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MISSION STATEMENT

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

Note - This report covers 18 months, from January 1, 2008, through June 30, 2009. The IMA changed from a calendar year to a fiscal year in 2008.

On the cover - Yin Ye
Chinese (Kangxi, Qing dynasty)
One hundred Donkeys Transporting Grain (detail), about 1700
ink on paper
10 5/8 x 18 3/8 in. overall
Jane Weldon Myers Art Fund 2008.257
The growth of the IMA and the changes this museum has experienced—whether looking back over our 125 years or just the last two years—have been astounding.

We celebrated this growth and those 125 years in a style that our founders would have appreciated at the gala on October 11, 2008, and raised more than a half million dollars for annual programming. It was a moment of optimism for the IMA, just as we began to face the financial challenges of the economic downturn.

We should all be amazed at the IMA’s collections and ambitious projects: our growing group of modern design objects and our one-of-a-kind Art & Nature Park, for instance. And we can be proud of our support and promotion of the artists and designers of our time and for our ventures into territory where no one has gone before.

In just a few years, the IMA has become a leader in the museum community for its use of New Media to interpret art and reach Web visitors around the world. Just recently, the IMA added another first to its list of Web-based innovations with ArtBabble, a groundbreaking site for videos about art and artists. Search for “ArtBabble” on the Internet, and you will see the excitement this new site is generating.

Technology is also changing the way art conservators work, and the IMA will soon play an important role in that evolution. The IMA’s new conservation science laboratory is likely to become a model for other museums, and it places the Museum in the company of just a handful of major museums in the U.S. with similar labs.

Another reason to celebrate: The works of art acquired by the IMA over the 18 months covered by this report, more than 800 individual items in all and many of them given by generous donors. Robert Irwin’s new work Light and Space III, which was commissioned in honor of the 125th anniversary, is one of my favorites. This “wall of light” has transformed Pultil Family Great Hall—a space that has special meaning for me—and the way that visitors experience the Museum on their way to the galleries.

In fall 2008 the IMA took another bold step with the acquisition of a great work of architecture—Miller House and Garden in Columbus, Indiana, one of the most important examples of Modernist residential architecture in the U.S.

But as Museum leaders learned over the IMA’s long history, the Museum’s mission and all our visions for the future cannot be fulfilled without financial support. The $1.75 million challenge grant awarded by The Andrew W. Mellon Foundation to establish an endowment for the position of a senior conservation scientist must be matched by $1.5 million within just a couple of years. The Museum also must raise $3 million for the endowment for Miller House and Garden and $2 million for its renovation. And $1.4 million is still needed for 100 Acres: The Virginia B. Fairbanks Art & Nature Park. All of these projects, as well as future art acquisitions and the day-to-day operations of the Museum, require our ongoing generosity.

I want to thank the members of the IMA board of governors, who have persevered during a year in which we faced so many challenges, providing guidance and support, just as so many past leaders of this organization have done in equally difficult periods of our history. Thanks are also due to Max Anderson, The Melvin & Bren Simon Director and CEO of the IMA, whose leadership and vision, both locally and nationally, have been so vital to the continuing growth of the Museum.

Myrna J. Pultil
Chairman of the IMA
In marking the 125th anniversary of the founding of the Indianapolis Museum of Art, we gave as much attention to soliciting support for the present and future as to celebrating the past. At the IMA’s first true fundraiser on a grand scale, in October 2008, the value of art donated for the live auction combined with the cash raised through this new annual gala resulted in donations worth some $650,000. We are grateful to all who worked to make this inaugural gala a success, especially Wayne Zink, chair of the event and a member of our Board of Governors.

The commitment to a recurring fundraising event was timely, coinciding as it did with the sudden and protracted decline in the U.S. economy. The stock market’s plunge during the course of this fiscal year had a dramatic effect on the IMA’s endowment, with losses totaling about $110 million. While there have been significant gains since then, to offset those losses the Museum has had to adapt to a smaller operating budget, reduced funds for programs, the elimination of more than 20 staff positions and a hiring “frost.” With over 125 years behind us, and the strong leadership of our Board, chaired by Myrta Pulliam, we know that we can weather the financial storm and emerge as a strong and vital institution in the months ahead.

Notwithstanding these travails, the Museum succeeded in making important acquisitions and completing numerous commissions that greatly enriched the IMA’s collection. One highlight was Light and Space III, a commissioned work by Robert Irwin. The $1 million permanent installation in Pulliam Family Great Hall was made possible through a combination of art purchase funds and a gift from Ann M. and Chris Stack. Another was the acquisition of 11 zincographs by Paul Gauguin, comprising one of the most important printmaking projects of 19th-century France. Known as the “Volpini Suite,” the works were Gauguin’s first set of prints, created just a few months after his stay in Pont-Aven, where he developed the approach that characterizes his mature work.

The IMA’s reputation in the field of 19th-century art was acknowledged in 2008 with an invitation to become an inaugural member of The Club 19th, an association of museums that possess the world’s most distinguished collections of 19th-century European art. Members of the club, founded by Guy Cogeval, director of the Musée d’Orsay, share information and expertise on exhibitions, research, art and staff exchanges, scholarship, professional practice, and museum collaborations. The IMA also has the distinction of being one of only six U.S. members; the others are the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Philadelphia Museum of Art, the Art Institute of Chicago, and the Clark Art Institute.

On June 23, 2009, the Museum’s most important example of Tuscan High Renaissance art returned to the IMA galleries after more than 40 years in storage. After a complex conservation treatment to stabilize the fragile work, begun in fall 2007, the altarpiece by Sebastiano Mainardi was installed in the IMA’s Cloisters Courtyard. The treatment and reframing of the altarpiece, the exhibition and a forthcoming publication about the painting were made possible through a generous donation from Ms. Jane Fortune, a member of our Board of Governors.

Further on in this report are accounts of how we have sought to improve our collection through strategic
deaccessioning; summaries of major special exhibitions organized and staged by the IMA; and a roundup of the IMA’s educational offerings, including Viewfinders, our focused effort with third-grade students across the city, as well as major symposia, lectures, films, and gallery experiences.

The Museum’s growing responsibilities around its expanded footprint are also discussed, including the restoration of the historic orchard on the grounds of Oldfields, the 26-acre historic estate and house museum, located on the IMA campus. Made possible through generous funding by Gene and Rosemary Tanner, the orchard was completed in spring 2009.

The year also saw progress towards the realization of 100 Acres: The Virginia B. Fairbanks Art & Nature Park, and the welcome addition of the landmark Miller House and Garden in Columbus, Indiana. One of the most highly regarded examples of mid-century Modernist residences in America, the Miller House was designed by Eero Saarinen, with interiors by Alexander Girard and landscape design by Daniel Urban Kiley. We appreciate the generosity of members of the Miller family and the Irwin-Sweeney-Miller Foundation, who agreed to donate the house and gardens, along with many of its original furnishings, to the Museum, as well as $5 million toward an $8 million endowment goal for the house and grounds.

Dramatic improvements to our physical plant included the renovation of the theater on the Museum’s ground level, which was designated the Tobias Theater in recognition of a $1 million cash gift and a significant estate gift by Randall Tobias and Marianne Tobias. With this gift, the IMA was able to focus on improving the theater’s technology and its accessibility for people with disabilities, as well as other upgrades. Other major donors to the renovation include Randy Deer, Michelle Griffith, Ann Stack, Charlie Sutphin and Mrs. Edward B. Newill.

In addition to visible infrastructure, the IMA made significant progress in “greening” the campus, ranging from dramatic reductions in energy consumption to alternative power-supply usage, a new energy-efficient bulb program, an enhanced recycling program, the favoring of recycled materials for new construction projects, and a wide array of green horticultural practices. As a result of our efforts, overseen today by June McCormack, of our Board of Governors, the IMA became America’s first art museum recognized with Energy Star certification by the Environmental Protection Agency.

The IMA continues to break new ground in the use of information science and technology, and the work of our Museum Information Services division has catapulted the IMA into the forefront of technology leaders globally. In 2009 we introduced a new platform for video content via the IMA’s Web site ArtBabble—heralded in The New York Times in April 2009—instituting an effort by leading art museums to collaborate in providing behind-the-scenes experiences through videos from these institutions.

The next horizon for us is no less exciting. In February 2009 the Museum announced a $1.75 million challenge grant awarded by The Andrew W. Mellon Foundation to establish an endowment for the position of a senior conservation scientist. This grant must be matched by $1.5 million within three years. An earlier award of $2.6 million by the Lilly Endowment will allow the IMA to equip a new state-of-the-art conservation lab.

Over the last year the Indianapolis Museum of Art has made many strides in opening up our practices for scrutiny and in pioneering new best practices in environmental and historic preservation, information science, and conservation science. All of these enhancements accrue to the IMA’s core mission, which is rooted in the “collection, presentation, interpretation and conservation of its artistic, historic, and environmental assets.”

We invite you to join us in augmenting the IMA’s ability to fulfill this mission, and we sincerely thank everyone who contributed time, talent, and treasure to move our Museum forward in 2008 and 2009.

Maxwell L. Anderson
The Melvin & Bren Simon Director and CEO
Indianapolis Museum of Art
125 YEARS OF ART FOR INDIANAPOLIS

- In 2008, the IMA celebrated the people and events that have been so crucial to the growth of the IMA over the 125 years since its founding in 1883. On October 11, 2008, the IMA marked the anniversary with a gala that raised $650,000 to support annual programming. A high point of the night’s festivities was the unveiling of a commissioned work by internationally renowned sculptor Robert Irwin. The $1 million permanent installation inside Pulliam Family Great Hall, titled Light and Space III, was made possible through a combination of art purchase funds and a gift from Ann M. and Chris Stack. Guests of the event included contemporary artists from across the United States whose works were offered in a live auction conducted by Christie’s.

- The IMA also commemorated this landmark year with the publication of Every Way Possible: 125 Years of the Indianapolis Museum of Art, an illustrated history of the Museum, from its beginnings as the Art Association of Indianapolis in 1883 to 2008. The book, which highlights the founders, donors, collectors, directors, curators and others who were key to its development, was made possible through the support of the Alliance of the IMA.

- In March 2009, the Museum celebrated the completion of its goal to secure 125 gifts to the permanent collection in honor of the Museum’s anniversary. Ranging from Old Masters to contemporary works—the Robert Irwin sculpture among them—the gifts included paintings, textiles, sculpture, prints and design arts, enriching each of the IMA’s collecting areas. Led by Ellen W. Lee, the Wood-Pulliam Distinguished Senior Curator at the IMA, the Museum’s curatorial staff targeted and sought strategic additions to the collection during the 16-month campaign, and donors responded with great generosity. Many of the 125 works are already in the care of the IMA, and some are currently on view in the galleries. Other works will enter the Museum collection at future dates as donor commitments are fulfilled. The IMA Web site featured highlights of the anniversary gifts at www.imamuseum.org/125years/125-gifts. All are part of the complete list of acquisitions for 2008 and January through June 2009 that is included in this report.
It was also in March 2009 that the IMA announced the acquisition of 11 zincographs by Paul Gauguin, one of the most important printmaking projects of 19th-century France. Collectively known as the “Volpini Suite,” the works were Gauguin’s first set of prints and were created at a pivotal point in his career, just a few months after his stay in Pont-Aven, where he developed the approach that defines his mature work. Acquired from the collection of print connoisseur Samuel Josefowicz, Gauguin’s “Volpini Suite” enhances the Indianapolis Museum of Art’s already strong collection of Pont-Aven works, which were acquired from the Josefowicz Collection a decade ago. The IMA’s Pont-Aven paintings form the most important collection of such works in North America, and the Museum’s 84-piece collection of prints by members of the Pont-Aven School is the finest in the world.

In 2008, the IMA was invited to become an inaugural member of The Club 19th, an association of museums that possess the world’s most distinguished collections of 19th-century European art. The group was founded in 2008 by Guy Cogeval, director of the Musée d’Orsay, Paris, the world’s pre-eminent museum of 19th-century European art; members share information and expertise on exhibitions, research, art and staff exchanges, scholarship, professional practice, and museum collaborations. Other members include the Van Gogh Museum, Amsterdam; the Hermitage, St. Petersburg; Courtauld Institute of Art, London; and the Metropolitan Museum of Art, New York.

On June 23, 2009, the Museum’s most significant example of Tuscan High Renaissance art returned to the IMA galleries after being held in storage for more than 40 years due to its fragile condition. After a complex conservation treatment, begun in fall 2007, the altarpiece Virgin and Child Enthroned with Saint Justus of Volterra and Saint Margaret of Antioch by Sebastiano Mainardi (1466–1513) was made available for public viewing in the IMA’s Clowes Courtyard. Visitors had a preview of the 500-year-old painting in the fall and winter of 2007 when IMA paintings conservators treated it in the Star Studio in an exhibition titled Sebastiano Mainardi: The Science of Art. The conservation treatment, exhibition, reframing of the altarpiece and a forthcoming publication about the painting were made possible through a generous donation from Ms. Jane Fortune.
125 YEARS OF ART FOR INDIANAPOLIS

- The IMA lent works of art to other institutions in 2008 and the first six months of 2009 for exhibitions in North America and Europe. Among them was Bruce Nauman’s *Untitled (Hand Circle)* (1996), which was part of *Bruce Nauman: Topological Garden*, the United States Exhibition of the 53rd Venice Biennale, organized by the Philadelphia Museum of Art. The IMA also lent artworks closer to home, including the sculpture *East Gate/West Gate* by Sasson Soffer, one of four IMA works on long-term loan to Indiana University-Purdue University Indianapolis. Because of its large size, the Soffer sculpture was transported to IUPUI via helicopter, an event that was documented by news coverage on more than 100 newscasts around the United States and in an IMA-produced video made available on the IMA Web site.

- Improving the quality of the collection is crucial to the Museum’s mission. In 2007 the IMA began a systematic evaluation of its collection to identify candidates for deaccessioning, and in early 2008 the Museum announced the launch of a searchable database of recently deaccessioned artworks on its Web site. The database, available at www.imamuseum.org/explore/deaccessions, includes information on works that have been or will be sold at auction, with their valuations, and is part of the IMA’s ongoing commitment to public access and operational transparency. In the future, the database also will demonstrate how income from the deaccessioned artworks is used to acquire new works in each curatorial area of the IMA collection. The IMA program is based on the policy regarding deaccessions that was established by the Association of Art Museum Directors (AAMD), and it adheres to its two fundamental principles: The decision to deaccession is made solely to improve the quality, scope and appropriateness of the collection, and to support the mission and long-term goals of the museum; and proceeds from a deaccessioned work are used only to acquire other works of art.

