gallery as well as the Paul Textile Gallery.

Read My Pins: The Madeleine Albright Collection

Completed: 2010-04-30

Read My Pins: The Madeleine Albright Collection is a display of over 200 pins owned by Madeleine Albright. The pins are fine antiques, most are costume jewelry, and include pins of every description, many with fascinating stories attached. Some of the pins are associated with important world events, others were gifts from influential leaders or valued friends. A select number of the pins are fine antiques, most are costume jewelry. Known for the symbolic messages they might convey. As Albright says, "I’ve used pins to present, manipulate, and transform the female body."

Completed: 2010-05-08

Weegee with his Speed Graphic Camera

Complete: 2010-04-30

The exhibition features 110 photographs by Weegee, one of the most famous photographers and photographers of the 20th century. His work was known for its rawness and immediacy. His photos were often taken in the streets of New York City, capturing the daily life of the city in a way that was both gritty and powerful. Some of the most famous photographs in the collection are of the famous "Man with Umbrella, Looking Up" and "Man in Crowd Looking Up." The exhibition will feature photographs that were taken by Weegee in the 1930s, 1940s, and 1950s.

Completed: 2010-06-06

Watercolor Society of Indiana Annual Juried Exhibition

Complete: 2010-05-08

The Watercolor Society of Indiana presents its 28th annual juried exhibition in the Ann & David Knall Treasury (H122D). The exhibition features work by over 90 artists, including members of the society and other artists from Indiana. The show includes paintings of landscapes, still lifes, and portraits, as well as abstract works and figurative pieces. The exhibition runs through May 30 and is free to the public.
The similarity of prints and drawings suggests a close and often complex relationship between these two branches of the graphic arts that date to the 15th century. The earliest work out their compositions as drawings before permanent collection and 30 engravings, etchings, and woodcuts and lithographs, which relate to them. Later, many artists continued to use prints as models to be followed; other draftsmen found inspiration in printed images. In the 20th century, the relationship between unique and multiple works often complex relationship between these two branches of the graphic arts that date to the 15th century. The earliest work out their compositions as drawings before permanent collection and 30 engravings, etchings, and woodcuts and lithographs, which relate to them. Later, many artists continued to use prints as models to be followed; other draftsmen found inspiration in printed images. In the 20th century, the relationship between unique and multiple works often complex relationship between these two branches of the graphic arts that date to the 15th century. The earliest work out their compositions as drawings before permanent collection and 30 engravings, etchings, and woodcuts and lithographs, which relate to them. Later, many artists continued to use prints as models to be followed; other draftsmen found inspiration in printed images. In the 20th century, the relationship between unique and multiple works. The similarity of prints and drawings suggests a close and often complex relationship between these two branches of the graphic arts that date to the 15th century. The earliest work out their compositions as drawings before permanent collection and 30 engravings, etchings, and woodcuts and lithographs, which relate to them. Later, many artists continued to use prints as models to be followed; other draftsmen found inspiration in printed images. In the 20th century, the relationship between unique and multiple works often complex relationship between these two branches of the graphic arts that date to the 15th century.
The Thirty-Six Views of Mt. Fuji, Part II

Completed in 1830-1832 by Utagawa Hiroshige, this series of woodblock prints features 36 depictions of Japan's iconic mountain, Mt. Fuji. Hiroshige was a master of ukiyo-e, a genre of Japanese art that flourished in the Edo period. His series, known as the "Fugaku Shūtei," or "Thirty-Six Views of Fuji," were completed just before his death and published the following year.

<table>
<thead>
<tr>
<th>Artwork Title</th>
<th>Artist</th>
<th>Completion Date</th>
<th>Publisher</th>
<th>Museum</th>
<th>Catalog Number</th>
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</thead>
<tbody>
<tr>
<td>Mt. Rokuso in Kazusa Province (Kazusa Rokusozan)</td>
<td>Utagawa Hiroshige</td>
<td>45.133</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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<tr>
<td>Shichirigahama</td>
<td>Utagawa Hiroshige</td>
<td>45.129</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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<td>Mt. Fugaku in Suruga Province (Shizuoka fu, fujin)</td>
<td>Utagawa Hiroshige</td>
<td>45.128</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
<td>45.128</td>
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<tr>
<td>Lake at Hakone (Hakone no kosui)</td>
<td>Utagawa Hiroshige</td>
<td>45.142</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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<tr>
<td>Entrance to Enoshima in Sagami Province (Sagami Enoshima iriguchi)</td>
<td>Utagawa Hiroshige</td>
<td>45.140</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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<tr>
<td>The Seven-ri Beach in Sagami Province (Sagami Shichi-ri no tsuki no hara)</td>
<td>Utagawa Hiroshige</td>
<td>45.112</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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<td>Kuroto Bay in Kazusa Province (Kazusa Kurodo no ura)</td>
<td>Utagawa Hiroshige</td>
<td>45.113</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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<tr>
<td>Lake Suwa in Shinano Province (Shinano Suwa no ko)</td>
<td>Utagawa Hiroshige</td>
<td>45.116</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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<tr>
<td>Futami Bay in Ise (Ise Futamigaura)</td>
<td>Utagawa Hiroshige</td>
<td>45.117</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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<tr>
<td>Entrance to Enoshima in Sagami Province (Sagami Enoshima iriguchi)</td>
<td>Utagawa Hiroshige</td>
<td>45.145</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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<tr>
<td>A Carp on the Oka River (Oka no sora koi)</td>
<td>Utagawa Hiroshige</td>
<td>45.146</td>
<td>Appel Gallery</td>
<td>John Teramoto</td>
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</tbody>
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These prints are a testament to the beauty and cultural significance of Mt. Fuji, which has been a subject of Japanese art and literature for centuries. Hiroshige's series captures the mountain's majestic presence from various vantage points, demonstrating the artist's skill in depicting natural landscapes with precision and detail.

The second exhibition in a two-part series features 18 of the prints that make up Utagawa Hiroshige's Thirty-Six Views of Mt. Fuji. The series was completed just before his death and published the following year.
The "Viewing Project: The Pleasures of Uncertainty" is a three-year series of small-scale exhibitions designed to offer visitors creative and enjoyable experiences with objects from the IMA's permanent collection. Although thematic, the main goals of all Viewing Project installations remain constant: to encourage active looking, to support visitor creativity and engagement, and to present objects from the permanent collection in new ways. Funded in part by a generous grant from the Andrew W. Mellon Foundation, the Viewing Project is currently supported by the Mooers Foundation.

The Viewing Project will highlight the relationships among works of art that have never been seen together. This exhibition brings together two video and sculpture installations by Philadelphia-based artist Joshua Mosley: "A New World: Memory of Studio-Made Objects," 2004 and "A New World: Memory of Studio-Made Objects" - "Cousin," 2006. Mosley's sculptures of the figures that populate the works. This exhibition brings together two video and sculpture installations by Philadelphia-based artist Joshua Mosley: "A New World: Memory of Studio-Made Objects," 2004 and "A New World: Memory of Studio-Made Objects" - "Cousin," 2006. Mosley's sculptures of the figures that populate the works.

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Joshua Mosley: American International will be presented in the Common & Mark Cuban Video Gallery and adjacent space (W388, W385A).

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**EX2011.11**  
Completed  
Pittcolla Artist Club Annual Exhibition  
2010-04-17  
**EX2011.10**  
Completed  
The Tomb of Vigna Codini II  
2010-02-04  
**EX2011.1**  
Completed  
Art of the American Indians: The Thaw Collection  
2010-05-07  
**EX2010.8**  
Completed  
Framed  
2010-05-07  
**EX2010.7**  
Completed  
Jeppe Hein  
2010-05-07  
**EX2010.6**  
Completed  
Indiana Artists’ Club Annual Exhibition  
2010-04-17

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"Jeppe Hein’s "Frame" (1969) as points of departure, this exhibition brings together for the first time video works that documents artists’ facility with the frame of the camera and boundaries delimited within. Through a variety of movements, processes, and performances, the artists in "Framed" investigate the space between self and environment, self and other, and the divide between what is recorded by a camera and the indiscernible space of unmediated life. Each video depicts the artist as he or she moves, follows, or grapples with a boundary and thereby maps the space of a now-expanded studio, still encompassing the familiar territory of four-walled artist’s studio, but also stretching into the street, city, and wider surroundings.  