With the help of a helicopter, IMA staff members moved Sasson Soffer’s *East Gate/West Gate* to the IUPUI campus in early 2009. Gift of the Alliance of the Indianapolis Museum of Art, © Sasson Soffer
EXHIBITIONS

The opening of European Design Since 1985: Shaping the New Century in March 2009 signaled the Museum’s commitment to making design a important part of the collection. The show defined the central role that Europe played in design from 1985 to 2005 with 250 works by 118 designers from 14 Western European countries, including furniture, glass, ceramics, metalwork, and an array of consumer products. Organized by the IMA and the Denver Art Museum, in conjunction with Kingston University, London, European Design was on view at the IMA from March 8 through June 21, 2009, and is scheduled to travel to the High Museum of Art in Atlanta in 2010 and the Milwaukee Art Museum in 2011. R. Craig Miller, curator of design arts and director of design initiatives at the IMA and curator of the show, compiled the 272-page fully illustrated catalogue of the exhibition. The book, published by Merrell in association with the IMA and the Denver Art Museum, includes essays by Miller and by Penny Sparke and Catherine McDermott of Kingston University. Support for the exhibition was provided by the Mondriaan Foundation, Amsterdam, with additional support from the Consulate General of the Netherlands in New York.

On March 6 and 7, 2009, as a complement to the exhibition, the IMA hosted an international symposium on recent European decorative and industrial design that featured speakers and panelists representing the Modernist and Postmodernist movements. Twenty-four major figures of the design world participated in the symposium, including Alberto Alessi, Jurgen Bey, Juli Capella, Matali Crasset, Beatrice de Lajfontaine, Michele De Lucchi, Rolf Fehlbaum, Didier Krzentowski, Catherine McDermott, R. Craig Miller, Cedric Morisset, Gilla Robach, Jerszy Seymour, Penny Sparke, Josef Strasser, and Richard Wright. With the new focus on collecting, preserving, and interpreting modern design from an international perspective, the Museum acquired more than 70 objects for the IMA collection in 2008 and early 2009, 19 of which came from the Liliane and David M. Stewart Collection in Montreal, one of the most important international 20th- and 21st-century design collections in North America. In addition to these gifts, the IMA purchased a number of objects to further enhance the Museum’s design holdings, including a 1929 sideboard by Elsie Saarinen, a chaise longue (Bubbles) by Frank Gehry, a bookcase by Maarten van Severen, and a side chair by Shiro Kuramata. In October 2008, the IMA opened The Lori Efronson Aguilera & Sergio Aguilera Gallery, a new space devoted to design. Located on the Museum’s third floor, the gallery offers visitors an opportunity to explore many of the conceptual and aesthetic ideas that have shaped modern design.

Also in October, the Museum opened the IMA Design Center, a retail space that features modern and contemporary design products, many by designers represented in the IMA’s design collection. It offers both midcentury classic pieces by Charles and Ray Eames, Isamu Noguchi and others, and items by designers working today, including Ron Arad, Maarten Baas, Jurgen Bey, Tord Boontje, Erwan and Ronan Bouroullec, Konstantin Grcic, Hella Jongerius, Jasper Morrison, and Philippe Starck. In addition, the Design Center features products from major manufacturers, such as Alessi, Cappellini, Droog, Kartell, Magis, Moooi and others.
EXHIBITIONS

- Three other major exhibitions filled the Allen Whitehill Clowes Gallery in the Wood Pavilion between January 2008 and June 2009. *Breaking the Mode: Contemporary Fashion from the Permanent Collection*, Los Angeles County Museum of Art featured nearly 100 garments from the 1980s through 2006, fashions created by international designers whose work defied fashion conventions. Among the more than 40 international designers whose work was exhibited were Jean-Paul Gaultier, Rei Kawakubo, Martin Margiela, Issey Miyake, Thierry Mugler, and Yohji Yamamoto, with historical examples by Gilbert Adrian, Christian Dior, and Charles James. The exhibition, which ran from March 16 until June 1, 2008, was sponsored by Saks Fifth Avenue.

The IMA drew on its own extensive fashion arts collections for exhibitions in the Paul Fashion Arts Gallery during 2008 and 2009. *Simplifying Halston* featured 32 creations by the American designer, and *Fashion in Bloom*, which opened in April 2009, included 25 examples of fashion featuring flower motifs, with garments by such well-known designers as Norman Norell, Givenchy, and Callot Soeurs.

- The Museum hosted *To Live Forever: Egyptian Treasures from the Brooklyn Museum* from July 13 through September 7, 2008. The show, which featured approximately 120 objects dating from 3000 B.C. to A.D. 400 from the world-renowned Egyptian art collection of the New York museum, revealed the methods developed by the ancient Egyptians to defeat death and achieve success in the afterlife. Highlights included the painted coffin of a mayor of Thebes from about 1075–945 B.C.; the mummy and portrait of a wealthy citizen of Hawara, A.D. 95–100; stone sculpture and statues; protective gold jewelry made for nobility; and amulets, among other objects. Many of the objects had never been exhibited before. The exhibition, which made its debut at the IMA, was organized by the Brooklyn Museum.

- *Power & Glory: Court Arts of China’s Ming Dynasty*, the first exhibition in the United States to focus on the full range of art from the Ming dynasty, opened at the IMA on October 26, 2008, and continued through early January 2009. Organized by the Asian Art Museum of San Francisco, the exhibition was a groundbreaking collaboration with three of China’s most prestigious institutions—The Palace Museum (Forbidden City) in Beijing, the Nanjing Municipal Museum, and the Shanghai Museum. Artworks from these museums were featured along with some of the finest items owned by the Asian Art Museum. The exhibition explored the grandeur and opulence of one of the most important dynasties in Chinese history, renowned for its refined aesthetic and standards of perfection. Many of the more than 240 objects—porcelain, paintings, textiles, lacquer, jade, precious metals and other rare materials—were on view for the first time outside China. In addition to the exhibition (in which two pieces from the IMA’s collection were included), the IMA displayed Ming dynasty objects from its own collection in the Museum’s Asian galleries. *Power & Glory* was developed by a grant from the Robert H. N. Ho Family Foundation, a Hong Kong-based philanthropic organization with a mission to foster and support Chinese arts and culture, in particular cross-cultural understanding between China and the world. Additional funding was provided by the Henry Luce Foundation, the Starr Foundation, and the National Endowment for the Arts. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.
EXHIBITIONS

Left: Lisa Freiman, chair of the department of contemporary art, accompanied Dorothy and Herbert Vogel on their tour of Collected Thoughts: Works from the Dorothy and Herbert Vogel Collection.

Right: The exhibition On Procession was the impetus for a real parade, organized by the IMA, in downtown Indianapolis.

- In the last exhibition to open at the IMA in 2008, the Museum showcased 50 works of contemporary art donated to the IMA earlier that year by the New York-based collectors Dorothy and Herbert Vogel. Collected Thoughts: Works from the Dorothy and Herbert Vogel Collection opened on December 12 and continued through April 12, 2009, in the Forefront Galleries. The artworks were among 2,500 items from the Vogels' vast collection that were distributed to museums throughout the nation by the National Gallery of Art, with the assistance of the National Endowment for the Arts and the Institute of Museum and Library Services, as part of the program called “The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States.” The exhibition was sponsored by the Penrod Society.

- Works by contemporary artists were the focus of exhibitions in a number of galleries, including installations by Julianne Swartz, the art collective FriendsWithYou and Orly Genger—all of which opened in the Efroymson Family Entrance Pavilion in 2008. Exhibitions in the McCormack Forefront Galleries and the Carmen & Mark Holeman Video Gallery—in addition to the Vogel Collection exhibition—included Class Pictures: Photographs by Dawoud Bey, Lida Abdul, Mark Lewis: Rear Projection: Molly Parker, and Adaptation: Video Installations by Ben-Ner, Herrera, Sullivan, and Sussman & The Rufus Corporation.

Another Forefront exhibition, On Procession, explored parades and street pageantry and featured videos, sculpture, installations, costumes, banners, and parade artifacts and ephemera by such artists as Francis Alys, Jeremy Deller, Fritz Haeg, Paul McCarthy, Amy O'Neil, Allison Smith, and Friends With You. In conjunction with the exhibition, the IMA organized an art parade that took place in Indianapolis' Fountain Square neighborhood on April 26, 2008, and served as a debut for new works by Smith and Haeg. Local artists and community groups also participated in the parade. The parade was presented online at www.onprocession.org and in an exhibition catalogue, also titled On Procession.
EXHIBITIONS

- The IMA reunited two icons of the “Beat Generation” of the 1950s in the exhibition *On the Road Again with Jack Kerouac and Robert Frank*. The show included the original typescript for Kerouac’s 1957 classic novel *On the Road* and 83 photographs taken by Robert Frank during his own two-year cross-country pilgrimage in the 1950s. First published in Paris as *Les Americains*, the photographs were lent by the Addison Gallery of American Art, Phillips Academy in Andover, Massachusetts. In addition, a video offered footage of Kerouac and interviews with the typescript’s owner, Jim Irsay, owner and CEO of the Indianapolis Colts, and Jim Canary, head of special collections conservation at the Indiana University Lilly Library.

- The Museum’s own extensive collection—more than 54,000 paintings, prints, sculptures, textile works, and other objects—inspired many other exhibitions during the 18 months covered by this report. Included were exhibitions of prints, such as *British Qualities: Works on Paper, 1875–1930* (50 prints, drawings and watercolors by artists of the Victorian and Edwardian eras) and *Gifts of the Gamboliers*, which brought together 35 works on paper by such artists as Modigliani, Matisse, Picasso and Maillol. The exhibition was also a tribute to the Gamboliers, an organization established in 1927 by a group of Indianapolis residents whose purpose was to purchase works of modern art for the Museum.

- The IMA’s Edward Hopper painting titled *Hotel Lobby* was the focus of *Edward Hopper: Paper to Paint* in the Alliance Gallery, from August 30, 2008, through January 11, 2009. The exhibition also featured 10 sketches from the Whitney Museum of American Art that the artist made as studies for the painting, the IMA’s *New York, New Haven and Hartford*, also by the artist, and watercolors by Hopper. The monograph published in conjunction with the exhibition—*Paper to Paint: Edward Hopper’s Hotel Lobby*, by IMA curator Harriet Warkel—examines the long process of turning sketches into a final painting as well as Hopper’s influences and inspirations.

Visitors study photographs by Robert Frank in the exhibition *On the Road Again with Jack Kerouac and Robert Frank.*
ARTBABBLE: AN ART VIDEO DESTINATION

Left - IMA Web designer Matt Gipson with the official “Play Art Loud.” sticker promoting the Web site ArtBabble.

Right - IMA visitors try out the new Davis LAB.

- Producing video and audio content and making databases available on the Web are just part of the IMA’s commitment to utilizing technology as a means to engage and educate visitors and to promote transparency. Innovation has characterized these efforts over the last several years. In April 2009, the Museum announced the launch of ArtBabble.org, a new Web site created to showcase videos about art. The groundbreaking site allows visitors to explore works of art and art-related topics online, including interviews with artists and curators, original documentaries, and art installation videos. ArtBabble features high-definition video, a text transcription of each video on the site, and interactive features, including viewer feedback and video sharing. A series of embedded “notes” offer visitors the ability to jump from point to point within a video and provide links to related content, such as art events, images on Flickr, books on Amazon.com, topics on Wikipedia and additional art videos within ArtBabble or on YouTube. Options include a high-resolution video player with full-screen mode and download options including video iPod, iPhone and HD formats.

Conceived and spearheaded by the IMA, ArtBabble is designed to allow other museums and organizations that produce high-quality, art-focused video content to join the IMA in building this art video destination. At the time the site was launched, the IMA had partnered with Art21, Los Angeles County Museum of Art, The Museum of Modern Art, The New York Public Library, San Francisco Museum of Modern Art and Smithsonian American Art Museum, each of which provided content for the site. The IMA also provides video on imamuseum.org, iTunes U and YouTube and utilizes cloud computing technology to stream high-quality video instantly to site visitors. ArtBabble was developed by the IMA’s award-winning new media and technology departments and made possible by a grant from the Ball Brothers Foundation.

- The launch of ArtBabble coincided with the opening of The Davis LAB on the first gallery level in January 2009. The LAB allows IMA visitors to view original video content on ArtBabble, read the IMA blog, check out IMA images on Flickr, become an IMA fan on Facebook and learn more about the Museum via four computer stations and a theater-style area outfitted with large-screen projection and lounge furniture. Visitors to the Davis LAB are encouraged to offer feedback by rating videos and leaving comments on the IMA blog.
ARTBABBLE: AN ART VIDEO DESTINATION

- The Museum’s Web dashboard, available at dashboard.imamuseum.org, includes real-time tracking of IMA key facts and figures such as attendance, works of art on loan, expenses and other institutional measures of success. The IMA has a significant presence on Flickr, Facebook and YouTube, and it launched an expanded blog in January 2008 (www.imamuseum.org/blog), featuring regular contributions from IMA staff. Tyler Green, author of Modern Art Notes, called the IMA blog “the best museo-blog out there” in his March 21, 2008, blog. Also in January, the IMA created its own iTunes U channel, and two IMA-produced videos—Hirokazu Kosaka: Calligraphy and Hello Kitty: The Global Brand with Nine Lives—peaked at No. 4 on the iTunes U top-10 download list.

- The IMA has also been active in using technology to promote transparency in the museum community. In an effort led by the Association of American Museum Directors (AAMD), the IMA created and supports the AAMD Object Registry (aamdobjectregistry.org), which provides access to information about its members’ new acquisitions, as of June 4, 2008, of archaeological material and ancient art lacking complete provenance after November 1970.

- After the completion of the successful Steve.Museum social tagging project (www.steve.museum), the IMA began research for two additional projects funded by National Leadership Grants from the Institute of Museum and Library Services. The Steve-in-Action project seeks to design software that will make social tagging accessible and easy to integrate with online collections and resources from many different types of museums. The second project—T3: Text, Tags, Trust, a partnership with the University of Maryland—focuses on social tagging tools and computational linguistics techniques, with the goal of bridging the gap between the colloquial language of social tagging and the structured vocabulary.

NEW MEDIA AWARDS

The Museum has received numerous awards for its digital efforts, including a 2009 American Association of Museums Media & Technology Gold Muse Award for ArtBabble and a 2008 Gold Muse Award for the IMA’s Web dashboard. Other awards received in 2008 recognized the Roman Art from the Louvre webservice project: Communicator Award, Silver for Video: Cultural; Communicator Award, Silver for Video: Documentary; International Association of Business Communicators (IABC Indianapolis), EPIC Award of Excellence; Museums and the Web, Best of the Web, Podcast; Telly Award, Bronze for Online Video: Cultural; Telly Award, Bronze for Online Video: History; Webby Awards Honoree, Rich Media Single: Non-Profit/Educational; W3 Award, Silver for Web Video: Documentary; and a W3 Award, Silver for Web Video: Educational.

PRINT PUBLICATIONS AWARDS

IMA publications also garnered awards over the last year and a half. Every Way Possible: 125 Years of the Indianapolis Museum of Art received an Honorable Mention award in the AAM Publications Design Competition in April 2009. Previews, the IMA’s magazine, won an EPIC Award of Excellence from IABC Indianapolis and a Pinnacle Award from the Public Relations Society of America in 2008. In 2009, the Museum’s horticulture newsletter Seasons received a Silver Award of Achievement in the category “Overall Product-Newsletter” from the Garden Writers Association.
THE SCIENCE OF CONSERVATION

Technology is transforming the IMA in many ways. In October 2008 the Museum announced plans to establish a state-of-the-art conservation science laboratory to strengthen its existing expertise in the care and treatment of the works of art in its collection. Through the addition of the laboratory the IMA aims to create an internationally recognized conservation center that will enhance the IMA’s ability to conduct art historical research through the use of technology. The laboratory also will augment the IMA’s potential as a resource for training and professional development, and it will help the IMA to foster partnerships with universities and corporations that are making central Indiana a hub of the life sciences industry. In recognition of these efforts, Lilly Endowment Inc. awarded a $2,613,450 grant to the IMA toward the creation of the laboratory.