"Framed" features Serra and Neurath’s seminal films along with recent works by Kate Gilmore, Sigalit Landau, Lilly Mailer, Robin Rhode, Melanie Schiff, and Type A. The exhibition will be presented in the McCormack Forefront Galleries as well as the Internet Video Gallery.
specifically in response to the U.S. Pavilion site, the enterprises such as the Olympic Games, international identity. Comprised of works developed in response to the U.S. Pavilion site, the exhibition will explore contemporary poppinies through the lens of spectacular nationalistic and competitive enterprises such as the Olympic Games, international commerce, war, the military-industrial complex and even commerce. War, the military-industrial complex and even commerce. War, the military-industrial complex and even commerce.

The Indianapolis Museum of Art has been selected to present the work of Puerto Rico-based artist collaborative Jennifer Allora and Guillermo Calzadilla at the U.S. Pavilion at La Biennale di Venezia, the 54th International Art Exhibition. Six new works by Allora & Calzadilla will premiere at the 2011 Biennale, transforming the interior and exterior of the U.S. Pavilion into a dynamic and innovative space.

The main commission by Allora & Calzadilla will employ a variety of artistic practice to pose important questions about the relationship among art, politics, and international identity. Comprised of works developed specifically in response to the U.S. Pavilion site, the exhibition will explore contemporary poppinies through the lens of spectacular nationalistic and competitive enterprises such as the Olympic Games, international commerce, war, the military-industrial complex and even commerce.

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Watercolor Society of Indiana Annual Juried Exhibition
The Old Masters

Watercolor Society of Indiana Annual Juried Exhibition
The Old Masters

Artistic expression. Watercolor paintings and seek to educate the public about the beautiful transparent medium. The Old Masters will provide a quick tour of the history of Master prints. Works by Durer, Goltzius, Callot, Rembrandt, and Goya, among others, show how the graphic arts developed as an important form of personal expression.

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The Viewing Project: The Museum of Wonder

Light, Texture and Solitude: The Art of Tanaka Ryohei

Tanaka Ryohei (b. 1933) has established himself as Japan’s foremost etcher. His works combine an immaculate eye for form with intense concentration on visual detail. Tanaka never fails to capture and convey the material quality and texture of his subject matter, whether it is the rough and cracked bark of a pine tree or the graininess of a wooden board. Rich, velvety ink tones, stark whites, deep blacks—sometimes accompanied by layer upon layer of delicate washes—allow objects to be seen and understood in new ways.

Specifically, the installation focuses on the power of relationships or juxtapositions—of both like and unlike—rather than recreating the appearance and premise of an historic “Wunderkammer,” this installation extracts characteristics of the form that resonate with contemporary times and amplifies those characteristics.

"The Museum of Wonder" presents a tightly clustered array of objects from across the collection and offers ritual staff
helmet mask
inkstone with mountains and dragons
Gamin
bowl
female ancestor figure
Small Napa Ladder
ceremonial sword and sheath
paramount chief horn
meditation rug
Two Trees (hat)
ritual cooking vessel
hat (cicadas)

2011-120 Orchard No. 1
2014.122 Orchard No. 10
2014.121 Orchard No. 9
2011.119 Orchard No. 8
2011.117 Orchard No. 7
2011.119 Orchard No. 6
2011.117 Orchard No. 5
2011.116 Orchard No. 4
2011.115 Orchard No. 3
2011.128 Orchard No. 2
2011.127 Orchard No. 1
2011.125 Orchard No. 1
2011.124 Orchard No. 1
2011.123 Orchard No. 1
2011.122 Orchard No. 1
2011.121 Orchard No. 1
2011.120 Orchard No. 1
2011.119 Orchard No. 1
2011.118 Orchard No. 1
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2011.115 Orchard No. 1

the ancient Yoruba city state, are among the most remarkable in the world, including over-life-size heads and figurines of humans in terra cotta and bronze, some cast of nearly pure copper. Dynasty and Divinity: Ife in Ancient Nigeria features the artistic accomplishments of this unique 12th- to 15th-century civilization in what is today southwestern Nigeria, and examines how factors of imperial power and divine authority shaped the exceptional arts from Ife.
Tawara Yusaku believed the nature of the universe is flux, and that the impermanent bunching together of individual energy – sauvikai forms he called hado – comprises individual existence. Fundamentally based on Buddha thought, Tawara’s vision of reality was transformed into vitalistic painting filled with monumental energy that makes it difficult to believe some may be as small as the size of a grain of rice. McCutcheon’s works will reflect upon how the imagination and will – and an extraordinary leap of risk – articulated American ideas of masculinity. The flights to Apollo Missions to the Moon and how those events rendered and objects that explore themes relative to the IMA. The show will include three-dimensional drawing, sculpture, video, and photography. This artist who works with a variety of mediums, including bone, paper, wood, and other bodies of water impacted by the daily activities of locals.

Environmental impact of everyday actions of local inhabitants. By illustrating the watershed in relation to the man/boy conflict that exists in every father and son. The exhibition will explore how this duality runs parallel to the experience of the museum exhibition will be a gathering of over fifty large-scale paintings, sculptures, and other bodies of water impacted by the daily activities of locals.

Thompson-Hurwitz Gallery

Dr. Lisa Freiman

2011.142 "Kyo [Emptiness], 9.29-1, from Boh Boh (Vastness) series", Tawara Yusaku

2012.42 "Orbit", McCutcheon, Brian

2012.41 "Capsule", McCutcheon, Brian

2012.44 "Shop", McCutcheon, Brian

2012.43 "Cruise", McCutcheon, Brian


2011.247 "Outside the Coal Mine", McCutcheon, Brian

2011.241 "Outside the Coal Mine", Dial, Thornton, Sr.


2011.139 "Don't Matter How Raggly the Flag, It Still Got to Tie Us Together", Dial, Thornton, Sr.

2011.141 "Chikau [I Vow], 12.6-6", Tawara Yusaku

2012.40 "Tea caddy with lids and bowl"

2012.41 "Tea caddy with lid and bowl"

2011.130 "Capsule", McCutcheon, Brian


With this exhibition, the IMA welcomes a critically important addition to its Pont-Aven School collection, a complete set of Paul Gauguin's famed Volpini prints. The exhibition is made possible through a gift from Angie Day, an Indianapolis collector and dedicated patron of the arts. The Volpini Suite was named for the café where the prints were exhibited after the owner of the café, Volpini, was incarcerated "Volpini" after the owner of the café des Volpini in Pont-Aven, France, was Gauguin's first attempt at printmaking, and the prints reveal his rapid mastery of graphic techniques. The zincographs were created at a pivotal point in Gauguin's career, just a few months after the summer in Pont-Aven, when he developed the approach that characterized his mature work. The images were selected to represent Gauguin's thematic interests as well as his approach that characterizes his mature work. The images were selected to represent Gauguin's thematic interests as well as his approach that characterizes his mature work. The images were selected to represent Gauguin's thematic interests as well as his approach that characterizes his mature work.
The invention of the handheld Kodak camera in 1888 expanded the practice of photography to the general public. Artists were not immune to its allure, and during the 1890s several fine impresarios made striking photographic experiments that recorded their daily lives and related directly to how they composed their oil paintings and works on paper. Featured artists include some of the finest interpreters of the new "snapshot" medium, such as Ferris Bernnard, Maurice Denis, Félix Vallotton, Édouard Vuillard, all members of the Nabi group, as well as Dufy until George Watters and the Belgian Henri Evenepoel. Their photographs, often unknown, will be displayed alongside their paintings and prints, offering new insights into the works for which they are renowned.

This exhibition features approximately 295 photographs, 40 paintings and 60 works on paper, including interiors, urban scenes and portraits. Exhibition curators are Elizabeth Eaton, director of the Center for Curatorial Leadership; Elisabeth Sussman, chief curator, The Phillips Collection, Washington, D.C., and Ellen Lee, Wood-Pulliam Senior Curator, Indianapolis Museum of Art. “Bonnard to Vuillard” will open at the Van Gogh Museum in Fall 2011, and then travel to the Phillips Collection for a February 2012 opening before opening at the IMA in June 2012.

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In 1915 Provincetown became the unwitting center of woodblock printmaking in the U.S. American artists abroad, who had made a specialty of printmaking, congregated the following summer in the Cape Cod fishing village and summer art colony of Provincetown. A group of six artists invested in Provincetown and invented a new form of color woodblock print made from a single block, which came to be known as the white-line woodcut, a form of color woodblock print made from a single block, which was inherent in the original Provincetown prints. This exhibition includes 50 works in print, drawing and photography from World War I to about 1950.

The Watercolor Society of Indiana presents the 30th Annual Juried Exhibition. The Watercolor Society of Indiana is made up of more than 300 artist, student, and patron members statewide who produce high quality watercolor paintings and seek to educate the public about the beautiful transparent medium. Noted artist, Cheng-Khee Low, is the show juror.
“An American Legacy: Norell, Blass, Halston & Sprouse” highlights the achievements of celebrated fashion designers Norman Norell, Bill Blass, Stephen Sprouse and Halston, all of whom hailed from Indiana. Spanning more than 50 years of fashion history, the exhibition presents the work of four innovative designers, their individual styles and lasting influence on American fashion. The exhibition features 51 garments drawn from the IMA’s comprehensive collection, augmented with major loans from the archives of Stephen Sprouse. Established in 1973 by Halston alone, one of the largest of its kin in the country.

The exhibition features a newly commissioned body of work by Indianapolis-based emerging artist Lauren Zoll. "Something is" proposes an open-ended invitation—the title itself is the start of a phrase to be completed by exhibition visitors as they interpret the temporal and foreign environment of the installation and variable installation in the Carmen & Mark Holeman Gallery. "Something is" proposes an open-ended narrative; affixed directly to the gallery wall will form an immersive experience that explores the intersections of painting and video.

Numerous large-scale paintings, videos, and a collage affixed directly to the gallery wall will form an immersive and variable installation in the Carmen & Mark Holeman Gallery. "Something is" features a newly commissioned body of work by Indianapolis-based emerging artist Lauren Zoll. "Something is" proposes an open-ended narrative; affixed directly to the gallery wall will form an immersive experience that explores the intersections of painting and video.

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This exhibit explores artistic interpretations of the city. As city dwellers learned to negotiate their way through a rapidly changing environment, the spectacle of metropolitan life became an important focus for artists in the early 20th century. Images of the construction of the massive skyscraper and the congestion and chaos of city streets will be juxtaposed against scenes expressive of the human face of those urban spaces. The exhibit will bring together 25 etchings, lithographs and engravings from the DMA's print collection by such well-known artists as George Bellows, Childe Hassam, Edward Hopper, Reginald Marsh and Isabel Bishop. Also presented will be the work of lesser known, but equally significant artists, such as Gerald Conant Gallery.

Hogarth

The Painter of Comic History

Hogarth's moralistic sculptures and installations that explore basic elements of the physical world—light, gravity, and space—through the use of commonplace and industrial materials such as piano wire, glass beads, straight pins and mirrors. For the IMA Efroymson Family Pavilion series, Shotz will adapt her sculpture "Geometry of Light" and display it in conjunction with her animation "Fluid State" and a series of large-scale stills that Shotz has strung on stainless steel wire and interspersed with colored glass beads. The sculpture will affect to the glass-paneled walls of the pavilion's lower and second floors, allowing natural light to filter through the lenses at varying angles and color temperatures throughout the day.

Efroymson Pavilion

Sarah Green

Alyson Shotz creates sculptures and installations that are both formally and conceptually complex. Shotz's use of everyday materials such as piano wire, straight pins, mirrors, and glass beads creates "light sculptures" that are often site-specific. Shotz's light sculptures are composed of suspended basic geometric forms and rest on the ground. The forms are then interspersed with silvered glass beads. The sculpture will affect to the glass-paneled walls of the pavilion's lower and second floors, allowing natural light to filter through the lenses at varying angles and color temperatures throughout the day.

Efroymson Pavilion

Sarah Green

Alyson Shotz: Fluid State
MOLA: Kuna Needle Arts from the San Blas Islands, Panama

A selection of about 50 of the finest molas from the Kuna women's collection are displayed in the exhibition. They represent a myriad of motifs and designs. All molas donated to the IMA by Irene Hollister, whose late husband, Paul Hollister, represented the textile arts of the Kuna people. The molas were donated to the IMA in 2008.

The molas were donated in 2008, but the exhibition opened in 2012. A collection of more than 350 molas was donated at that time.

The Kuna are a traditional group of indigenous people of Panama and Colombia. The Kuna are known for their intricate and colorful textiles, which are made from a variety of natural fibers, including cotton and coconut fibers. The molas are typically made as a form of art and are used as decorations and garments. The molas are often created by Kuna women as a way to express their creativity and cultural heritage.

The museum exhibition features about 50 of the finest molas from the Kuna women's collection, which were donated in 2008. The molas are displayed in the exhibition to showcase the unique and intricate designs and motifs that are characteristic of Kuna textile art. The exhibition provides an opportunity for visitors to learn about the cultural significance and artistic traditions of the Kuna people.

The molas were donated to the IMA by Irene Hollister, whose late husband, Paul Hollister, was a well-known scholar of Kuna textile art. The molas represent a wide range of motifs and designs, and they are an important part of the museum's collection of Kuna textiles.

In addition to the molas, the exhibition also features a selection of other Kuna artifacts, including beadwork, baskets, and pottery. These items provide further insight into the cultural and artistic traditions of the Kuna people.

The exhibition is curated by Niloo Imami-Paydar, and it runs from October 12, 2012, to July 14, 2013. The museum is located in Allendale, New Jersey, and is open to the public.

The museum is housed in a historic building that was once a school, and it features a number of other exhibitions and events throughout the year. The museum is a great place to learn about the diverse and fascinating cultures of the world.

The exhibition features examples of the ukiyo-e genre called "heroes," or "warrior prints," which depicted armored samurai in battle scenes and other historical or legendary settings. Popular literature and theater contributed to the blending of fact and fiction in these prints, creating fantastic figures much larger than life. The exhibition includes works by such popular artists as Katsushika Hokusai, Kuniyoshi, Kuniyoshi, Kunisada, and Kiyonaga, among others. Selected prints illustrate the powerful and towering imagery combined with tales of honor and heroism. Among the featured works are legendary settings. Popular literature and theater were highly popular among the people of the Edo period. We hope this exhibition will allow our visitors to explore the ukiyo-e genre. The exhibition features examples of the ukiyo-e genre called "heroes," or "warrior prints," which depicted armored samurai in battle scenes and other historical or legendary settings. Popular literature and theater contributed to the blending of fact and fiction in these prints, creating fantastic figures much larger than life. The exhibition includes works by such popular artists as Katsushika Hokusai, Kuniyoshi, Kunisada, and Kiyonaga, among others. Selected prints illustrate the powerful and towering imagery combined with tales of honor and heroism. Among the featured works are legendary settings. Popular literature and theater were highly popular among the people of the Edo period. We hope this exhibition will allow our visitors to explore the ukiyo-e genre.
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<tr>
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<tr>
<td><em>Indiana Artists’ Club 100th Annual Juried Exhibition</em></td>
<td>2013-09-19</td>
<td>North Hall Gallery</td>
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<tr>
<td><em>Wintering: Hard Truths: The Art of Thornton Dial</em></td>
<td>2012-03-08</td>
<td>Carmel and Mark Holdeman Gallery</td>
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<td><em>Printmakers in the Cafes of Paris</em></td>
<td>2013-05-18</td>
<td>High Museum of Art</td>
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<td><em>Visualizing Education: The Pont-Aven School</em></td>
<td>2012-04-20</td>
<td>McCormick Finefront Galleries</td>
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<td><em>Allora &amp; Calzadilla: The Vieques Series</em></td>
<td>2012-12-07</td>
<td>53.18 &quot;bowl&quot; - Persian</td>
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<td><em>Graphite</em></td>
<td>2013-06-10</td>
<td>72.47.9 &quot;A Mitate Image of Nakamura Shikan as Soga no Gorô&quot;, Utagawa Kunisada</td>
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<td><em>Beautifying the World: Crossing Bridges with the Arts of Islamic Culture</em></td>
<td>2012-09-02</td>
<td>Jane H. Fortune Gallery</td>
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<td><em>Beautifying the World: Crossing Bridges with the Arts of Islamic Culture</em></td>
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Fluidity, is an unexpected combination of gymnastic skills. Examples from the broad spectrum of his artistic practice, from sculpture, photography, and video to specific installations, and aims to reveal the rich and varied contexts that he has continuously interwoven. For “Body in Flight (Delta),” the artists Jennifer Allora & John Teramoto, and choreographer Rebecca Davis. This routine, which emphasizes flexibility and architectural installations, and aims to reveal the rich and varied contexts that he has continuously interwoven. For “Body in Flight (Delta),” the artists Jennifer Allora & John Teramoto, and choreographer Rebecca Davis. This routine, which emphasizes flexibility and architectural installations, and aims to reveal the rich and varied contexts that he has continuously interwoven.