In February 2009 the Museum announced a $1.5 million challenge grant awarded by The Andrew W. Mellon Foundation to establish an endowment for the position of a senior conservation scientist. The grant must be matched by $1.5 million within three years. In addition, The Mellon Foundation awarded the IMA $250,000 in outright funds to recruit and hire the scientist while the matching funds are raised. The IMA will initiate a comprehensive plan for outfitting the center with instrumentation funded through the grant from Lilly Endowment, Inc. Longer-term goals include hiring a second scientist and implementing a fellowship program. The IMA also appointed a scientific advisory committee, including leaders from Indiana’s growing life sciences industry, to serve as a resource for encouraging collaboration and community involvement, to bolster fundraising efforts, and to help in the candidate selection process.

IMA assistant conservator Christina O’Connell works on a new acquisition, Virgin of Guadalupe.
In January 2008 the Museum announced that Randall L. Tobias and Marianne W. Tobias had given $1 million toward the renovation of the 600-seat theater on the Museum’s ground level, which was designated the Tobias Theater in recognition of their generosity. The Tobias gift adds to their original commitment, made in 2003, as part of the capital campaign for the new IMA. Other significant donors to the renovation include Randy Deer, Michelle Griffith, Ann Stack, Charlie Sutphin and Mrs. Edward B. Newill.

With these gifts, the IMA was able to improve the theater’s technology and its accessibility for people with disabilities, as well as upgrade other features. Among the upgrades are an enhanced sound system, including surround sound; a high-definition digital rear-projection system and 35-millimeter and 16-millimeter film capacity; new seats, carpeting, and wall treatments; and new lighting controls.

Nicknamed “The Toby” to reflect the informal style of the space and its programs, the theater’s schedule since its opening has included award-winning films and documentaries, talks, a design symposium and performances. The theater (formerly the home of the Indianapolis Civic Theatre) reopened on November 21, 2008, with a performance of Western and Chinese classical and contemporary music by violinist Cho-Liang Lin and pipa artist Min Xiao-Fen. The event was presented by International Violin Competition of Indianapolis and the IMA, with support from the Irving Yucheng Lo Memorial Asian Department Fund and the Indianapolis Cultural Development Commission. Alice Waters, master chef, food educator and Slow Food pioneer, was the first speaker in the new venue, on December 2 (Delicious Revolution: An Evening with Alice Waters). Inaugural programming was supported by Barnes & Thornburg LLP. In an inaugural series in fall 2008 and spring 2009, Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO of the IMA, joined directors from the West African Museum Programme; J. Paul Getty Trust; the Van Gogh Museum, Amsterdam; MoMA; and the Solomon R. Guggenheim Foundation for conversations on a variety of topics relating to museums today.
The Indianapolis Museum of Art fosters exploration not only of the art in its museum collections, but also of the natural environment and the historic properties for which the IMA has been given stewardship.

100 ACRES: THE VIRGINIA B. FAIRBANKS ART & NATURE PARK
On September 18, 2008, the IMA broke ground on 100 Acres: The Virginia B. Fairbanks Art & Nature Park. Located on 100 acres of untamed woodlands, wetlands, a 35-acre lake, and meadows, the Art & Nature Park will be one of the largest museum art parks in the country and the only one to feature the ongoing commission of site-specific artworks when it opens in June 2010. When work on the park is completed, it will have a visitor center, numerous trails, and site-specific inaugural works commissioned from eight emerging and midcareer artists: Atelier Van Lieshout, Kendall Buster, Jeppe Hein, Alfredo Jaar, Los Carpinteros, Tea Mäkipää, Type A and Andrea Zittel. The semipermanent works will explore and respond to the varied environments of the Art & Nature Park. The IMA’s goal is to present contemporary art projects and exhibitions that provoke a reexamination of humanity’s complicated relationship with the environment. In 2008 the IMA received a generous $200,000 grant from the Indianapolis Foundation for Kendall Buster’s project, Stratton Pier.

The Art & Nature Park site is bordered by the White River and adjoins the IMA’s current 52-acre campus, more than half of which is composed of historic landscapes and gardens. Commissions will be ongoing, with additional artists’ projects to be announced annually. The land, a former gravel pit, has evolved through natural reclamation into its current state. The IMA has engaged architect Marlon Blackwell and landscape architect Edward L. Blake to work with the selected artists to transform the site into an unparalleled art park.
MILLER HOUSE

In November 2008 the IMA announced that it would acquire the landmark Miller House and Garden in Columbus, Indiana. One of the country’s most highly regarded examples of mid-century Modernist residences, the Miller House was designed by Eero Saarinen, with interiors by Alexander Girard and landscape design by Daniel Urban Kiley. Members of the Miller family and the Irwin-Sweeney-Miller Foundation agreed to donate the house and gardens, along with many of the original furnishings, to the Museum and pledged $5 million toward an $8 million endowment for the house and grounds. The IMA is raising $3 million for the remainder of the endowment and $2 million for the 18-month renovation of the house, which will entail restoration of many of the original period details. Once the renovation is completed, the IMA will work with the Columbus Area Visitors Center to offer public access to the house and gardens.

Commissioned by industrialist and philanthropist J. Irwin Miller and his wife, Xenia Simons Miller, in 1952, Miller House and Garden was designated a National Historic Landmark in 2000. The house expands upon an architectural tradition developed by Ludwig Mies van der Rohe, with an open and flowing layout, flat roof and vast stone and glass walls.

NONIE’S GARDEN

In fall 2008, the circular garden bed in front of the Efroymson Family Entrance Pavilion was dedicated in honor of Nonie (Eleanor) Krauss. The late wife of IMA board vice chairman John Krauss, Nonie Krauss was a life member of the Nature Conservancy, an advisory board member of the Central Indiana Trust, secretary of the Indianapolis Garden Club, and an active member of the IMA, and the new garden serves as a fitting tribute to her. Made possible by a generous gift from John Krauss and Nonie’s friends and family, the new fully planted, year-round garden changes with the seasons, brightening the spot where so many IMA visitors pass on their way into the Museum.

THE HISTORIC ORCHARD OF OLDFIELDS

Restoration of the historic orchard on the grounds of Oldfields, made possible through generous funding by Gene and Rosemary Tanner, was completed in spring 2009. Oldfields, the 26-acre historic estate and house museum located on the IMA campus, is the former home of Indianapolis businessman and philanthropist J.K. Lilly Jr. The estate features gardens and grounds designed in the 1920s by Percival Gallagher of the famous landscape architecture firm Olmsted Brothers. The restoration brings to life a long-lost aspect of estate life during the Country Place era in the United States. While aesthetically pleasing with its arbor and long borders of perennials, this garden also functions as a working orchard, containing apple and other fruit trees, as well as bush fruits and extensive vegetable beds that feature many heirloom varieties.
TEACHER AND STUDENT PROGRAMS
Students from seven schools in the Indianapolis Public Schools (IPS) district participated in visual and performing arts programs through the Collaborative Arts Partnership (CAP) during the 2007/2008 school year. The students, in grades K through 8, developed dance and theater performances and created paintings, drawings, mosaics and relief sculpture focused on planet earth. For one project, students painted a bridge located near their school, and others participated in an international photo and video exchange program with young people in Cape Town, South Africa. Teens in the Museum Apprentice Program (MAP) participate in paid internships during the spring and summer. The six students from Broad Ripple High School and Herron High School who were selected for the pilot year of the program completed projects in the Curatorial, Design and Installation, Education, Protection Services, New Media, Marketing and Visitor Services departments. Their experiences were recorded on the social networking site MySpace.com.

Working with faculty and staff from the School of Education at Indiana University-Purdue University Indianapolis (IUPUI), the IMA became a host site for a “resident cohort” of education students. In addition to providing a meeting and classroom space for the students as they enter the program their junior year, members of the Museum education staff meet with them regularly throughout the two-year program. Topics of discussion include Visual Thinking Strategies (VTS) (an art viewing and discussion curriculum) and using museums as classroom resources.

During the 2007-08 and 2008-09 school years, IMA staff met regularly with 25 students and were also able to introduce the Museum’s educational offerings, collections, and other resources to approximately 100 additional students in the IUPUI program.

During the 2008-09 school year, the IMA continued to expand Viewfinders, the Museum’s signature educational program. Based on Visual Thinking Strategies (VTS), Viewfinders employs a facilitated discussion technique that encourages students to build their critical thinking, develop vocabulary, consider multiple perspectives, and spend more time looking at and talking about art. The program includes teacher training, an in-class visit by an IMA staff person in the fall, classroom lessons for the teachers, and a field trip to the IMA in the spring. Each student, teacher and chaperone receives a free one-year family membership to the IMA for participating in Viewfinders. IMA educators visited almost 800 students in their classrooms in IPS schools and welcomed more than 2,000 IPS students to the IMA in the spring. IMA educators also visited more than 1,500 students in the Washington Township Schools, and more than 2,100 came to the IMA on field trips.

The IMA also offered graduate credit and continuing education units to practicing educators seeking renewal of their licenses. These opportunities were available through public programs and studio programs offered at the Museum.
**HIGHLIGHTS OF IMA EDUCATION AND COMMUNITY PROGRAMS**

**DOCENT PROGRAMS**
From July 2008 through June 2009, IMA docents gave tours totaling 4,430 hours, and gave a total of 15,988 volunteer hours, including tours, study time and continuing docent education. In 2008 the IMA served over 28,000 students through a menu of tour offerings that were either docent-led or self-guided. In addition to the on-site program, IMA docents provide patients at Riley Children’s Hospital and their families with art-making opportunities based on the Museum’s permanent collection. Approximately 170 children ranging in age from 2 to 15 attended sessions in the Child Life Center at Riley in 2008. Expansion plans for this program include Saint Vincent Children’s Hospital.

**SUSTAINABILITY PROGRAMS**
Planet Indy, a series of public programs about living creatively and sustainably in Indiana, brings inspiring thinkers to speak at the IMA. Nationally known chef and food educator Alice Waters, who visited the Museum in December 2008, talked to a packed house in The Toby about the aesthetic pleasures of locally grown food and the importance of educating young people about the cultivation and preparation of fresh food. Twenty community partners participated in a post-talk sustainability expo. Waters also had a part in the IMA’s Earthworks program, which provided 3rd- through 5th-grade students from Cold Spring School Environmental Magnet with an opportunity to explore the IMA grounds and gardens and to consider ways to become more aware of their natural surroundings. Waters spoke to students in an all-school assembly, and each child in the Earthworks program received a signed copy of her book *Edible Schoolyard*.

**STAR STUDIO**
Nearly 30,000 visitors attended the exhibition *Squares-Folds-Life: Contemporary Origami* by Robert J. Lang in the Star Studio. The show featured more than 30 of Lang’s origami creations, and many of those visitors made their own origami in the drop-in studio. *More than Four Legs: A Closer Look at Chairs* invited visitors to look at chairs as works of art. The exhibition was designed in collaboration with Carla Atwood Hartman, education director for Eames Office and granddaughter of designers Charles and Ray Eames. More than 18,000 visitors came to see the exhibition, which included chairs designed by the Eameses as well as works by Emeco, Gaetano Pesce, and Olivier Morgue.

**MULTI-AGE PROGRAMS**
On January 19, 2009, about 5,000 visitors of all ages participated in activities focused on promoting a peaceful existence around the world, in celebration of Martin Luther King Jr. Day. That evening, the Museum offered a free performance of *The Music, Martin & Me*, conceived by artist and producer Bill Myers for the IMA.

**STUDIO PROGRAMS**
Classes related to the IMA collection and exhibitions were offered for teens, adults, and children through spring 2009. As part of the IMA’s strategic restructuring in early 2009, the Museum no longer offers studio classes; however, the Museum continues to offer drop-in art-making activities for visitors of all ages.

**PARTNERSHIPS**
ArtSWORK Indiana facilitates access to careers in the arts for people with disabilities through awareness, education, and encouragement. As a lead partner, the Indianapolis Museum of Art Accessibility Taskforce has played a major advisory role in the development of the organization.

**Bosma Industries** is dedicated to empowering people who are blind or visually impaired by creating opportunities that lead to the achievement of each individual’s employment, economic, social, and self-determination goals. In partnership with Bosma, the IMA has offered accessible tours led by the Horticulture Department, including audio description and sensory experiences, since 2007.

**Indiana Juvenile Justice Task Force (IJJTF)** is a private not-for-profit that provides court-mandated counseling for youth and their families across Indiana. Family therapists from IJJTF and their clients visited the IMA from January through April 2009 to participate in VTS discussions in the galleries as part of their group counseling sessions. A VTS workshop led by IMA educators was then held for a team of IJJTF therapists interested in applying the technique in their work with clients.

Through a space usage grant given by the IMA to the *Indiana School for the Deaf*, 12 deaf and hard-of-hearing students, grades 4 through high school, performed ASL song-interpretation, dance, drum songs, ASL storytelling and ASL poetry in front of a live audience in the Tobias Theater during Disabilities Awareness Month (March 2009).

A free program unique to Indiana, *Camp Tataya Mato*, offered by the Jameson Camp, makes a traditional camping experience available to children from across the state who are affected by HIV/AIDS. Approximately 50 children visited the IMA in June 2009 for a day of touring the galleries and grounds, lunch and an art-making experience.
Because the IMA values the conservation of its environmental assets as well as its artistic assets, the Museum has established a new Greening the IMA task force, which has been charged with creating a comprehensive plan for greening and sustainability practices. IMA Board member June McCormack is chair of the task force, and Mark Zelonis, Ruth Lilly Deputy Director of Environmental and Historic Preservation, is staff liaison. Other members include Board members William Chin and John Krauss, former board member Dan Appel, and IMA staff members Chad Franer, Claire Hoevel, Anne Laker, and Jack Leicht. Among the goals that the task force hopes to accomplish through this initiative are educating IMA staff and external constituents about the importance and means of “going green”; reducing the IMA’s carbon footprint; partnering with neighbors and city, state, and private entities to leverage resources for these efforts, and, ultimately, demonstrating environmental leadership through pioneering methods of stewardship.

In 2008, the IMA joined the Indiana Recycling Coalition in an effort to improve resource reduction and reuse and recycling activities. Also in 2008, the IMA joined the Environmental Protection Agency’s Green Power Partnership and made a commitment to use green power where feasible in its operations as a means to proactively address global climate risk. The Museum has been a member of the Central Indiana Clean Air Partnership since 2007.

Since 2006, the IMA has implemented a wide range of green technologies and strategies throughout the Museum:

- **ENERGY STAR certification.** In April 2008, the IMA became the first fine art museum to be recognized by the government, achieving ENERGY STAR certification, for its efforts to become more environmentally responsible.

- **Energy consumption.** At the end of 2008, the IMA had reduced its natural gas usage by 42% since 2005, and had also reduced its average monthly demand for electricity by 10.3% since 2005.

- **Green power.** All IMA outbuildings take part in Indianapolis Power & Light Company’s green energy option. One hundred percent of the electricity used in these buildings is generated from clean, renewable energy sources, including wind, solar, geothermal or biomass generation (including landfill gas). IMA outbuildings comprise 3 percent of the IMA’s total electricity demand.

- **Lighting efficiency.** In January 2009, the IMA partnered with Sylvania Lighting Services to improve lighting efficiency throughout the Museum by replacing standard bulbs with more energy-efficient bulbs with a longer life span throughout the service and ground levels of the Museum. The IMA projects that this change will cut energy usage in these areas by 24%. With the energy savings and material cost savings, the IMA anticipates a net annual savings of nearly $9,000. The Museum has also installed motion-sensitive lights where appropriate.

- **Recycling.** Waste-recycling initiatives at the IMA have led to the following achievements in 2008: 181 pounds of newspaper recycled per week, on average; 131 pounds of office paper recycled per week, on average; and 44 pounds of plastic, aluminum, and glass recycled per week.

- **Paper use.** The IMA prefers using vendors who use “green” practices, including Saint Clair Press, a printing service, which recently announced its new Forest Stewardship Council (FSC) certification. Additionally, the Museum has taken steps to reduce its paper use by relying more heavily on its Web site to disseminate information about Museum programming.

- **Exhibition installation.** The IMA’s exhibition design and installation teams reuse risers that were built for previous IMA exhibitions and take measures to reduce construction waste.

- **Tobias Theater:** During the renovation of Tobias Theater (The Toby) in 2008, the IMA used green products whenever possible and recycled 23,642 pounds of metal, carpet, foam, fabric and plastic. Additionally, 80 old theater seats were donated to a local theater group.

- **Horticultural practices.** The IMA horticulture staff follows a number of sustainable practices on the grounds, including a landscape design utilizing groundcover and plantings that minimize disturbance of the ground; reduction of horticulture waste by composting and using finished compost in beds around the campus; an integrated pest management system; diversion of rainwater runoff from parking lots through a four-bay filter to the wetlands in the Art & Nature Park; re-use of scrap stone from expansion projects for walls and walks; and organic gardening methods for the newly renovated orchard of Oldfields.
EXHIBITIONS

ALLEN WHITEHILL CLOWES GALLERY IN WOOD PAVILION

*Breaking the Mode: Contemporary Fashion from the Permanent Collection, Los Angeles County Museum of Art*
March 16–June 1, 2008
Organized by the Los Angeles County Museum of Art. Sponsored by Saks Fifth Avenue.

*To Live Forever: Egyptian Treasures from the Brooklyn Museum*
July 13–September 7, 2008
Organized by the Brooklyn Museum.

*Power and Glory: Court Arts of China’s Ming Dynasty*
October 26, 2008–January 11, 2009
Organized by the Asian Art Museum of San Francisco, the Palace Museum, the Nanjing Municipal Museum and the Shanghai Museum. The exhibition was developed through a grant from the Robert H.N. Ho Family Foundation. Additional support was provided by the Henry Luce Foundation, the Starr Foundation and the National Endowment for the Arts. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Sponsored by Fifth Third Bank.

*European Design Since 1985: Shaping the New Century*
March 8–June 21, 2009
Organized by the IMA in conjunction with the Denver Art Museum and Kingston University, London. Support provided by the Mondriaan Foundation, Amsterdam, with additional support from the Consulate General of the Netherlands in New York.

CARMEN & MARK HOLEMAN VIDEO GALLERY

*Lida Abdul*
April 11–September 28, 2008

*Mark Lewis: Rear Projection: Molly Parker*
November 7, 2008–April 5, 2009

*Adaptation: Video Installations by Ben-Ner, Herrera, Sullivan, and Sussman & The Rufus Corporation*
May 8–August 16, 2009
Organized by the David and Alfred Smart Museum of Art.

CONANT GALLERIES

*British Qualities: Works on Paper, 1875–1930*
February 16–July 13, 2008

*Fine Prints for Five Dollars*
July 26, 2008–April 19, 2009

*Eighteenth-Century Furniture Design*
May 23, 2009–February 21, 2010

EFROYMSON FAMILY ENTRANCE PAVILION

Support provided by a grant from the Efroymson Family Fund, a CICF Fund.

*Julianne Swartz: Terrain*
February 8–April 20, 2008

*Friends WithYou: Dream Maker*
May 2–November 2, 2008

*Orly Genger: Whole*
November 21, 2008–June 14, 2009

LILLY HOUSE

*Christmas at Lilly House*
November 18, 2008–January 11, 2009
Sponsored by OneAmerica

Note: All exhibitions were organized by the IMA except where organizer is named.

ALLIANCE GALLERY

*Edward Hopper: Paper to Paint*
August 30, 2008–January 11, 2009

*Preserving a Legacy: Wishard Hospital Murals*
January 17–March 29, 2009

FRANCES PARKER APPEL GALLERY

*Tajima Hiroyuki*
April 1–October 11, 2009
EXHIBITIONS

McCORMACK FOREFRONT GALLERIES

On Procession
May 2–August 10, 2008
(Parade: Saturday, April 26, 2008, Fountain Square, Indianapolis)
Supported by the Arts Council of Indianapolis and the Indianapolis Cultural Development Commission.

Class Pictures: Photographs by Dawoud Bey
September 26–November 23, 2008
Organized by Aperture Foundation. Sponsored by The Penrod Society.

Collected Thoughts: Works from the Dorothy and Herbert Vogel Collection
December 12, 2008–April 12, 2009
Sponsored by The Penrod Society.

Adaptation: Video Installations by Ben-Ner, Herrera, Sullivan, and Sussman & The Rufus Corporation
May 8–August 16, 2009
Organized by the David and Alfred Smart Museum of Art

SCHAEFER AND GRAY GALLERY

On the Road Again with Jack Kerouac and Robert Frank
June 26–September 21, 2008
Organized by the IMA with The Lilly Library, Indiana University, and Addison Gallery of American Art.

SUSAN AND CHARLES GOLDEN GALLERY

Gifts of the Gamboliers
September 6, 2008–June 7, 2009

ART OF THE DIGITAL AGE GALLERY
(NOW THE DAVIS LAB)

MMFX—Manufacturing Material Effects: Rethinking Design and Making in Architecture
March 28–June 8, 2008
Organized by the IMA and Ball State University's Institute for Digital Fabrication.

NORTH HALL GALLERY

Indiana Artists’ Club Annual Exhibition
April 20–June 1, 2008
Organized by the Indiana Artists’ Club.

Indiana Artists’ Club Annual Exhibition
April 18–May 31, 2009
Organized by the Indiana Artists’ Club.

Watercolor Society of Indiana Annual Juried Show
September 28–October 25, 2008
Organized by the Watercolor Society.

PAUL FASHION ARTS GALLERY

Simply Halston
April 12, 2008–January 4, 2009

Fashion in Bloom
April 4, 2009–January 31, 2010

PAUL TEXTILE ARTS GALLERY

Shared Beauty: Eastern Rugs & Western Beaded Purses
May 31, 2008–April 5, 2009

PAUL FASHION ARTS GALLERY

Simply Halston
April 12, 2008–January 4, 2009

Fashion in Bloom
April 4, 2009–January 31, 2010

PAUL TEXTILE ARTS GALLERY

Shared Beauty: Eastern Rugs & Western Beaded Purses
May 31, 2008–April 5, 2009

MILLIKEN GALLERY

Cirrus Editions/Crown Point Press
May 31–March 15, 2009
Organized by the IMA.

STAR STUDIO

Squares-Folds-Life: Contemporary Origami by Robert J. Lang
February 17–July 20, 2008

More Than Four Legs: A Closer Look at Chairs
August 10, 2008–January 19, 2009
ART ACQUISITIONS 2008

For more details on these works of art, and to see images, search the IMA’s collections database using the accession number or the artist’s name — http://www.imamuseum.org/search/mercury

AFRICA, THE SOUTH PACIFIC AND THE AMERICAS


AMERICAN


ASIAN

CHINESE

Pu Quan, Chinese, 1913–1991, *Greens in a High Mountain (Gaoyan jicui) after a Tang artist*, 1941, ink and color on blue paper. Gift of Mr. and Mrs. Irving Y. Lo 2008.49

Pu Ru, Chinese, 1896–1963, *Distance Through Rivers and Mountains*, 1943, ink and color on paper. Gift of Mr. and Mrs. Irving Y. Lo 2008.51

Pu Ru, Chinese, 1896–1963, *Mountain Retreat*, early 1900s, ink and color on paper. Gift of Mr. and Mrs. Irving Y. Lo 2008.52

Xiao Sun, Chinese, 1883–1944, *Myriad Pines and Layered Peaks*, 1932, ink and color on paper. Gift of Mr. and Mrs. Irving Y. Lo 2008.50

Yin Ye, Chinese (Kangxi, Qing dynasty), *One-hundred Donkeys Transporting Grain*, about 1700, ink on paper, handscroll. Jane Weldon Myers Art Fund 2008.257

Zhang Chong, Chinese (Chongzhen, Ming dynasty), *Farmers Fighting in Springtime*, 1641, ink on silk. Gift of Francine and Roger Hurwitz 2008.345
ART ACQUISITIONS 2008

JAPANESE


Sumiyoshi Hiromine, Japanese (Edo period), *Mt. Fuji Episode from the Tales of Ise*, late 18th century, ink, colors and gold on silk. Gift of David F. and Joan D. Kahn in honor of the Asian Art Society and the IMA Docents 2008.346


ART ACQUISITIONS 2008

Tanabe Chikuunsai I
Japanese, 1877–1937
Plaited Wide-mouthed Flower Basket with Handle (sashiko hirokuchi hana kago), 1919
bamboo and rattan
17 5/16 x 11 7/16 in.
Purchased with funds provided by Leonard and Kathryn Betley, Peter and Zora Dunn, Tim and Jody Garrigus, Walter and Laura Jolly, Douglas L. Tillman in honor of the 2008 IMA Japan Tour 2008.258

CONTEMPORARY

Ingrid Calame, American, b. 1965, #258 Drawing (Tracings from the Indianapolis Motor Speedway and the L.A. River), 2007, color pencil on trace Mylar. Carmen & Mark Holeman Contemporary Fund 2008.2


Amy Cutler, American, b. 1974, Braid Cutters, 2001, graphite on paper. Purchased with funds provided by Michelle & Perry Griffith 2008.4


Sam Gilliam, American, b. 1933, Red & Black: Raven #3, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48A


Sam Gilliam, American, b. 1933, Red & Black: Raven #1, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48C

Sam Gilliam, American, b. 1933, Red & Black: Solo # I, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48D


Sam Gilliam, American, b. 1933, Red & Black: Solo # II, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48F

ART ACQUISITIONS 2008


*Following are the works of art donated to the IMA by Dorothy and Herbert Vogel in 2008.*


ART ACQUISITIONS 2008


Loren Calaway, American, b. 1950, title: , wood, metal. 2008.287A-B


Jon Gibson, American, b. 1940, *30’s*, 1970–1972, 5 sheets: (1) ball point pen on graph paper; (1) typewritten page with staff paper attached with tape at center, with ink notations; and (3) photocopies. 2008.293A-E


Robert Mangold, American, b. 1937, Untitled, 2000, pastel and pencil on paper. 2008.301


David Rabinowitch, Canadian, b. 1943, Linear Mass in 3 Scales I, 1972, hot rolled steel. 2008.308

Edda Renouf, American, b. 1943, Incised Point Progression – Five, 1975, pastel on paper. 2008.309


Edda Renouf, American, b. 1943, Incised Point Progression – One, 1975, chalk on paper. 2008.311

Edda Renouf, American, b. 1943, Wing Piece II, 1980, acrylic on linen. 2008.312

Judy Rifka, American, b. 1945, Cardboard Painting, 1974, acrylic on cardboard. 2008.313


Daryl Trivieri, American, b. 1957, Water Buffalo, 1990, oil on unstretched canvas. 2008.315


Credit line for 2008.278 through 2008.327.17, above:
Indianapolis Museum of Art, The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services
ART ACQUISITIONS 2008

DESIGN ARTS


ART ACQUISITIONS 2008


Javier Mariscal, Spanish, b. 1950, **Liria** (green), 1997, plastic. Liria: Design by Javier Mariscal for Cosmic 2008.774A-B

Javier Mariscal, Spanish, b. 1950, **Liria** (blue), 1997, plastic. Liria: Design by Javier Mariscal for Cosmic 2008.775A-B

Alberto Meda, Italian, b. 1945, **Light-Light Chair** (prototype), 1988, carbon fiber and Nomex composite honeycomb. Purchased with funds provided by James E. and Patricia J. LaCrosse 2008.251

Alessandro Mendini, Italian, b. 1931, Alessandro Guerriero, Italian, b. 1920, **Chair from the Ollo Collection**, 1988, laminated plywood. Frank Curtis Springer and Irving Moxley Springer Purchase Fund 2008.188


Ted Muehling, American, b. 1953, Nymphenburg Porcelain Manufactory, **Moon Snail White Bowl**, 2000, porcelain, white bisque exterior, and white glazed interior. The Liliane and David M. Stewart Collection 2008.336


ART ACQUISITIONS 2008


Gaetano Pesce, Italian, b. 1939, *UP3 Chair*, 1969, original upholstery. Purchased with funds provided by James E. and Patricia J. LaCrosse 2008.252


Dieter Rams, German, b. 1932, Braun (manufacturer), *AB1 Alarm Clock*, 1971, plastic. Gift of Form + Function, Indianapolis 2008.343


ART ACQUISITIONS 2008


German, *Coffee Pot with Lid*, about 1930, glazed terracotta. The Liliane and David M. Stewart Collection 2008.230.1A–B

*Folding Chair*, about 1866, wood and carpet. Gift of Marilynn Johnson in honor of David Hanks 2008.787

*Jugendstil Goblets*, about 1900, blown glass. The Liliane and David M. Stewart Collection 2008.337.1–2008.337.6

ART ACQUISITIONS 2008

EUROPEAN PAINTING AND SCULPTURE BEFORE 1800

Pablo de Céspedes, Spanish, 1538–1608, Christ’s Descent into Limbo, about 1600, oil on wood. Allen Whitehill Clowes Fund, Gift of the Alfred Brod Galleries, Ltd. by exchange, Gift in Memory of William Ray Adams by exchange, Gift of Mrs. Elijah B. Martindale by exchange, James E. Roberts Fund, Gift of Mr. and Mrs. Harrison Eiteljorg by exchange 2008.360


El Greco, Greek, 1541–1614, St. Simon, about 1541–1614, active in Spain, oil on canvas. The Clowes Fund Collection 2008.274

El Greco, Greek, 1541–1614, active in Spain, Christ Bearing the Cross, about 1610, oil on canvas. The Clowes Fund Collection 2008.275