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*TRAVELING* Universe Is Flux: The Art of Tawara Yusaku

Matisse, Life in Color: Masterworks from The Baltimore Museum of Art

Body in Flight (Delta)
Exhibited: Modern Japanese Prints. Takahiro Sasaki presents recent prints from Japanese printmakers Tadahiko Kimura, Izumi Runa, Sada Kiyoko, and Hori Hoku. Sasaki’s hanga, or “creative prints,” were born from an art movement in early 20th-century Japan. Whereas traditional Japanese woodblock prints were collaboratively produced by teams of skilled artisans directed by a publisher, the sosaku hanga movement advanced that a single artist-controlled the entire process of creation, with the artist designed, self-carved, and self-printed their own work. This ensures the final result is the impression of having highly textured surfaces. The results are remarkable and individual and stress the importance of the artist as a sole creator.

Kippel Gallery
John Tanemoto
2003.83 New Moon and Sea
2001.83 “New Moon and Sea” - Izumi Runa

Majestic African Textiles presents a spectacular array of African ethnic groups, Majestic African Textiles is the first exhibit at the IMA to gather together a large number of these prized pieces to showcase their splendor and significance.

ANP
John Teramoto
1989.328 “man’s prestige robe” - Hausa people
1987.171 “man’s trousers” - Hausa people
1995.106 “man’s robe” - Sierra Leonean
82.16 “man’s wrapper (adinkra)” - Asante
2012.37B “hat” - Akan people
2012.37A-C “warrior’s tunic” - Akan people
2007.128 “wrapper, kente” - Ewe people - Ghana
1985.18 “man’s wrapper; kente” - Ewe people
1987.176 “woman’s head wrapper (Gele)” - Yoruba people
1987.175 “woman’s body wrapper (Iborum)” - Yoruba people
1994.73A-C “woman’s royal ceremonial ensemble (Kyadze Kwashe)” - Yoruba - Nigeria
1987.20 “woman’s wrapper (aso oke)” - Yoruba people
1993.231 “woman’s wrapper” - Nupe
81.394 “woman’s wrapper” - Nupe
2005.30 “royal ceremonial jacket” - Yoruba people

Kippel Gallery
2003.424 “Emanation 7”, Maki Haku
2013.433 “Poem 70-44”, Maki Haku
2013.415 “Poem 70-16”, Maki Haku
2013.76 “Rooftops”, Saito Kiyoshi
2000.322 “Daitokuji Kyoto (B)”, Saito Kiyoshi
1999.152 “Two Cats”, Saito Kiyoshi
2003.83 “New Moon and Sea”, Iwami Reika

ANP
John Teramoto
1985.113 “man’s wrapper; kente” - Ewe people - Ghana
2003.139 “woman’s wrapper” - Nupe
2003.138 “man’s wrapper” - Nupe
2003.141 “man’s wrapper” - Nupe
2003.142 “woman’s head wrapper (Gele)” - Yoruba people
2003.140 “woman’s head wrapper” - Yoruba people
2003.143 “woman’s head wrapper” - Yoruba people
2003.147 “man’s wrapper” - Yoruba people
1987.175 “woman’s back wrapper (Goba)” - Yoruba people
1987.173 “woman’s head wrapper” - Yoruba people
1987.172 “man’s head wrapper” - Yoruba people
1986.113 “man’s wrapper” - Yoruba people
1986.112 “man’s wrapper” - Yoruba people
1986.111 “man’s wrapper” - Yoruba people
1986.110 “man’s head wrapper” - Yoruba people
1986.109 “woman’s head wrapper” - Yoruba people
1986.108 “woman’s head wrapper” - Yoruba people
1986.107 “woman’s head wrapper” - Yoruba people
1986.106 “woman’s head wrapper” - Yoruba people
1986.105 “woman’s head wrapper” - Yoruba people
1986.104 “man’s head wrapper” - Yoruba people
1986.103 “man’s head wrapper” - Yoruba people
1986.102 “man’s head wrapper” - Yoruba people
1986.101 “man’s head wrapper” - Yoruba people
1986.100 “man’s head wrapper” - Yoruba people
1986.99 “woman’s head wrapper” - Yoruba people
1986.98 “woman’s head wrapper” - Yoruba people
1986.97 “woman’s head wrapper” - Yoruba people
1986.96 “man’s head wrapper” - Yoruba people
1986.95 “man’s head wrapper” - Yoruba people
1986.94 “man’s head wrapper” - Yoruba people
1986.93 “man’s head wrapper” - Yoruba people
1986.92 “man’s head wrapper” - Yoruba people
1986.91 “man’s head wrapper” - Yoruba people
1986.90 “man’s head wrapper” - Yoruba people
1986.89 “man’s head wrapper” - Yoruba people
1986.88 “man’s head wrapper” - Yoruba people
1986.87 “man’s head wrapper” - Yoruba people
1986.86 “man’s head wrapper” - Yoruba people
1986.85 “man’s head wrapper” - Yoruba people
1986.84 “man’s head wrapper” - Yoruba people
1986.83 “man’s head wrapper” - Yoruba people
1986.82 “man’s head wrapper” - Yoruba people
This exhibition of 31 prints from the permanent collection features the work of master printmaker Gabor Peterdi (1915–2001). After beginning his career at Stanley William Hayter’s Imprimerie Artistique in Paris in 1934, he immigrated to New York at the onset of World War II to join the staff of the Brooklyn Museum School of Art and then, until the end of his active life, at Yale. His independent prints are known for his mastery of complex intaglio techniques to create images that lie between abstraction and a surrealist investigation of the inner forces of nature. The Museum’s collection spans most of Peterdi’s career, and while the first prints were collected in the 1960s, most of the rest have been given over the past 20 years by Dr. Steven Conant.

[2004.110] “untitled (Vine)”, Peterdi, Gabor F.
[2007.56] “Rhinoceros”, Peterdi, Gabor F.
[1988.28B] “pants for man’s garment (gbariye)” - Yoruba
[1988.28C] “hat for man’s garment (gbariye)” - Yoruba
[1987.21] “shoulder cloth” - Yoruba people - Ijebu
[1989.925] “masquerade garment (agbogho mmou)” - Igbo
[1989.924A-F] “masquerade body cover” - Ejagham people
[1994.75] “hunter’s cloth (mud cloth)” - Bamana people - Minianka
[2006.73] “man’s ceremonial cape” - Dida people
[S5326.84.2] “blanket” - Zarma
[S5417.84.35] “man’s wrapper” - Baule people | Dyula
[2000.86] “cape” - Xhosa people
[1983.73] “married woman’s apron (mapoto)” - Ndebele
[1994.10] “woman’s shawl (handira)” - Berber peoples
[2001.146] “woman’s headscarf” - Berber peoples
[2001.135] “woman’s headscarf” - Berber peoples
[33.313] “bride’s garment” - Tunisian
[1997.156] “ceremonial head shawl (bakhnug)” - Tunisian
[33.243] “woman’s belt (hezam)” - Moroccan
[2003.53] “bride’s caftan” - Moroccan
[33.311] “woman’s head veil (mlahfa)” - Moroccan
[1983.123] “bride’s headress” - Arab people
[1995.73] “ceremonial tunic” - Amharic people
[1989.808] “royal robe” - Mende people
[2012.33] “royal ceremonial crown” - Yoruba people
[2004.82] “chief’s ceremonial robe” - Mende
[2012.34A] “dance panel” - Yoruba people
[2012.34A-B] “pair of dance panels” - Yoruba people
Completed by the Numbers
2013-10-11
2013-05-24
2013-12-01
2013-07-14
2014-05-04

they were donated to the IMA in 1989, and provides a
Hall Gallery.

Hall Gallery.

completed in 1986 for the hundredth anniversary
of John James Audubon. The Society, in its eighth year, was

The Watercolor Society of Indiana presents the 31st
Annual Juried Exhibition of paintings featuring works in a
variety of styles. The Society is made up of more than 300
artists, students, and patron members statewide who
produce high-quality watercolor paintings and seek to
educate the public about the beautiful transparent
medium. Pat Downs, AWW, MWS will select the paintings
and awards for the exhibit which will hang the North
Hall Gallery.
Between 1844 and 1851, the American Art Union tioned American art by distributing engravings of the best American paintings of the day to its nationwide membership. These engravings, by the most skilled artists on Thomas Cole, Asher B. Durand, George Caleb Bingham and William Sidney Mount among others that were in the possession of the Art Union and distributed in annual lotteries among its membership.

Between 1840 and 1851, the American Art Union confirmed American art by distributing engravings of the best American paintings of the day to its nationwide membership. These engravings, by the most skilled artists on Thomas Cole, Asher B. Durand, George Caleb Bingham and William Sidney Mount among others that were in the possession of the Art Union and distributed in annual lotteries among its membership.

**For America: Prints of the American Art Union**

**2014-01-31**

**Best American paintings of the day to its nationwide membership. These engravings, by the most skilled artists on Thomas Cole, Asher B. Durand, George Caleb Bingham and William Sidney Mount among others that were in the possession of the Art Union and distributed in annual lotteries among its membership.**
an Indiana native, The Onya La Tour Collection: Installation begins on 10/13/2014. She donated much of her collection, featuring figurative and abstract styles, to the IMA. This exhibition marks the first time many of her paintings, drawings, and prints have been displayed since their days in Brown County. The Indiana University Art Museum is also lending four works from La Tour’s collection.

...
Working with video since the early 1970s, Bill Viola is a pioneer of the medium and internationally known for works that explore experiences of physical and spiritual transformation—birth, death, waking, dreaming, perception, and transcendence. McCormack Forefront Galleries, The Crossing (1996) presents a human figure as it is besieged by water on one side and fire on the other. These scenes with accompanying audio reveal the gradual, yet total, destruction caused by natural and opposing forces of nature. Also on view with The Crossing will be Viola’s 2000 video, The Quintet of the Silent.

The Quintet of the Silent

Bill Viola, The Silent (2001), 2-channel color video, 3 and 5 minute loops, 16:9, mono sound. The Quintet of the Silent is a 2-channel color video that features a repeated five minute loop simultaneously featuring five different scenes. The scenes depict a series of isolated images in which single figures are in conflict with natural forces of nature. The five separate scenes are arranged as a pentad, a number that is significant in ancient philosophy as it is the number of elements: earth, water, air, fire, and the astral, or spirit world. The five scenes are: 'Isobar Ultra Diagnostic surge suppressor for The Quintet of the Silent', Viola, Bill. The Quintet of the Silent', Viola, Bill. The Quintet of the Silent', Viola, Bill. The Quintet of the Silent', Viola, Bill. The Quintet of the Silent', Viola, Bill.

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The avant garde of French art made inroads into the American mainstream in the first decades of the 20th century largely through the efforts of photographer Alfred Stieglitz. Stieglitz introduced the works of Henri Matisse, Pablo Picasso, and John Marin, Charles Sheeler, Katherine Dreier and Man Ray. Dreier, Marcel Duchamp and Ray founded the Société Anonyme in 1920 to foster the Modernist movement. These and other artists are featured in this exhibition of 20 prints, drawings, watercolors and paintings. The rise of American Modernism began 10/20/2014.
Indiana Artists Club in 1917 by a group of 46 artists and this will be the Club’s 82nd Annual Juried Exhibition. Science and art come together in the IMA Science Laboratory where in-house scientists study works of modern European synthetic colorants into traditional patrons including such notables as T. C. Steele, William Merritt Chase, Carl Lieber and Alex Holiday. Many Colors will illustrate how scientific imaging and dye analysis has narrowed the possible creation date on this man’s ceremonial coat - Uzbek people - Central Asian.

The Watercolor Society of Indiana presents the 32nd Annual Juried Exhibition "Fabled Kings". The Society is made up of more than 300 artists from Indiana and the Midwest who produce high-quality watercolor paintings and seek to educate the public about the beautiful transparent medium. Pat Dews, AWS, NWS will select the paintings from a Panchatantra series painted at Udaipur, on loan from a private collection. The Panchatantra is based on an ancient Indian oral tradition that uses tales to teach life lessons. They are often illustrated by anthropomorphized animals, similar to Aesop's Fables. Shown for the first time together, the works in Fabled Kings represent the rich and varied tradition of Indian narrative painting.

The exhibition features more than 50 works that provide fascinating examples of art – capacity to document the essence of a place and time. Georgia O'Keeffe and the Southwestern Still Life is a fascinating example of art – capacity to document the essence of a particular place.

The 2014 release of the Hollywood movie The Monuments Men created much public interest in the issue of Nazi art looting before and during WWII. It also increased awareness of Nazi efforts to loot, safeguard, and institute cultural property after the war. Examination of the work from the IMA's European collection reveals the complexities of provenance research, and the difficulties sometimes involved in reconstructing a painting's historical ownership.

The exhibition features more than 50 works that provide fascinating examples of art – capacity to document the essence of a particular place.
The exhibition of fifty etchings and screenprints spanning the nineteen-sixties. "Julianne Swartz: How Deep Is Your" gathers together a selection of Swartz presented for the first time in combination with her free-magnets, clock movements and human voices, as well as cement. "Julianne Swartz: How Deep Is Your" illuminates the artist's harnessing of broad human-themed gestures. Thus, love - with reductive materials and techniques - provides the bedrock for Swartz's large-scale installations, graphic, sign-inspired images. This is the first retrospective exhibition devoted to Indiana's role as a printmaker since the 1960s.
Non-Impressionist, the style pioneered by French painter Georges Seurat (1859-1891), has long been synonymous with landscapes, seascapes and scenes of urban life. But Seurat (and his Neo-Impressionist colleagues) also produced portraits of unusual beauty and perception. This international exhibition, the first to focus on the portrait, will explore the facets, character and context of Neo-Impressionist likenesses. Featuring works by French artists such as Seurat, Signac, Cross and Luce, as well as several Belgian Neo-Impressionists who specialized in portraiture, the exhibition will include 70 to 75 paintings and 10 to 15 works on paper from several European and American museums and private collections. Many of the most interesting figures will be represented.

Sponsored by the Indianapolis Museum of Art, the exhibition will tour for six months in 2010. Exhibition locations are Dr. Jane Blois, Tyrca Professor of the History of Art, and Ellen W. Lee, the Wood-Pulliam Senior Curator at the Indianapolis Museum of Art.

Cécile Chromatique 2014.05.01

The Lime-Burner, Whistler, James Abbott McNeill 2014.05.08

Photograph of "Love" in the Making in North Haven, Conn., Rummler, Tom 2014.06.07

Whistler's Mother, Henry, Whistler 2014.06.11

Thomas Carlyle, Whistler, James Abbott McNeill 2014.06.16

St. James Street, Whistler, James Abbott McNeill 2014.06.28

The Pool, Whistler, James Abbott McNeill 2014.07.01

Bibi Valentin, Whistler, James Abbott McNeill 2014.07.06


Billingsgate, Whistler, James Abbott McNeill 2014.07.21

Rose Bertin Beating in the Garden, Whistler, James Abbott McNeill 2014.07.28

"The Little Putney, No. 2", Whistler, James Abbott McNeill 2014.08.01

"The "Adam and Eve", Old Chelsea", Whistler, James Abbott McNeill 2014.08.06


"Whistler's House at Old Chelsea", Whistler, James Abbott McNeill 2014.08.20

The Little Holm, No. 3, Whistler, James Abbott McNeill 2014.08.27

The "Adams and Eve", Old Chelsea, Whistler, James Abbott McNeill 2014.09.03

The Boot Polisher, Delavallée, Henri 2014.09.10

"Love" postcard, Indiana, Robert 2014.09.26

"Love Postage Stamps", Indiana, Robert 2014.10.03

"Photograph of "Love" in the Making in North Haven, Conn.", Rummler, Tom 2014.10.10

Sunday Afternoon, Morren, George 2014.10.17
Michelle Grabner: Weaving Life into Art

2015-10-09

2015-05-22

Michelle Grabner (b. 1962) is well-known for her intricate, information on all of their surfaces. This exhibition will allow for not only a strong exhibition, but creative networking and systems. Her diverse interests and talents are really three-dimensional objects that contain important future possibilities.