Follower of El Greco, St. Judas Thaddeus or St. Thomas, oil on canvas. The Clowes Fund Collection 2008.276


EUROPEAN PAINTING AND SCULPTURE 1800–1945


PRINTS, DRAWINGS AND PHOTOGRAPHS


Garo Zareh Antreasian, American, b. 1922, Untitled, 1956, color lithograph on cream wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.766

Alexander Archipenko, American (b. Ukraine), 1887–1964, Brothers, 1950, lithograph on cream wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.756


ART ACQUISITIONS 2008

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French
The Joys of Brittany, from the series Dessins lithographiques (The Volpini Suite), 1889
zincograph with watercolor and gouache on canary yellow wove paper
8 x 9 1/2 in. (image)
Caroline Marmon Feiler Fund, Beeler Fund, Anonymous Art Fund,
Mr. and Mrs. William R. Spurlock Fund, Mrs. Pierre F. Goodrich
Endowed Art Fund, Nancy Foxwell Neuberger Acquisition Endowment
Fund, Gift of the Alliance of the Indianapolis Museum of Art, Russell
and Becky Curtis Art Purchase Endowment Fund, Roger G. Wolcott
Fund, E. Hardey Advance Fine Arts Acquisition Fund in memory of
Marguerite Hardey Advance, Mary V. Black Art Endowment Fund,
Delavan Smith Fund, Emma Harter Sweetser Fund, Cecil F. Head
Art Fund, Mr. and Mrs. Theodore P. Van Voorhees Art Fund, Mr. and
Mrs. Richard Crane Fund, Mr. and Mrs. William B. Ansted, Jr. Art Fund,
Richard W. Lee Memorial Fund, General Endowed Art Fund 2008.359.2

El Greco and Workshop, Greek, 1541–1614, active in Spain
St. Luke, about 1600–1614
oil on canvas, 28 1/4 x 21 5/8 in.
The Clowes Fund Collection 2008.273

Louisiana Bendorph, American, b. 1960, Triangles (after Annie E. Pettway), 2005, color aquatint and
soft-ground etching on white wove paper. Russell and Becky Curtis Art Purchase Endowment Fund
2008.367

Félix Bracquemond, French, 1833–1914, Le Coq (The Cock), 1882, pen and black ink on white wove
paper. Carl H. Lieber Memorial Fund, Martha M. Shertzer Art Purchase Fund in memory of her nephew,
Charles S. Sands, and McKee Fine Arts Purchase Fund 2008.369

Brassai (Gyula Halász), French (b. Hungary), 1899–1984, Autoportrait, Boulevard Saint-Jacques, 1932,
gelatin silver print. Mr. and Mrs. Richard Crane Fund and General Art Fund 2008.5

Charles Ephraim Burchfield, American, 1893–1967, Crows in March, 1951, lithograph on cream wove

paper. Gift of Joan and Walter Wolf 2008.806

Charles Ephraim Burchfield, American, 1893–1967, Summer Benediction, 1953, lithograph on cream wove
paper. Gift of Joan and Walter Wolf, 2008.807

John Cage, American, 1912–1992, Fontana Mix, 1981, screenprint on white wove paper and three
Mylar overlays. Gift of Dr. Steven Conant in honor of Dr. Thomas Kubler 2008.755A-D

Jacques Callot, French, 1592–1635, frontispiece and 17 etchings from Les Grandes misères de la guerre,
1633, etchings on off-white laid paper. Gift of Joan and Walter Wolf 2008.796.1

Thomas Hartley Cromek, British, 1809–1873, The Choragic Monument of Lysikrates, Athens, July 1846,
watercolor on white wove paper. Gift of the Cain Foundation 2008.53


Dorothy Dehner, American, 1901–1994, Old Glory, 1952, pen, ink and watercolor on white laid paper.
Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.754

wove paper. Gift of Dr. Steven Conant in honor of Ursula Kolmstedt 2008.762

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, Design for a Plate–Leda, from the
series Dessins lithographiques (The Volpini Suite), 1889, zincograph with watercolor and gouache on
canary yellow wove paper, mounted on cardboard folder. 2008.359.1

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, The Joys of Brittany, Dessins
lithographiques (The Volpini Suite), 1889, zincograph on canary yellow wove paper. 2008.359.2

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, Brothers in Brittany, Dessins
lithographiques (The Volpini Suite), 1889, zincograph on canary yellow wove paper. 2008.359.3

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, Breton Women by a Fence,
Dessins lithographiques (The Volpini Suite), 1889, zincograph on canary yellow wove paper.
2008.359.4

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, Human Misery, Dessins
lithographiques (The Volpini Suite), 1889, zincograph with sanguine ink on canary yellow wove paper.
2008.359.5
ART ACQUISITIONS 2008

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, The Laundresses, Dessins lithographiques (The Volpini Suite), 1889, zincograph on canary yellow wove paper. 2008.359.6


Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, The Drames of the Sea (A Descent into the Maelstrom), Dessins lithographiques (The Volpini Suite), 1889, zincograph on canary yellow wove paper. 2008.359.8

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, Martinique Pastorals, Dessins lithographiques (The Volpini Suite), 1889, zincograph on canary yellow wove paper. 2008.359.9

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, Locusts and Ants—Souvenir of Martinique, Dessins lithographiques (The Volpini Suite), 1889, zincograph on canary yellow wove paper. 2008.359.10

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, The Old Ladies of Arles, Dessins lithographiques (The Volpini Suite), 1889, zincograph on canary yellow wove paper. 2008.359.11

Credit line for 2008.359.1–2008.359.11: Caroline Marmon Fesler Fund, Beeler Fund, Anonymous Art Fund, Mr. and Mrs. William R. Spurlock Fund, Mrs. Pierre F. Goodrich Endowed Art Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Gift of the Alliance of the Indianapolis Museum of Art, Russell and Becky Curtis Art Purchase Endowment Fund, Roger G. Wolcott Fund, E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance, Mary V. Black Art Endowment Fund, Delavan Smith Fund, Emma Harter Sweetser Fund, Cecil F. Head Art Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, Mr. and Mrs. Richard Crane Fund, Mr. and Mrs. William B. Ansted, Jr. Art Fund, Richard W. Lee Memorial Fund, General Endowed Art Fund

Frank Owen Gehry, American, b. 1929, Chair 2, 2007, lithograph on white wove paper. Gift of Dr. Steven Conant in honor of Dr. Thomas Kuebler 2008.763

Peter Cripple, American, 1912–2002, Sketch for a Minatauromachy, 1951, etching, aquatint and engraving on cream laid paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.768


George Overbury Hart, Matching and Weighing the Birds, 1928, etching, soft-ground etching and aquatint on cream wove paper. Gift of Joan and Walter Wolf 2008.812


ART ACQUISITIONS 2008


Herman Henstenburgh, Dutch, 1667–1726, Study of Beetles and Moths, 1695–1705, gouache and watercolor on white laid Dutch paper. Gift of the Cain Foundation 2008.824

Lewis Wickes Hine, American, 1874–1940, A Little Shaver, Indianapolis, 1908, printed about 1920, gelatin silver print. Gift of Lee Marks and John C. DePrez, Jr., Shelbyville, Indiana 2008.770


Blanche Lazell, American, 1878–1956, Study for Petunias, 1928, charcoal on tan wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.753


John Marin, American, 1870–1953, Brooklyn Bridge, No. 6 (Swaying), 1913, etching on ivory wove paper. Gift of Joan and Walter Wolf 2008.799


Charles Maurin, French, 1856–1914, Plate for La Rose Thé, about 1900, steel. Gift of Joan and Walter Wolf 2008.797
ART ACQUISITIONS 2008


ART ACQUISITIONS 2008


Dutch, *Four Travellers*, about 1600, pen, brown ink and wash on off-white laid paper. Gift of Francine and Roger Hurwitz 2008.246

German, *Proof Print for Brochure Cover for Werkbund Ausstellung Die Wohnung Stuttgart* (German Work Federation Exhibition, The Dwelling, Stuttgart 1927), 1927, green and red ink on chartreuse paper. Gift of Martin Filler and Rosemarie H. Bletter 2008.792

TEXTILE AND FASHION ARTS

AMERICAN AND EUROPEAN FASHION


ART ACQUISITIONS 2008


ART ACQUISITIONS 2008


French, Ball Gown, 1800–1815, silk, cotton net, chenille yarn, metallic coils. Gift of Amy Curtiss Davidoff 2008.748

Dress, 1780s–1790s, cotton. Gift of the Ashby Family 2008.738

Coat, 1940s, wool, silk velvet, silk, cotton. Gift of the Ashby Family 2008.739

Dress, 1930s–1940s, silk chiffon, nylon net, lace. Gift of the Ashby Family 2008.740

Ensemble (dress and top), 1930s–1940s, silk chiffon. Gift of the Ashby Family 2008.741A-B

Dress, 1940s, silk crepe. Gift of the Ashby Family, 2008.742A-B

Dress, 1940s, wool jersey, metallic threads, painted leather. Gift of the Ashby Family 2008.743

Dress and Belt, late 1920s, silk. Gift of the Ashby Family 2008.744A-B

Evening Dress, 1930s–1940s, silk satin, lace. Gift of the Ashby Family 2008.745

Dress, 1930s, silk crepe, metallic threads. Gift of the Ashby Family 2008.746

Bonnet, 1830s, straw, cloth. Gift of the Ashby Family 2008.747


AMERICAN TEXTILES

Jack Lenor Larsen, American, b. 1927, Textile Length (Swazi), 1960s, wool, cotton. Gift of Jerry Gallagher 2008.350


Kay Sekimachi, American, b. 1926, Bird’s Nest Basket, 1986, linen, copper wire, hand-made paper. Gift of Camille and Alex Cook 2008.749

CENTRAL AMERICAN TEXTILES

ART ACQUISITIONS 2008

ASIAN TEXTILES

Central Asian, Ceremonial Hanging (suzani), 1899, cotton, silk, embroidery. The Fling Collection, 2008.779


Japanese, Kimono, 1920s, silk, Beeler Fund, 2008.372

Japanese, Kimono (hitooe), 1930s, silk. Beeler Fund 2008.373

Sindh people, Bridal Shawl, early 1900s, cotton, silk threads, glass mirrors. Gift of James K. Douglas 2008.750


Tibetan, Rug, 19th century, wool, cotton. Gift of Jon M. and Deborah M. Anderson 2008.43

Rug, 1900, wool, cotton. Gift of Jon M. and Deborah M. Anderson 2008.21

Kuna Indians
San Blas Islands, Panama
Shirt Panels (mola), about 1950s
appliquéd cotton
16 x 19 3/8 in.
The Paul and Irene Hollister Collection of Kuna Molas 2008.403

Rudi Gernreich, American, b. 1922
Dress, 1968
wool and vinyl
L: 30 1/2 in. (front)
E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance, Textile Art Fund, Deaccessioned Textile Fund 2008.211
ART ACQUISITIONS JANUARY–JUNE 2009

AFRICAN

Igbo people, Ritual Chalk Spoon, 1920–1950, wood, hide, fiber, rope, copper, pigment. Gift of Mr. Thomas Slater 2009.6

ASIAN

Guan Ping, Chinese, 1895–1967, A Garden Scene (with Scholar and Lady), 1942, ink and color on paper. Gift of Mr. and Mrs. Irving Y. Lo 2009.4


Wang Xuetao, Chinese, 1903–1982, Bamboo, Day Lily, Chrysanthemum, Butterfly and Rock after Wang Yuan, mid-1900s, ink and color on paper. Gift of Mr. and Mrs. Irving Y. Lo 2009.5

Yu Zhonglin, Chinese, b.1925, Old Tree and Cold Birds, 1966, ink and color on paper. Gift of Mr. and Mrs. Irving Y. Lo 2009.3

CONTEMPORARY


Type A, American, Push AA <----> AB / 200 (c), 2004, crayon on paper. Purchased with funds provided by Mark Demerly, Mark and Jean Easter, Kent Hawryluk, Susie Jacobs, Pat and James LaCrosse, Ron Reeve, Anna and James White, Trent Spence, George and Jan Rubin, and Mary Wicker 2009.55

Type A, American, Push AA <----> AB / S-1, 2004, diptych, color coupler prints. Purchased with funds provided by Howard and Anita Harris and the Anita Harris Birthday Fund 2009.56

DESIGN ARTS


Akira Onozuka, Japanese, b.1950, CABANE de Zucca Le Chocolat Series Watch (blue, 8D0151), designed 1996–97, silicone, chromium-plated steel, plastic. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.30
Akira Onozuka, Japanese, b.1950, **CABANE de Zucca Le Chocolat Series Watch** (green 95124), designed 1996–97, silicone, chromium-plated steel, plastic. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.31

Akira Onozuka, Japanese, b.1950, **CABANE de Zucca Le Chocolat Series Watch** (black 684748), designed 1996–97, silicone, chromium-plated steel, plastic. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.32

Akira Onozuka, Japanese, b.1950, **CABANE de Zucca Le Chocolat Series Watch** (white 682030), designed 1996–97, silicone, chromium-plated steel, plastic. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.33

Akira Onozuka, Japanese, b.1950, **CABANE de Zucca Le Chocolat Series Watch** (gray 952498), designed 1996–97, silicone, chromium-plated steel, plastic. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.34

Akira Onozuka, Japanese, b.1950, **CABANE de Zucca Le Chocolat Series Watch** (ivory 911891), designed 1996–97, silicone, chromium-plated steel, plastic. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.35

Akira Onozuka, Japanese, b.1950, **CABANE de Zucca Le Chocolat Series Watch** (brown 7D6309), designed 1996–97, silicone, chromium-plated steel, plastic. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.36

Akira Onozuka, Japanese, b.1950, **CABANE de Zucca Le Chocolat Series Watch** (white 3686433), designed 1996–97, silicone, chromium-plated steel, plastic. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.37

Akira Onozuka, Japanese, b.1950, **CABANE de Zucca Le Chocolat Series Watch** (blue 3683222), designed 1996–97, silicone, chromium-plated steel, plastic. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.38

Akira Onozuka, Japanese, b.1950, **ZEBRA/C.A.R.D.Y. Pencil and Ball-Point Pen**, designed 1990s, plastic and steel. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.39A–C

Akira Onozuka, Japanese, b.1950, **ZEBRA/C.A.R.D.Y. Pencil and Ball-Point Pen**, designed 1990s, plastic, steel. The Liliane and David M. Stewart Collection, Gift of Gallery 91 2009.40A–C

Jerszy Seymour, German, b. 1968, **Pipe Dreams Watering Can**, 2000, polyethylene. Gift of Dr. Michael Sze 2009.48A B

Ettore Sottsass, Italian, 1917–2007, **Vase**, designed 1959, glazed earthenware. The Liliane and David M. Stewart Collection, Gift of Dr. Michael Sze 2009.29

Ettore Sottsass, Italian, 1917–2007; Perry A King, British, b.1938; Olivetti, Italian, founded October 29, 1908, **“Valentine” Typewriter** (with case), 1969, ABS plastic and other materials. Gift of Eugene D. Silver, Rydal, Pennsylvania 2009.57