Richard Wentworth has been described as an alchemist of visual poetry. His hanging book installations (for example, "Children in a Doorway", Adams, Wayman 1942) is well-known for its intricate, labor-intensive abstractions in painting, works on paper, sculpture, and installation. She has been a professor at the School of the Art Institute of Chicago since 1996, serving as chair of its Painting and Drawing department from 2009 to 2015. An active critic, Grabner writes for significant publications while also functioning as senior critic at Yale University in the Department of Painting and Printmaking. She is known for her conceptual drawings, patents and scale models with realized cars, demonstrating how her experimental designs advanced ideas of progress and changed the automobile from an object of function to a symbol of beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor. A related project for the IMA would make a compelling installation, chosen site, with beauty, invention, and humor.
The exhibition showcases a variety of functional contemporary Japanese ceramics that illustrate how artists have renewed or revitalized age-old ceramic traditions, created for use in the home, decorated with traditional motifs or stunning gifts, including works whose creators are recognized in Japan as “Living National Treasures.”

### Conservation Clowes Music Room

**Tradition Reborn: Contemporary Japanese Ceramics**

- **Date**: 2015-12-18 to 2015-04-01
- **Date**: 2015-06-30 to 2016-09-18

- **Conservation Clowes Music Room**
- **Tradition Reborn: Contemporary Japanese Ceramics**

### Objects Featured

- Objects featured are from the IMA’s own collection or promised gifts, including works whose creators are recognized in Japan as “Living National Treasures.”

### Indiana Authors and Artists

- Indiana authors, including Theodore Dreiser, Meredith Nicholson, James Whitcomb Riley, Booth Tarkington, and Lew Wallace. Coincident with their literary achievements, popularly recognized in Japan as “Living National Treasures.”

### Exhibitions

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Wash Day, Bavaria</strong></td>
<td>Adams, John Ottis</td>
<td>1886.284</td>
</tr>
<tr>
<td><strong>Portrait of the Artist’s Mother</strong></td>
<td>Forsyth, William</td>
<td>1984.206</td>
</tr>
<tr>
<td><strong>Monarch Beech</strong></td>
<td>Scudder, Janet</td>
<td>2013.337</td>
</tr>
<tr>
<td><strong>An August Sunset - Prairie Dell</strong></td>
<td>Adams, John Ottis</td>
<td>55.224</td>
</tr>
<tr>
<td><strong>Late Afternoon, Dachau Moor</strong></td>
<td>Steele, Theodore Clement</td>
<td>66.241</td>
</tr>
<tr>
<td><strong>Portrait of Louis A. Kiefer</strong></td>
<td>Love, John Washington</td>
<td>14.55</td>
</tr>
<tr>
<td><strong>Portrait of a Young Woman</strong></td>
<td>Sharpe, Julia</td>
<td>2004.349A-B</td>
</tr>
<tr>
<td><strong>Study of a Hat</strong></td>
<td>Chase, William Merritt</td>
<td>35.77</td>
</tr>
<tr>
<td><strong>Study Head</strong></td>
<td>Chase, William Merritt</td>
<td>14.90X</td>
</tr>
<tr>
<td><strong>Long Island Landscape after a Shower of Rain (After the Shower)</strong></td>
<td>Chase, William Merritt</td>
<td>94.1</td>
</tr>
<tr>
<td><strong>Still Life with Figurine</strong></td>
<td>Adams, Winifred Brady</td>
<td>2015.28</td>
</tr>
<tr>
<td><strong>Frog Fountain</strong></td>
<td>Scudder, Janet</td>
<td>1984.355</td>
</tr>
<tr>
<td><strong>Margeretta Cameron MacVeagh</strong></td>
<td>Scudder, Janet</td>
<td>2004.43</td>
</tr>
<tr>
<td><strong>Man with a Cane (Percy Chubb)</strong></td>
<td>Scudder, Janet</td>
<td>2008.348</td>
</tr>
<tr>
<td><strong>Rain at Tajima (Kinosaki, Tajima)</strong></td>
<td>Kawase Hasui</td>
<td>2015.6A-B</td>
</tr>
<tr>
<td><strong>Miidera (Mii Temple)</strong></td>
<td>Itô Shinsui</td>
<td>2007.38</td>
</tr>
<tr>
<td><strong>Tales from the Floating World on Eastern Brocade, Hanji in Tuchiyama in Spring Rain (Tuchiyama haru no ame)</strong></td>
<td>Utagawa Hiroshige</td>
<td>2011.138</td>
</tr>
<tr>
<td><strong>Figures on bridge in rain</strong></td>
<td>Utagawa Hiroshige</td>
<td>45.89</td>
</tr>
<tr>
<td><strong>Night Rain at Karasaki</strong></td>
<td>Utagawa Hiroshige</td>
<td>45.101</td>
</tr>
<tr>
<td><strong>Shono</strong></td>
<td>Utagawa Hiroshige</td>
<td>60.253</td>
</tr>
<tr>
<td><strong>Evening Shower on the Great Bridge and Atake</strong></td>
<td>Utagawa Hiroshige</td>
<td>1984.206</td>
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<tr>
<td><strong>urn with cord-marked design</strong></td>
<td>Japanese</td>
<td>1984.369</td>
</tr>
<tr>
<td><strong>white ewer</strong></td>
<td>Chinese</td>
<td>1986.369</td>
</tr>
<tr>
<td><strong>plate</strong></td>
<td>Japanese</td>
<td>13.8</td>
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<tr>
<td><strong>Globular Vase</strong></td>
<td>Yasokichi III, Tokuda</td>
<td>2004.57</td>
</tr>
<tr>
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<td>Suzuki Sansei</td>
<td>2009.291</td>
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<tr>
<td><strong>Faceted Flower Vase</strong></td>
<td>Hatano Zenzo</td>
<td>2008.348</td>
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<td>Steele, Theodore Clement</td>
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<td>Corneille de Lyon</td>
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### Notes

- Cultural exchanges took place in Indiana during the late nineteenth and early twentieth centuries. Regularly referred to as the state’s Golden Age, this period is often remembered for the numerous accomplishments of Hoosier authors, including Theodore Dreiser, President William McKinley, and the Indiana’s role in the Civil War by the Indiana Historical Society and The Indiana Historical Review.

- Concurrent with their literary achievements, popularly recognized in Japan as “Living National Treasures.”

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In the Fall of 2015, the Indianapolis Museum of Art (IMA), in an effort to facilitate an understanding of the woodblock printing process, the artist-in-residence will provide visitors with wood carving and printing demonstrations in a studio classroom housed within the larger exhibition space. As a reason of showcasing the work produced by the artist-in-residence, and encouraging new visitors to visit the special exhibition, the DMA will exhibit completed prints and a series of woodblocks.

Audience Engagement Exhibition

The Test It Lab is a space where museum visitors and conference attendees will have the opportunity not only to collect useful feedback from visitors about the prototypes, which will then be used to inform potential changes to the interactives, but also to showcase our innovative visitor-centered and collaborative exhibition development process to the museum teaching staff, and encourage museum visitors to see the special exhibition.

The IMA will exhibit completed prints and a series of woodblocks by artist-in-residence Gustave Baumann. The series of weeklong summer camp programs designed for campers ages 4-13. During the week of July 6, 2015 teaching artists will plan a project inspired by the special exhibition, Dream Cars: Innovative Design, Visionary Ideas. The DMA will exhibit project examples produced by the teaching artists, as well as completed camper artworks in the Bret Waller Community Gallery, located on Floor 1. Projects exhibited in this gallery will promote future summer camp programs, highlight the talents of various professionals attending the MuseumNext conference.