Philippe Starck, French, b.1949, **Dr. Skud Flyswatter** (green), 1998, plastic. Gift of Dr. Michael Sze 2009.45
ART ACQUISITIONS JANUARY–JUNE 2009


Chinese, Soup Tureen with Lid and Underplate, about 1760, porcelain. Gift of Mr. and Mrs. William A. Wick 2009.50A–C

Chinese, Charger, about 1750, porcelain. Gift of Mr. and Mrs. William A. Wick 2009.51

Wire chair, about 1850, painted metal. Jane Weldon Myers Acquisition Fund 2009.28

EUROPEAN PAINTING AND SCULPTURE BEFORE 1800


Master of Badia a Isola, Italian, active about 1290–1320, Madonna and Child, about 1320, tempera on wood. The Clowes Fund Collection 2009.52

FASHION ARTS


Thierry Mugler, French, b.1948, Dress, 1980s, acetate, rayon, silk. Textile Arts Fund 2009.20


American, Dress, 1940s, polyester, satin. Gift of Gayle R. Atkins in memory of her mother, Elizabeth H. Rogers 2009.24

PRINTS, DRAWINGS AND PHOTOGRAPHS


ART ACQUISITIONS JANUARY–JUNE 2009


Paul Gauguin, French, 1848–1903, *Etching Plate for “La Femme aux figues”* (Woman with Figs), 1894, etched zinc. Gift of Samuel and Paul Josefowitz 2009.54


Gerhard Richter, German, b.1932, *Kerze* (Candle), 1988, color offset lithograph on white wove paper. Bequest of Eldon and Friedy Nyhart 2009.7


Coalport
England
*Tableware Service in the Multi-colored Scalloped Indian Tree Pattern*
porcelain
122-piece set; various dimensions
Gift of the Children of J.K. Lilly Jr.
LH2008.10.1-16

Ernst Bohne Söhne
Germany
*Pitcher with Female Figure Handle,*
about 1930
porcelain
6 7/8 x 5 1/4 x 4 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.6

Ernst Bohne Söhne
Germany
*Pitcher, Male Mask Form,*
about 1930
porcelain
5 3/8 x 3 1/4 x 6 3/4 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.7

Ernst Bohne Söhne
Germany
*Figurine,*
about 1930
porcelain
9 x 5 3/4 x 5 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.11

Gebrüder Von Streit Glass Works
Germany
*Sugar Bowls,*
about 1900
opaque white glass (milk glass)
5 1/2 x 4 x 4 1/4 in. (each)
Gift of the Children of J.K. Lilly Jr.
LH2008.8.1A-B and LH2008.8.2A-B

Meissen Porcelain Manufactory
Germany
*Compote,*
about 1850
porcelain
10 1/2 x 10 1/4 x 10 1/4 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.2.2

William H. Jackson Company
United States
*Fire Screen,*
about 1930
silver-plated brass, steel
35 1/2 x 53 x 1/2 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.1.1

William H. Jackson Company
United States
*Pair of Andirons,*
about 1930
silver-plated brass, steel
25 3/8 x 10 3/4 x 27 1/2 in. (each)
Gift of the Children of J.K. Lilly Jr.
LH2008.1.2A-B

William H. Jackson Company
United States
*Fire Tools,*
about 1930
silver-plated brass, steel
base: 27 1/4 x 8 1/2 x 7 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.1.3

France
*Male Cockatoo,*
about 1930
porcelain
18 3/8 x 7 1/4 x 6 1/2 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.3.1

France
*Female Cockatoo,*
about 1930
porcelain
17 1/4 x 8 1/2 x 6 3/4 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.3.2

France
*Vase,*
about 1850
glass, bronze
19 1/2 x 11 1/4 x 8 1/8 in.
Gift of Jane Rauch Kitchen
LH2008.15.1A-B

France
*Cigarette Box,*
1900–1920
glass, brass
4 1/2 x 6 x 4 in.
Bequest of Mr. and Mrs. Herman C. Krannert
LH2008.16

France
*Vase,*
about 1820
porcelain
13 1/2 x 7 x 4 1/2 in.
Gift of Mrs. Joseph E. Cain
LH2008.17.1

France
*Vase,*
about 1820
porcelain
13 1/2 x 7 x 4 1/2 in.
Gift of Mrs. Joseph E. Cain
LH2008.17.2

United States
*Dining Room Cabinet,*
about 1930
wood, glass
98 x 51 x 18 7/8 in. (overall)
Gift of the Children of J.K. Lilly Jr.
LH2008.4

United States
*Side Chair,*
about 1950
wood, upholstery
42 x 22 1/8 x 21 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.5.1

United States
*Side Chair,*
about 1950
wood, upholstery
42 x 22 1/8 x 21 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.5.2
LILLY HOUSE ACQUISITIONS JANUARY 2008–JUNE 2009

United States

*Side Chair*, about 1950
wood, upholstery
42 x 22 1/8 x 21 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.5.2

United States

*Sofa*, about 1930
wood, upholstery
41 1/4 x 77 1/2 x 33 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.9

*Figural Group*, about 1930
porcelain
8 3/4 x 8 1/2 x 5 7/8 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.12

*Figure*, about 1910
porcelain
9 1/2 x 4 3/4 x 3 1/2 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.13

*Pair of Lustres*, about 1880
glass
H: 11 in. (each)
Gift of the Children of J.K. Lilly Jr.

*Pair of Lustres*, about 1880
glass
H: 14 1/8 in. (each)
Gift of Mr. Mark Horwitz
LH2008.18.1 and LH2008.18.2

Lilly House
LOANS FROM THE COLLECTION 2008 AND JANUARY–JUNE 2009

The following works were lent to other museums and galleries in 2008 or in the first half of 2009 for the exhibitions cited in the entries.

John Baeder, *Yankee Clipper*, 1974 (76.205)
Ron Kleeman, *Johnny Rutherford Cartwheel Series*, 1977 (77.298)
*Picture Perfect: Photorealism Revisited*
Boca Raton Museum of Art, Boca Raton, Florida

*High Society: American Portraits of the Gilded Age*
Bucerius Kunst Forum, Hamburg, Germany

Ernest Leonard Blumenschein, *Portrait of a German Tragedian*, 1907 (41.32)
*In Contemporary Rhythm: The Art of Ernest L. Blumenschein*
Albuquerque Museum, New Mexico

Valentin de Boulogne, *Rafaello Menicucci*, 1630–1632 (56.72)
*I marmi vivi; Gian Lorenzo Bernini a la nascita del ritratto barocco*  
(Bernini and the Birth of Baroque Portrait Sculpture)
Museo Nazionale del Bargello, Florence, Italy

*Dean Byington*
Frist Center for the Visual Arts, Nashville, Tennessee

Robert Fulton, *Portrait of Joel Barlow*, 1805 (64.30)
*Bob’s Folly: Inventing America’s First Steamboat*
Clermont State Historic Site, Germantown, New York

*Paul Gauguin: Artist of Myth and Dream*
Complesso del Vittoriano, Rome

Vincent van Gogh, *Landscape at Saint-Rémy*, 1889 (44.74)
*Painted with Words: Vincent van Gogh’s Letters to Emile Bernard, 1887–1889*
The Morgan Library, New York

Francisco José de Goya y Lucientes, *Portrait of Felix Colon de Larrintegui*, 1794 (75.454)
*Legacy: Spain and the United States in the Age of Independence 1763–1848*
National Portrait Gallery, Washington, D.C.

Francisco José de Goya y Lucientes, *The Sleep of Reason Produces Monsters, Plate 43*, 1799 (62.58)
*Fantasy and Fairy Tales*
Ball State University, Muncie, Indiana
LOANS FROM THE COLLECTION 2008 AND JANUARY–JUNE 2009

Claude Monet, *The Church of San Giorgio Maggiore, Venice*, 1908 (70.76)

*Venice: From Canaletto and Turner to Monet*
Fondation Beyeler, Basel, Switzerland


*Bruce Nauman: Topological Garden*
United States Exhibition of the 53rd Venice Biennale (organized by
the Philadelphia Museum of Art)
United States Pavilion, Giardini, Venice, Italy

Georgia O’Keeffe, *Pelvis with Distance*, 1943 (77.229)

*Georgia O’Keeffe: Nature and Abstraction*
Vancouver Art Gallery, Vancouver, British Columbia


Georges Lemmen, *The Two Sisters* or *The Serruys Sisters*, 1894 (79.317)

*Seurat e Signac*
Palazzo Reale, Milan, Italy

Allan Ramsey, *Portrait of King George III*, about 1762 (66.21B)

*Emissaries of Peace: The 1762 Cherokee and British Delegations*
The Thomas Gilcrease Institute of American History and Art
(Gilcrease Museum), Tulsa, Oklahoma

Rembrandt van Rijn, *Self-Portrait*, about 1629, (C10063)

*Rembrandt: Three Faces of the Master*
Cincinnati Art Museum, Ohio

Georges Rouault, *Head of a Clown*, about 1920 (48.123)

*Mystic Masque: Semblance and Reality in Georges Rouault*, 1871–1958
McMullen Museum of Art, Boston College, Boston


*Inaugural Exhibition in Modern Wing*
The Art Institute of Chicago

John Sloan, *Red Kimono on a Roof*, 1912 (54.55)

*John Sloan’s New York*
Westmoreland Museum of American Art, Greensburg, Pennsylvania
Smart Museum, University of Chicago, Chicago
Reynolda House Museum of American Art, Winston Salem, North Carolina

Sasson Soffer, *East Gate/West Gate*, 1973 (82.56)

Will Hormitt, *Spaces with Iron*, 1972 (81.220)


Indiana University-Purdue University Indianapolis (IUPUI)
LOANS FROM THE COLLECTION 2008 AND JANUARY–JUNE 2009

Abbott Handerson Thayer, *Still Life*, about 1886 (36.7)  
*American Art and the East*  
Solomon R. Guggenheim Museum, New York

*George Tooker: A Retrospective*  
National Academy Museum, New York

*J. M. W. Turner*  
National Gallery of Art, Washington, D.C.

*J. M. W. Turner*  
Dallas Museum of Art, Texas

*“Endless Form”: Charles Darwin, Natural Science, and the Visual Arts*  
Yale Center for British Art, New Haven, Connecticut

*Inscribing Meaning*  
Fowler Museum at UCLA, Los Angeles

Persian, *Loom*, about 1950s (S2077.77.1)  
*Take Me There: Egypt*  
The Children’s Museum of Indianapolis
PUBLIC PROGRAMS 2008

LECTURES, TALKS AND TOURS

Urban Greening
Douglas Herr, landscape architect; supported by the IMA Horticultural Society. February 7

A New Look at Old Rooms: The Renovation of the Met’s 18th-century American Period Rooms
Amelia Peck, associate curator of American decorative arts, Metropolitan Museum of Art; presented by the IMA Decorative Arts Society. February 28

The Garden in Winter
Suzy Bales, author; supported by the IMA Horticultural Society. March 2

Dress as Concept: Curating Fashion at LACMA
Sharon S. Takeda and Kaye Spilker, co-curators of Breaking the Mode: Contemporary Fashion from the Permanent Collection of the Los Angeles County Museum of Art. March 15

Hello Kitty: The Global Brand with Nine Lives
Presentation and book-signing with Ken Belson, of the New York Times; presented by the Asian Art Society and the Japan-America Society of Indiana. March 27

Artist Talk: Alison Heimstead
Street Theatre: the Art of the Parade. April 3

Artist Talk: Lida Abdul
April 10

Sustainable Rose Growing
Peter Kukielski, curator of the Peggy Rockefeller Rose Garden and Rose Collections, New York Botanical Garden; supported by the IMA Horticultural Society. April 10

The Architecture of Nature: A Talk by Maya Lin
Presented in part by the American Institute of Architects, Indianapolis chapter. April 29

Japonisme: Fashion and Folds
Elizabeth Mix, professor of art history, Butler University. May 1

Street & Elite: the Sartorialist’s World of Style
Scott Schuman, blogger and columnist for GQ magazine. May 8

Model, Muse or Guinea Pig? (guided tour of Breaking the Mode)
Nikki Sutton, Level-Interior Architecture + Design. May 11

Moving Forward, Backward and Sideways: Artist Nick Cave
May 29

Living Forever in Ancient Egypt
Dr. Edward Bleiberg, managing curator for Egyptian, Classical, and ancient Middle Eastern art, Brooklyn Museum. July 13

Immortality in Art
Guided tour of To Live Forever: Egyptian Treasures from the Brooklyn Museum. August 9, 14

Deciphering Egyptian Art
Dr. Emily Teeter, research associate and Egyptologist, Oriental Institute, Chicago. August 28

Image as Art / Image as History: Bill Foley on Photography
September 19

Class Pictures: A Conversation with Dawoud Bey
with Lisa Freiman, senior curator of contemporary art, IMA. September 25

Halston: Making Fashion
Patricia Mears, deputy director and curator, Fashion Institute of Technology. October 2

CONVERSATION SERIES:
MUSEUMS IN A GLOBAL CONTEXT
Expanding Community: Relevant Roles for Museums in Africa and the United States
Dr. Boureima Diamitani, executive director of the West African Museum Programme, and Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO, IMA. October 9

Silent Theater of Edward Hopper: A Talk by Walter Wells
Underwritten by the Myrtie Shumacker Lecture Fund. October 19

Preserving America’s Exceptional Gardens
Antonia Adezio, executive director of the Garden Conservancy; supported by the IMA Horticultural Society. October 23

Rug Appreciation: What to Look for When Collecting Rugs
Mary Jo Otsea, senior vice president, Sotheby’s Rugs and Carpets Division. October 25

Return to Dragon Mountain with Jonathan Spence
Jonathan Spence, Sterling Professor of History Emeritus, Yale University. October 25

Gallery Tour with Poet Kevin Young
October 29
PUBLIC PROGRAMS 2008

After Memphis? Design in Europe since 1990
Penny Sparke, professor of design history, Kingston University, London; presented in part by the Design Arts Society with the support of the Myrtie Shumacker Lecture Fund.
October 30

Imagining Place: A Conversation with Julie Dash and Joanna Haigood
Spirit & Place event; presented by Indianapolis Art Center, the IMA, University of Indianapolis, Center for Aging and Community, and WFYI.
November 5

Life Is Short, Art Is Long
Spirit & Place event; presented by Indianapolis Art Center, the IMA, University of Indianapolis, Center for Aging and Community, and WFYI.
November 6

Imagining a Global City: Visions of Indianapolis and the World
Spirit & Place event; presented by the IMA, Ambassadors for Children, Indianapolis-Eldoret Sister City Committee, International Interfaith Initiative, and IU School of Medicine IU-Kenya Partnership.
November 16

CONVERSATION SERIES:
Museums in a Global Context
Making Waves: Museums and Cultural Influence
November 23

CONVERSATION SERIES:
Museums in a Global Context
Museums, Fame and Money
Axel Rüger, director of the Van Gogh Museum, Amsterdam, and Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO, IMA
December 7

Delicious Revolution: An Evening with Alice Waters
Presented in part by Eagle Creek Park Foundation and other partners, with support from an anonymous donor.
December 2

PERFORMANCES

Roman Finale: An Afternoon of Opera at the IMA
Indianapolis Opera Ensemble
January 6

CJ Jones LIVE
CJ Jones, head of Hands Across America; presented in part by the Indiana School for the Deaf.
May 9

Summer Solstice: Mare Fecunditatis
Hirokazu Kosaka, artist and Zen archer; Oguri, choreographer and Butoh dancer; and Emily Corwin, cellist; presented in part by the IMA Asian Art Society.
June 22

Poetry in the Gallery: American Motion
Presented in part by Big Car Gallery
July 10

Virtuosos & Visions
Cho-Liang Lin, violin, and Min Xiao-Fen, pipa
Co-presented by the International Violin Competition of Indianapolis with support from the Irving Yucheng Lo Memorial Asian Department Fund and the Indianapolis Cultural Development Commission.
November 21

Chinese Theatre Works:
Shadow Puppetry
The Birth of Monkey King
December 28

FILMS

The Act of Seeing with One’s Own Eyes
(1971, dir. Stan Brakhage)
January 10

The Namesake
(2006, dir. Mira Nair)
January 17

Naked World
(2003, dir. Arlene Donnelly Nelson)
January 31

AFRICA—CHALLENGE AND HOPE: A FILM SERIES
Bamako
(2006, dir. Abderrahmane Sissako), February 7;
Indigènes
(2006, dir. Rachid Bouchareb), February 21;
Iron Ladies of Liberia
(2007, dir. Daniel Junge and Siatta Scott Johnson)
February 28

Campecine 2008:
An Interactive Film Festival
May 17 and September 26–27

The Fifth Element
(1997, dir. Luc Besson)
May 30

KEROUAC LIVES: A VISUAL TRIBUTE
On the Road Now: Artists and Writers Respond to Kerouac in the 21st Century
with introduction by Jim Canary, curator at Lilly Library, Indiana University
July 17

ROBERT FRANK (FILM MARATHON)
Pull My Daisy
(1959)
Me and My Brother
(1969)
Conversations in Vermont
(1971)
Life Dances On
(1980)
Energy and How to Get It
(1981)
This Song for Jack
(1983).
August 17
PUBLIC PROGRAMS 2008

CINE LATINO (FILM SERIES)

Golpe de Estadio
(1999, dir. Sergio Cabrera, Columbia)
September 4
Eu Tu Eles
(2000, dir. Andrucha Waddington, Brazil)
September 11
La Zona
(2007, dir. Rodrigo Plá, Mexico)
September 18
Encarnación
(2007, dir. Anahí Berneri, Argentina)
September 25

Eres mi héroe
(2004, dir. Antonio Cuadri)
November 7

Crouching Tiger, Hidden Dragon
(2000, dir. Ang Lee)
November 22

ONE-TWO PUNCH (FILM SERIES)

Idiocracy
(2006, dir. Mike Judge) and
Brazil (1985, dir. Terry Gilliam),
November 29

What’s Eating Gilbert Grape?
(1993, dir. Lasse Hallstrom) and
Benny & Joon
(1993, dir. Jeremiah Chechik)
December 2

Chinatown
(1974, dir. Roman Polanski) and
Who Framed Roger Rabbit?
(1988, dir. Robert Zemeckis)
January 31
M (1931, dir. Fritz Lang) and
M (2007, dir. Myung-se Lee)
February 28

Black Orpheus
(1959, Marcel Camus) and
William Shakespeare’s Romeo + Juliet
(1996, dir. Baz Luhrmann)
March 28

Herb and Dorothy
(2008, dir. Megumi Sasaki)
December 11

Princess Mononoke
(1997, dir. Hayao Miyazaki)
December 26

Little Fugitive
(1953, dir. Morris Engel)
December 30

FAMILY SATURDAY

To Live Forever
Activities for all ages related to the exhibition.
August 9

Power, Glory and Art . . . Oh My!
Tour and activities related to the exhibition Power and Glory: Court Arts of China’s Ming Dynasty
November 22

Winter Solstice
December 18

Chinese Theatre Works
Shadow Puppetry Workshop
December 28

FAMILY PROGRAMS

Dr. Martin Luther King Jr.
Day Celebration
January 21

Star Studio Sneak Peek & Demo
Robert J. Lang, master origami artist
February 16

D.I.Y. (Design It Yourself) Saturday
Ellen Lupton, co-author of D.I.Y. Kids
February 16

FAMILY SATURDAY

On Procession
Activities for all ages related to the exhibition and parade On Procession
April 19

Parade Day Family Art Activities
April 26
LECTURES, TALKS AND TOURS

New Light on Great Brightness: Arts of the Ming Dynasty Then and Now
Craig Clunas, Oxford University; supported by the IMA Asian Art Society. January 8

Healing Art: The Amazing Story of the Wishard Hospital Murals
Harriet Warkel, IMA curator, and Linda Witkowski and Christina McConnell, IMA conservators January 22

Shaping a New Century: A Two-Day International Design Symposium
Supported in part by the Myrtie Shumacker Lecture Fund, the Consulate General of the Federal Republic of Germany, Chicago, and the Consulate General of Switzerland, Chicago. March 6–7

The Art of Healing: Where Healthcare and Creativity Blend
Dean Craig Brater, IU School of Medicine; Dr. Larry Cripe, oncologist at the IU Simon Cancer Center; and Jan Lucas-Grimm March 8

Tried and True! Proven Perennials from the Chicago Botanic Garden’s Trials
Richard Hawke, plant evaluation manager, Chicago Botanic Garden; supported by the IMA Horticultural Society. April 2

Pointillism to Picasso: Post-Impressionism and the Development of Modernism (tour)
April 4

Director’s Conversation Series: MoMA’s Moves

After Love, After Punk: Takashi Murakami and the Contemporary Japanese Dreamscape
Dick Hebdige, director of arts and interdisciplinary programs, Palm Desert Graduate Center, University of California, Riverside April 23

Director’s Conversation Series: A New Guggenheim
Richard Armstrong, director of the Solomon R. Guggenheim Foundation, and Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO of the IMA April 30

Artist Talk: Eve Sussman
Surveillance as a Narrative Device in the Motion Pictures of the Rufus Corporation May 21

Talk: The Target Aesthetic
Jew Carter, senior designer, Target Corporation June 4

PERFORMANCES

Improv Percussionist Tatsuya Nakatani January 15

Koto Sound Team Kyara: Classic to Contemporary
With Shozo Sato, tea master, artist and scholar. Copresented by the Japan-America Society of Indiana. March 27

Fuzzy Sound Collage with Beatrix*JAR April 16

Fear and Trembling: A Vladmaster Visual Experience
Vladimir, artist June 18

FILMS

WINTER NIGHTS (FILM SERIES)

Vintage Japanese Anime
January 3

EMERGENCE: A SCREEN ZENITH (FILM SERIES)

RACE IN AMERICA (FILM SERIES)

Sunrise: A Song of Two Humans (1926, dir. W.F. Murnau) and Light Is Calling (2004, dir. Bill Morrison) February 8

Filmmaking Dialogue with Julie Dash February 21
PUBLIC PROGRAMS JANUARY–JUNE 2009

DOCNIGHT: ECO-DOCUMENTARY SERIES


GET SHORTS (FILM SERIES)

Peur(s) du Noir (2007, various directors), March 15; Stop-Motion Animation Pioneers, introduced by film historian Eric Grayson, March 22; Pioneering African Animation, with Cilia Swadogo, March 29.

Densha Otoko
Copresented by the Japan-America Society of Indiana March 19

Hella Jongerius: Contemporary Archetypes (2009, dir. Amie Knox, 25 min.) World premiere of documentary short about the Dutch designer, with discussion by curators R. Craig Miller (IMA), Paola Antonelli (Museum of Modern Art), and manufacturers of her designs (Rolf Fehlbaum of Vitra). Presented by the IMA Design Arts Society and the Herron School of Art and Design-IUPUI and supported by the Evans Woollen Memorial Lecture Fund. Thursday, April 2

Objectified (2009, dir. Gary Hustwit)
With Gary Hustwit
Copresented by the Industrial Design Society of America, Indiana Chapter. Supported by the Evans Woollen Memorial Lecture Fund. Thursday, May 14

FAMILY PROGRAMS

DR. MARTIN LUTHER KING JR. DAY CELEBRATION

Special performance of The Music, Martin & Me, conceived by artist Bill Myers for the IMA. January 19

D.I.Y. (Design It Yourself) Saturday Hands Alive!
Activities and tours presented in partnership with Indiana School for the Deaf and Ellen Lupton, co-author of D.I.Y. Kids. March 21

Star(lite)
A new series of free drop-in art-making projects for all ages, inspired by works of art in the IMA’s permanent collection. Saturdays, May 9–July 25
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Ms. Betsy R. Watts  
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In memory of The Honorable  
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Mr. and Mrs. Eric Bell  
Carmen and Mark Holeman

In honor of Robyn Caponi  
Ms. Kristen Caponi Darmody

For the anniversary of George and  
Linda Charbonneau  
Ms. Harriet M. Ivey and  
Dr. Richard E. Brashear

In memory of Kay Clay  
Mr. James P. Doversberger

In honor of Candace C. David  
Mrs. Ginger S. Hoyt

In memory of Martha Davidson  
Ms. M. Charlotte Miller

In honor of Ione L. DeBolt  
Mrs. Ginger S. Hoyt

For the birthday of Randolph H. Deer  
Katherine C. Nagler  
Gordon and Anne Emison Wishard

In honor of Randolph H. Deer and  
Wayne P. Zink  
Gordon and Anne Emison Wishard

In memory of Shari Donahue  
Mr. and Mrs. Samuel Voland

In memory of Clifford Dozier  
Dorit and Gerald Paul

In memory of Jack Dustman  
Mrs. Jack Dustman

In memory of Janice Dustman Mercer  
Mrs. Jack Dustman

In memory of Scott K. Edens  
Information Service Agency

In honor of Carol A. Edgar  
Mrs. Ginger S. Hoyt

In honor of Marni R. Fechtman  
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of CICF

In memory of Dr. William Fechtman  
Alice Elizabeth Appel  
Mr. and Mrs. R. W. Badger  
Sarah C. Barney  
Robert A. and Patricia M. Bennett  
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Dorit and Gerald Paul

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Mrs. Ginger S. Hoyt

In memory of Benjamin Hitz Jr.
Mrs. Anne Greenleaf

In honor of Ruth Hudson
Mrs. Ginger S. Hoyt

In memory of Elsa Iverson
Mr. and Mrs. Ernie Kobets

In honor of John Jansen
Noel Jansen

In memory of Mark John Joseph
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For the birthday of David Kleiman
Phyllis and Victor Vernick

In memory of Dr. Steve Wynn
Mr. Stanley Talesnick

In memory of Ursula Kolmstetter
Carmen and Mark Holeman

For the birthday of William T. Meek and Elizabeth Kraft Meek
Ms. Alecia A. Decoudreaux

In memory of William T. Meek
Alice Elizabeth Appel
Sarah C. Barney
Dr. and Mrs. Gary L. Breslauer, D.D.S.
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Lorene Burkart
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Mr. and Mrs. Jeffrey L. Elrod
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Mrs. Jane Gradison
Mrs. Elizabeth Hourigan
Betty and Jim Huffer
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Mrs. Ginger S. Hoyt

In memory of Shirley L. Krauss
Mr. and Mrs. George H. Maley

In memory of Eleanor “Nonie” Krauss
Anonymous (2)
Mr. and Mrs. Bob E. Cross
Mr. Randolph H. Deer and Mr. Wayne P. Zink
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Ms. Sally A. Cook

In honor of Leah K. Leifer
Mrs. Ginger S. Hoyt

In memory of Dr. Edward C. Lidikay
Mr. and Mrs. Robert Ryder

In memory of Nancy L. MacDaniel
Mr. and Mrs. Zachary P. Morfogen
Mr. and Mrs. Edward C. Thomas

In honor of Anita N. Martin
Mrs. Ginger S. Hoyt

In honor of Isabel Martin
Mrs. Ginger S. Hoyt

In honor of Ilene K. Maurer
Mrs. Francine R. Hurwitz

In memory of Berna Lee Mays
Diane L. Williams

In honor of Gail E. McDermott-Bowler
Mrs. Ginger S. Hoyt

In memory of Anne Melvin Bracco
Mr. Jim James

In honor of Dorothy L. Miller
Mrs. Ginger S. Hoyt

In honor of Judy Naaman
Mrs. Ginger S. Hoyt

In memory of James Nolan
Dorit and Gerald Paul

In memory of Alan T. Nolan
Mrs. Eve S. Perlstein

In honor of Davine Nolcox
Mrs. Ginger S. Hoyt

In memory of Frieda E. Nyhart
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Mr. and Mrs. Daryl J. Dean
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Mrs. Ginger S. Hoyt

For the birthday of Dorit Paul
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Ms. Eloise K. Paul

In honor of Dorit and Gerald Paul
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Dr. Howard Harris and Mrs. Anita Harris
Ms. Rita Pomeranz
Dr. Margaret Wiley

In honor of Dorit Paul
Mrs. Ginger S. Hoyt

For the birthday of Kathleen Postlethwait
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Mrs. Ginger S. Hoyt

In memory of Sylvia Robinson
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In memory of Lenore Rochford
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In honor of Anne B. Rudy
Mrs. Ginger S. Hoyt

In memory of Jean K. Rugg
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In memory of Josephine Shonkwiler
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In memory of Kathryn Smith
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Ms. Lisa L. Condit

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Ms. Joann L. Hamilton

In honor of Dorothy Van Hove
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- Arts Council of Indianapolis
- Ball Brothers Foundation
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- The Clowes Fund, Inc.
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- Indiana Arts Commission
- The Indianapolis Foundation, a CICF Affiliate
- Institute for Museum and Library Services
- Lilly Endowment, Inc.
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- National Endowment for the Arts
- Nicholas H. Noyes, Jr., Memorial Foundation, Inc.
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- Pro Helvetia Swiss Arts Council
- SEACEX (Sociedad Estatal para la Acción Cultural Exterior)
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John L. Krauss, Vice Chairman
Lawrence A. O’Connor Jr., Treasurer
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Susanne E. Sogard  
Charles P. Sulphin  
Wayne P. Zink
STAFF

Note: This list includes staff who were employed at the IMA as of June 15, 2009.