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Art-in-Residence: Prints Inspired by Gustave Baumann

In the Fall of 2015, the Indianapolis Museum of Art (DMA), hosted a series of weeklong summer camp programs designed for campers ages 4-13. During the week of July 6, 2015 teaching artists will plan a project inspired by the special exhibition, Dream Cars: Innovative Design, Visionary Ideas. The DMA will exhibit project examples produced by the teaching artists, as well as completed camper artworks in the Bret Waller Community Gallery, located on Floor 1. Projects exhibited in this gallery will promote future summer camp programs, highlight the talents of various teaching staff, and encourage museum visitors to see the special exhibition.
This is a natural text reading of the document.
These intriguing treasures and curios herald from the IMA’s permanent collection, and many have not been on display for more than 50 years. 

Mastering Materials: Rare Objects from the IMA’s Asian Collection

This exhibition features groupings of objects created from a wide array of materials that served a variety of purposes across multiple cultures. These intriguing treasures and curios highlight masterfully created objects from a wide array of materials that served a variety of purposes across multiple cultures.

The exhibition features groupings of intricate artworks and objects that served a variety of purposes across multiple cultures. These materials were used to make objects that served a variety of purposes across multiple cultures.
different decades of the 20th century and the beginning of
Indiana Art Club in 1917 by a group of 46 artists and
IMA. These pieces showcase innovative elements that
have been introduced by a number of designers across the
21st century both in the West (Europe and America)
and in the Far East (Japan).

EX2015.4
EX2015.23
Completed
2015-04-17
2015-12-04
2016-11-06

This exhibition will display fashion recently collected by the
Like Water From a Stone
Orchid and Poem
stencil: cranes
Houses and Trees by the Shore
Scholars' Rock (gōshi)

Large and Small Dog

five section case (inro) with crayfish design
ojime
Inro (Medicine Case)
playing cards
dish with floral design
Box with Lid
tray with figures
saucer
snuff bottle with lid
snuff bottle with stopper
van" (Honsho, Eiichi)
Snuff Bottle
snuff bottle and Lid
snuff bottle with lid
snuff bottle with lid
snuff bottle with stopper
snuff bottle with lid
Snuff Bottle
Snuff Bottle
snuff bottle with boy picking fruit motif
snuff bottle with stopper
snuff bottle with lid
snuff bottle with lid
snuff bottle with lid
Snuff Bottle
Snuff Bottle
A Língbì Scholars' Rock (gōshi)

ruyi scepter

Received from the Estate of Sir Peter Blake, OBE, 2012

Unknown - American

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese

Chinese
The ubiquity of the automobile in 20th-century America has led artists to reflect on its presence and significance in our world. Photographs, a number of works in the IMA's collection and in other art institutions throughout the region, accommodate them in our environment (bridges, gas stations, highways, diners etc.). Still other artists create abstract compositions that focus on particular aspects of the unique forms, or features, of automobiles.
the theater and the ethereal spirituality of the Noh mask etiquette, dining history, the role of women, and silver, several private collectors are in discussion with the collections (two from Indianapolis and one from Seattle) through prints from the 18th through 20th centuries. During the 19th century, American designers and manufacturers produced silver that was the envy of customers and critics around the world. While the silver currently holds very few significant examples of American silver, several private collectors are in discussion with the museum to lend and potentially donate major examples of American silver to the DMA. 

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coffee pot from the Martelé "Isis" pattern fish set

sauce ladle

hot water urn

salad servers

spoon

"Goelet" Racing Cup for Schooners

Love Disarmed pattern serving spoon

Love Disarmed pattern serving spoon with pierced bowl

Love Disarmed pattern flat serving spoon with pierced bowl

Love Disarmed pattern serving spoon

Love Disarmed pattern gravy ladle

Love Disarmed pattern olive spoon

Love Disarmed pattern orange spoon

Love Disarmed pattern small bouillon spoon

Love Disarmed pattern serving spoon

Love Disarmed pattern sugar tong

Love Disarmed pattern butter knife

Love Disarmed pattern butter knife

Love Disarmed pattern three-tined fork

Love Disarmed pattern three-tined pickle fork

Love Disarmed pattern two-tined olive fork

Love Disarmed pattern beef carving knife

coffee pot

stand for water kettle with lid and stand

waste bowl and creamer

punch bowl and ladle

Manufacturing Company, Silver Division, Avery, Frederick

Reed & Barton, Bennett, Charles A.

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Concept: Gustave Baumann (1881-1971) combined the skills of a woodworker with the sensitivity of a printer to produce an unparalleled body of brilliant color woodblock prints. He made his first in Germany in the midst of the end of the First World War, and then moved on to Taos and Santa Fe, New Mexico, where he settled permanently in 1918 with subsequent stays in Arizona and California.
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The long history of radiography and infrared imaging in museums has informed our understanding of the methods, parameters, and history of artworks in our collection. Occurrences of abandoned paintings, reused canvases, controversial overpainting, hidden inscriptions, and artists’ intentions abound, and are nearly impossible to measure visually through well-distributed light. This exhibition will introduce our visitors to the state-of-the-art imaging technology employed at the IMA through a display of one-to-one scale infrared images and a radiography of paintings in the collection that have interesting features beneath their surface.

Nature Close at Hand

What Lies Beneath? Secrets Under the Surface of Paintings

We have a fine collection of Chinese albums and the types of didactics included. We have arranged 20-25 intriguing pigments and dyes to demonstrate the relationships between chemistry, color, and art by arranging 20-25 intriguing pigments and dyes chronologically from prehistory to the modern day. Each pigment will focus on a particular colorant, its history and relevant chemistry, its illustrative didactic, and one or two artworks from the museum’s collection. The show will conclude with a discussion of the most interesting and unusual aspects of all of the above, and the types of didactics included.

Annette Schlegenhoff

2006-13-31

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Annette Schlegenhoff

2006-13-31
The installation consists of 12 lower sections and 6 upper sections of a steel armature that—when assembled—forms a 50' x 20' Christmas Tree. Electrical power is required to light the piece from within. The tree will be lit from inside at night and provide a destination for activity. The course features 18 holes designed by architect and landscape architect Thomas B. Vawter. The tree will be 50' in height x 20' in diameter. Vincent van Gogh is known for his many paintings of this subject, but the tree’s popularity was greatly increased by a mid-19th century painting by Jean-Baptiste-Antoine Camille Corot, the famed French Romantic landscape painter. The painting was exhibited at the Paris Salon of 1859 and was a huge success, sparking the first Christmas tree craze. The painting is now in the collection of the Metropolitan Museum of Art in New York. The Corot painting, along with others by Camille Pissarro and Jean-Francois Millet, is part of the permanent collection of the IMA.

The installation features plastic outdoor toys on the Lilly House Lawn. The tree will be donated to needy families. This installation has previously been installed at the IMA from October 2015-January 2016. The exhibition celebration includes holiday-gala entertainment and refreshments from King of Taps, Bret Waller Gallery, and the Lilly House Lawn Clubhouse.
A Gentleman Collector from Indiana: Portraits from the Collection of Booth Tarkington

In 2016, Indianapolis will celebrate not only the bicentennial but also the 70th anniversary of the death of a key chapter that demonstrates creative accomplishment of the contributions of Indiana. The acquisition of Hitchcock Tarkington and, later, his widow were important.

In 2016, Indianapolis will celebrate not only the bicentennial but also the 70th anniversary of the death of an important artist. The state of Indiana is known for its rich artistic heritage, and the acquisition of Hitchcock Tarkington and, later, his widow were important.

The exhibition will celebrate the artistic achievements of men and women who have served, raised, or resided in Indiana. The state's 200-year history will be explored in a comprehensive installation that highlights the contributions of Indiana artists in painting, sculpture, photography, printmaking, and decorative design, and features the work of Hitchcock Tarkington, a key figure in the state's artistic landscape. The exhibition will feature a range of works, including paintings, sculptures, photographs, prints, and decorative pieces, all of which were created in Indiana or by Indiana artists.

The exhibition will be on view through January 28, 2017. It will be accompanied by a catalog that includes essays by leading scholars and art historians, as well as his most recent body of work. The catalog will be published and distributed to all visitors to the exhibition. It will also be available for purchase in the museum gift shop.

Webster, Marie Daugherty

The Painter Man

vase

Squash Blossom

Queen Anne's Lace

Spiderwort

Pansies and Butterflies

Sunbonnet Lassies

Grapes and Vines

Sunflower

White Dogwood

Poinsettia

French Baskets

Wreath of Roses

Nasturtium Wreath

Magpie Rose

Morning Glory Wreath

Cherokee Rose

Primrose Wreath

Rainbow

Marie Webster's Scrapbook "THE IDEAL SCRAPBOOK"

tissue paper patterns for Poinsettia quilt (79.99)

sewing box - Chinese

facsimile of The Ladies Home Journal Page 8

facsimile of The Ladies Home Journal Page 27

facsimile of The Ladies Home Journal Page 25

facsimile of The Ladies Home Journal Page 2

facsimile of The Ladies Home Journal Page

mailing envelopes for Marie Webster quilt patterns

"Signs of the Times", Antreasian, Garo Zareh

"Woman in White", William Merritt Chase

"The Painter Man", Forsyth, William J.

"vase", Overbeck, Elizabeth Gray, Overbeck, Mary

"Squash Blossom", Seegmiller, Wilhelmina

"Queen Anne's Lace", Seegmiller, Wilhelmina

"Spiderwort", Seegmiller, Wilhelmina

"Portrait of Lord Robert Blair", Raeburn, Henry

"Portrait of a Doctor", Ludger Tom Ring the Younger

"Portrait of Booth Tarkington", Flagg, James

"The Ladies Home Journal Page 1"

"The Ladies Home Journal Page 2"

"The Ladies Home Journal Page 25"

"The Ladies Home Journal Page 27"

"The Ladies Home Journal Page 3"
Dutch artist Jacco Olivier working in the video medium, he considers himself first and foremost a painter. He questions the certainty of those of abstraction. Projected onto the wall, these video animations shift between moments of representation and contorted sculptures that exist between abstraction and commitment to color, paint, and the brushstroke. Despite working in the video medium, he considers himself first and foremost a painter.

Monika Sosnowska bends, collapses, and twists metal, creating new abstract forms that often retain some element of the recognizable, such as a spiral or feet. She produces small-scale sculpture but more recently has been making monumental site-specific installations of great impact, deploying her characteristic animations shift between moments of representation and those of abstraction. Projected onto the wall, these video animations show scenes of daily life, views of bent nature, and fragments of time, the animations of varying scales, some monumental, others intimate, all depict Chiver’s commitment to color, paint, and the brushstroke. Despite working in the video medium, he considers himself first and foremost a painter.
A juried exhibition of approximately 30 small-scale contemporary quilts made in response to Marie Webster quilts will be on display from June 21 to September 20, 2016. The exhibition is organized in conjunction with A New Era: Marie Webster Quilts, on display in the Grand and Donald Paul galleries from March 3, 2016 through January 2017. Artists are invited to submit work that responds to the techniques or ideas that women in the late 19th and early 20th century used to create quilts. Marie Webster quilts are held in the Indiana State Museum, and the quilt top, "Ladys Quilt" (1860-1880), is the lone extant example of this early 20th century quiltmaker's work. They are required to select either a single Webster quilt or use a group of them as sources of inspiration.

The artists are further encouraged to create quilts that are relevant to the times we live in, and are reflective of the circumstances we live in the early 21st century. This juried exhibition is open to SAQA (Studio Art Quilt Associates) members from Indiana, Wisconsin, Illinois, Ohio, Michigan, Kentucky, Iowa, Minnesota, and Tennessee.

The exhibition will trace the brief history of this unique type of quilt in the context of the period's increasing industrialization when elaborate options were more widely available and other decorative arts movements, provide insight into the symbolism of late 1800s motifs, and commemorate loved ones. Artists are invited to submit work that responds to the period's increasing industrialization when elaborate options were more widely available and other decorative arts movements, provide insight into the symbolism of late 1800s motifs, and commemorate loved ones.

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Although paintings present a two-dimensional image, they are really three-dimensional objects that contain important information on all of their surfaces. This exhibition will allow visitors the rare chance to view 5 paintings from all sides, including the backs where interesting details about their history, composition, and condition reside. This information can reveal clues about the work's previous ownership, the access of artists in using materials, early attempts to prevent the artwork from sensitizing, and the ideas of a masterwork of 19th-century science, but a masterpiece of the printer's art. The 435 etched plates, printed and hand-colored in London between 1637 and 1638 on paper measuring 40 x 26 inches, are the greatest images of this type as universally recognized almost two centuries after their first appearance. It is a natural exhibition for an institution such as ours intent on exploiting both the beauty and robustness of our campus. We aim to provide social interaction among its members. A board of directors, elected yearly, leads the organization. The Indiana Artists Club has shown annual exhibitions since its inception and since 1992 has held the Annual Juried Competition. The course features 18 holes designed by Tom Fazio and has hosted the Annual Indiana Open. Mini Golf at the IMA combines original art with playful mini golf. The course features 18 holes designed by Tom Fazio and has hosted the Annual Indiana Open.

**Solo Exhibition**

*Portrait of the Artist*, Hals, Frans (2015.28) "Portrait of the Artist", Hals, Frans...  
*Yeibichai (female mask)*, Dedman, Clitso D. (2015.64) "Yeibichai (female mask)", Dedman, Clitso D...  
*Yeibichai (female patient holding basket and evening dress)*, Dedman, Clitso D. (2015.57) "Yeibichai (female patient holding basket and evening dress)", Dedman, Clitso D...  
*On the Road to Belmont*, Dedman, Clitso D. (2015.62) "On the Road to Belmont", Dedman, Clitso D...  
*Children in a Doorway*, Adams, Wayman (2017.72) "evening dress", Halston...  
*Hospital Mom and Phanny*, Erwin, Gaela (2017.42) "Hospital Mom and Phanny", Erwin, Gaela...  
*Cross and Circle*, Moholy-Nagy, László (2017.25) "Cross and Circle", Moholy-Nagy, László...  
*Ying Scholars’ Rock*, Unknown - Chinese (2016.373A-B) "Ying Scholars’ Rock", Unknown - Chinese...  
*Le Raccard (The Grain Holder)*, Aarts, Carel (2016.169) "Le Raccard (The Grain Holder)", Aarts, Carel...  
*Portrait of a Man*, Bassano, Leandro (2016.163) "Portrait of a Man", Bassano, Leandro...  
*Flamingo Capsule*, Rosenquist, James (2016.100) "Flamingo Capsule", Rosenquist, James...  
*Rythme Couleur*, Delaunay-Terk, Sonia (2016.7) "Rythme Couleur", Delaunay-Terk, Sonia...  
*Street in Vernon*, Steele, Theodore Clement (2016.2) "Street in Vernon", Steele, Theodore Clement...  
*Ma Jolie*, Picasso, Pablo (61.36) "Ma Jolie", Picasso, Pablo...  
*Johannes Josephus Pechstein, Max (1906.392) "Johannes Josephus Pechstein, Max*...  
*Reverend Father of Le Nôtre's Parterre d'Eau*, Silvestre, Israel (2016.336) "Reverend Father of Le Nôtre's Parterre d'Eau", Silvestre, Israel...
Inspired by Victorian botany journals, Blossfeldt's Art Forms in Nature, Audubon's Birds of America and the scientific practice of collecting and labeling specimens, Bird Watching combines a variety of natural settings and features songbirds perched patiently on trees as she photographed them. The resulting photographs explore the idea of constructed landscapes and intrinsic value of nature vs. fabricated experiences. McCartney's work lends itself to look at birds, but didn't attempt to document them. They were always too far away, moving too quickly and she decided to take control and bought her own birds to use as decoration, making the landscapes more interesting, natural vs. constructed landscapes and intrinsic value of natural vs. fabricated experiences. In McCartney's work, the birds act as decoration, making the landscapes more interesting, but ultimately presenting false representations of the natural world.

McCombex Firefront Galleries
Scott Slides
Artist and composer Céleste Boursier-Mougenot works across disciplines and media to produce large-scale, immersive sound installations. His use of everyday objects within these environments results in non-traditional compositions defined by chance encounters and complex acoustic patterns. This exhibition features a video of Boursier-Mougenot’s ongoing project, from here to ear (1999-ongoing), filmed by artist Ariane Michel in collaboration with the artist. The video documents the artist’s transformation of a gallery space into an aviary furnished with electric Gibson guitars, bases, and amplifiers. Throughout, zebra finches perch, peck, and pluck on various instruments and musical equipment to create a living and improvisational soundscape.