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Maxwell L. Anderson,
The Melvin E. Bren Simon
Director and CEO
Clarease Dozier, Executive Secretary

BUILDINGS/Maintenance,
Custodial Services, Event
And Culinary Services,
Protection Services, Retail
Services and Visitor Services
Jack Leicht, Chief Operating Officer

BUILDINGS/Maintenance
John Battles, Senior Building
Maintenance Technician- HVAC
Bo Befoe, Shipping/Mailing Clerk
Sam Corbin, Project Administrator
Jeff Earl, Senior Building
Maintenance Technician-Electric
Jessica Fines, Administrative Assistant
Steven Harrison, Building
Maintenance Technician- HVAC
Jeff Julius, Building
Maintenance Technician-Plumber
David Lingeman, Building
Systems Technician
Regina Phelps, Westerley
House Coordinator
Bert Reader, Maintenance Supervisor
Scott Walters, Senior Building
Maintenance Technician- HVAC

CUSTODIAL SERVICES
Ed Fite, Supervisor
Thelma Austin, Custodian
Robert Bibbs, Custodian
Regina Covington, Custodian
Dorothy Fisher, Custodian
Jerald Harden, Custodian
Leslie Norris, Custodian
Brice Owens, Lead Custodian
Richard Roberson, Custodian
Calvin Thomas, Custodian
Shirley Vales, Lead Custodian

EVENT AND CULINARY SERVICES
Tracie Kowalczyk, Director of Event
and Culinary Services
John Buxton, Manager, Events
and Sales
Vanessa Chavez, Senior Coordinator
of External Events and Sales
Chris Cruz, Media Supervisor
Jason Hamman, Media Technician
Nicole Minor, Coordinator of Internal
Events and Programs

PROTECTION SERVICES
Pam Godfrey, Director of Protection
and Visitor Services
Tammy Couch, Charge Officer
Keith Downing, Charge Officer
Denise Fines, Senior
Administrative Assistant
Bill Frye, Operations Manager
Stephen Gies, Charge Officer
Gary Hutchison, Training and Special
Projects Manager
Veronica Livers, Charge Officer
Silvan Montgomery, Charge Officer
Arron Reedus, Charge Officer
Andy Sanders, Charge Officer
Mindy Summers, Safety Manager
Matthew Warner, Charge Officer
Bonita Abercrombie, Communications
Specialist
Emma Abram, Gallery Attendant Plus
Mike Abrams, Communications
Specialist
William Akar, Protection Services Officer
Michael Amato, Protection
Services Officer
Billy Anderson, Gallery Attendant Plus
Bennie Arney, Protection Services
Officer
Henry Arriaga, Protection
Services Officer
James Barker, Protection
Services Officer
Brandon Basham, Protection
Services Officer
Ralph Basore, Gallery Attendant
Christopher Beard, Protection
Services Officer
Jeff Bell, Communications Specialist
Willie Benton, Protection
Services Officer
Elisabeth Berlin, Gallery Attendant
Leonard Bibeau, Protection
Services Officer
Jackie Boothman, Gallery Attendant Plus
Lisa Boucher, Protection Services Officer
Farne Bright, Protection Services Officer
Michael Brown, Protection
Services Officer
James Bullock, Gallery Attendant
Debra Cobbs, Protection Services Officer
Rod Davis, Gallery Attendant
Clarence Day, Gallery Attendant
Lisa Deiss, Protection Services Officer
Edgar Erdman, Protection
Services Officer
Joyce Fields, Gallery Attendant
Steve Fisher, Communication Specialist
Ken Ford, Gallery Attendant
Pearl Foster, Gallery Attendant Plus
Pete Garcia, Protection Services Officer
Mike Goff, Protection Services Officer
Clifford Graham, Protection
Services Officer
Sherry Gray, Gallery Attendant
Leanne Hamby, Protection
Services Officer
Beverly Harris, Gallery Attendant
Elbert Hartwell, Gallery Attendant Plus
Ramona Hittle, Gallery Attendant Plus
Stephen Houston, Communications
Specialist
Heather Hudson, Protection
Services Officer
Phil Hughes, Protection Services Officer
Cameron Hurley, Protection
Services Officer
Oral Jackson, Gallery Attendant
Lawrence Jeffries, Gallery Attendant
Nellie Johnson, Gallery Attendant Plus
STAFF

Tom Jones, Protection Services Officer
Jerry Lang, Protection Services Officer
Tynisa Lang, Gallery Attendant
Jerry Langner, Gallery Attendant
Kristine Laswell, Gallery Attendant Plus
Irma Jean Montgomery, Gallery Attendant
Michael Moore, Protection Services Officer
Raymond Morris, Protection Services Officer
Alex O’Neal, Gallery Attendant Plus
James Paschall, Gallery Attendant
Steven Pavy, Protection Services Officer
Donna Reedy, Communications Specialist
Michael Richardson, Protection Services Officer
Jeri Rinker, Protection Services Officer
Dolfin Roper, Gallery Attendant Plus
Ed Savage, Gallery Attendant
Michael Scherer, Gallery Attendant
Robert Shepherd, Protection Services Officer
Denise Shute, Protection Services Officer
Lacey Smith, Communications Specialist
Regina Smith, Gallery Attendant
Jennifer Soor, Protection Services Officer
Al Starks, Protection Services Officer
Dianna Taylor, Communications Specialist
Joseph Vasquez, Protection Services Officer
Marvina Washington, Gallery Attendant Plus
Rebecca Wells, Gallery Attendant
Harold Williams, Gallery Attendant
Patricia Williamson, Gallery Attendant Plus
Michael Wirey, Protection Services Officer
Daniel Witt, Protection Services Officer
Laura Wallman, Visitor Services Associate

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Theresa Barrett, Retail Sales Associate
Elizabeth Bradner, Retail Sales Associate
Noah Buonanno, Retail Sales Associate
Brett Cox, Retail Operations Supervisor, Main and Gallery Shops
Judi Kuehlerman, Retail Sales Associate
Kathleen Montgomery, Retail Operations Supervisor, Design Center
Lauren Mueller, Retail Sales Associate
Heather Renick, Retail Sales Associate
Beth Sahaic, Assistant Buyer
Deborah Shaver, Wholesale, Corporate and E-commerce Coordinator
Meagan Smith, Retail Sales Associate
Matthew Strosnider, Retail Sales Associate/Receiving Assistant
Julie VanRheenen, Retail Sales Associate
Catherine Wyllie, Retail Sales Associate

VISITOR SERVICES

Rosiland Wells, Manager of Visitor Services
Jeri Adams, Visitor Services Associate
Yvonne Franklin, Visitor Services Associate
Nancy Hodgkins, Visitor Services Associate
Janet Hutchings, Visitor Services Associate
Laurie Lautenbach, Visitor Services Associate/Patron’s Edge Administrator
Lois LeFever, Visitor Services Associate
Tanya Maul, Visitor Services Associate
Philomena Ross, Visitor Services Associate/Weekend Volunteer Coordinator
Venus Rowe, IMA Receptionist/Switchboard Operator (casual)
Many Schnellbacher, Visitor Services Associate
Robin Simmons, Visitor Services Associate
Don Thiele, Visitor Services Associate
John Todd, Visitor Services Associate

COLLECTIONS AND PROGRAMS

Sue Ellen Paxson, Deputy Director of Collections and Programs
Rachel Huizinga, Coordinator of Collections and Programs

CONSERVATION

David A. Miller, Conservator in Charge, Senior Conservator of Paintings
Jessica Barner, Conservation Technician
Suellen Dupuis, Senior Administrative Assistant
Claire Hoevel, Senior Conservator of Paper
Kathleen Keifer, Senior Conservator of Textiles
Richard McCoy, Assistant Conservator of Objects
Laura Mosteller, Conservation Technician
Christina O’Connell, Assistant Conservator of Paintings
Linda Wilkowsk, Senior Conservator of Paintings

CURATORIAL

Bradley Brooks, Director, Lilly House Programs and Operations; Assistant Curator of American Decorative Arts
Lisa D. Freiman, Senior Curator of Contemporary Art
Sarah Green, Assistant Curator of Contemporary Art
Gabriele Harrod, Senior Administrator
Nilo Imami-Paydar, Curator of Textile and Fashion Arts
Claudia Johnson, Senior Administrative Assistant
Ronda Kasl, Senior Curator of Painting and Sculpture before 1800
Martin Krause, Curator of Prints, Drawings and Photographs
Ellen W. Lee, The Wood-Pulliam Senior Curator
STAFF

Rebecca Long, Clowes Fellow
Deborah Lorenzen, Senior Administrative Assistant
Todd Magreta, Director’s Fellow
R. Craig Miller, Senior Curator of Design Arts and Director of Design Initiatives
Petra Slinkard, Curatorial Assistant of Textile and Fashion Arts
John Teramoto, Curator of Asian Art
Allison Unruh, Curatorial Associate of Contemporary Art
Harriet G. Warkel, Curator of American Painting and Sculpture

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KRISTIN MOHLMAN, Manager of Docent Programs
JENNIFER NUCCIARONE, Education Program Coordinator
TANIA ROBINSON, Coordinator of Youth Programs
WENDY WILKES, Senior Coordinator of School Services
ROSEANNE WININGS, Manager of Collections and Exhibitions Programs

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JANE GRAHAM, Senior Publications Editor
LINDSAY HANEY, Support Services Specialist
ANNE LAKER, Assistant Director of Public Programs
KAYLA TACKETT, Exhibitions Coordinator

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BRITTANY BLACKBURN, Assistant Registrar for Exhibitions
ANGELA DAY, Administrative Assistant
KELLY GRIFFITH-DANIEL, Print Room Technician
LINDSEY LORD, Assistant Registrar for Exhibitions
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JOHN ROSS, Storage and Packing Technician
ANNETTE SCHLAGENHAUPT, Associate Curator for Research
JESSE SPEIGHT, Storage and Packing Supervisor
MAUREEN TUCKER, Assistant Registrar for Permanent Collections
ROBERT WADDLE, Art Storage Technician

DEVELOPMENT/MEMBERSHIP
FRED DUNCAN, Director of Development
GABRIELLE BENSON, Development Services Manager
EMILY BLYZE, Member and Donor Relations Coordinator
JESSICA BULSER, Assistant to the Directors of Development and Public Affairs
MARIA CERVANTES, Corporate Relations Manager
NORMA CRUDA, Membership Associate
AUBREY DEZEGO, Foundation Relations Coordinator
JUL KUCZYNSKI, Foundations Relations Manager
AMBER LAIB, Manager of Affiliate and Volunteer Services
CHELSEA MEADRAM, Major Gift Officer
KATHY NAGLER, Manager of Donor Relations
JENNIFER PATTERSON, Database Supervisor
JANE RUPERT, Development Events Manager
NORMA SNYDER, Affiliate and Volunteer Services Coordinator

ENVIRONMENTAL AND HISTORICAL PRESERVATION
MARK ZELOENIS, The Ruth Lilly Deputy Director of Environmental & Historic Preservation

GREENHOUSE
SUE NORD PFEIFFER, Greenhouse Supervisor
JOHN ANTONELLI, Greenhouse Sales Assistant
SUE ARNOLD, Greenhouse Sales Assistant
DEBRA ELIOTT, Greenhouse Sales Assistant
LAURIE GILLESPIE, Greenhouse Plant Assistant
LYNNE HABIG, Greenhouse Shop Coordinator
JANIS KEYES, Greenhouse Plant Specialist
STAFF

GROUNDS
Chris DeFabis, Grounds Superintendent
Steve Clements, Groundskeeper
Douglas Gisowski, Groundskeeper
Gerald Groothuis, Grounds Technician
Neal McWhirter, Groundskeeper
John Moe, Groundskeeper
Rhett Reed, Senior Grounds Technician
Karl Schildbach, Senior
Grounds Technician
Kirk Snyder, Grounds Mechanic
Joshua Sobieski, Groundskeeper

HORTICULTURE
Chad Franer, Horticulture Manager
Katie Booth, Horticulturist
Irvin Etienne, Horticultural Display Coordinator
Jim Kincannon, Horticulturist
Gwyn Rager, Assistant Horticulturist/Administrative Assistant
Patricia Schneider, Horticulturist
Geoff Von Burg, Horticulturist

LILLY HOUSE
Bradley Brooks, Director, Lilly House Programs and Operations; Assistant Curator of American Decorative Arts

FINANCE, ACCOUNTING AND HUMAN RESOURCES
Anne Munsch, Chief Financial Officer

FINANCE
Jennifer Bartenbach, Controller
Rebecca Blagg, Accountant
Lisa Brown, Accounting Clerk
Pam Cole, Payroll Clerk
Pamela Graves, Accounting Clerk

HUMAN RESOURCES
Laura McGrew, Director of Human Resources
Kristin Calvert, Human Resources Assistant/Intern Coordinator
Kimberley Coleman, Benefits Administrator

MUSEUM INFORMATION SERVICES (MIS)
Rob Stein, Chief Information Officer
Edward Bacht, Application Developer
Daniel Beyer, New Media Producer
Daniel Dark, Senior New Media Producer
Robbie Davis, Help Desk Analyst
Alba Fernández-Keys, Reference and Instruction Librarian
Katharine Franzman, New Media Project Administrator
Matt Gipson, Web Designer/Flash Developer
Yvel Guelce, Director of IT Operations
Daniel Incandela, Director of New Media
Charlie Moad, Application Developer
Terry Myers, Information Systems Coordinator
Shelley Quattrocchi, Cataloguer and Technical Services Librarian
Lindsey Stewart, Systems and Database Administrator

PUBLIC AFFAIRS
Katie Zarch, Acting Director of Public Affairs
Phil Golobish, Marketing Technology Specialist
Erica Marchetti, Marketing Manager
Laura Pinegar, Public Relations Coordinator
Noelle Pulliam, Senior Communications Editor
Pam Stokes, Group Tour Coordinator
Indianapolis Museum of Art

Accountants’ Report and Consolidated Financial Statements

June 30, 2009 and December 31, 2007
Indianapolis Museum of Art
June 30, 2009 and December 31, 2007

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Independent Accountants' Report

Board of Governors
Indianapolis Museum of Art
Indianapolis, Indiana

We have audited the accompanying consolidated statements of financial position of Indianapolis Museum of Art (Museum) as of June 30, 2009 and December 31, 2007, and the related consolidated statements of activities and cash flows for the eighteen months ended June 30, 2009. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the consolidated financial statements referred to above present fairly, in all material respects, the financial position of Indianapolis Museum of Art as of June 30, 2009 and December 31, 2007, and the changes in its net assets and its cash flows for the period ended June 30, 2009, in conformity with accounting principles generally accepted in the United States of America.

As discussed in Notes 9 and 12, respectively, the Museum changed its method of recognition of classifications of net assets comprising donor-restricted endowment funds and also changed its method of accounting for fair value measurements in 2009.

December 22, 2009
Indianapolis Museum of Art  
Consolidated Statements of Financial Position  
June 30, 2009 and December 31, 2007  
(In Thousands)

### Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2009 (As Adjusted - Note 9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$1,376</td>
<td>$3,815</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>129</td>
<td>236</td>
</tr>
<tr>
<td>Contributions receivable</td>
<td>17,052</td>
<td>21,936</td>
</tr>
<tr>
<td>Government grant reimbursements receivable</td>
<td>314</td>
<td>73</td>
</tr>
<tr>
<td>Inventories</td>
<td>548</td>
<td>650</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>245</td>
<td>379</td>
</tr>
<tr>
<td>Investments</td>
<td>296,839</td>
<td>392,726</td>
</tr>
<tr>
<td>Assets held in charitable lead trusts</td>
<td>304</td>
<td>389</td>
</tr>
<tr>
<td>Unamortized bond issue costs</td>
<td>904</td>
<td>953</td>
</tr>
<tr>
<td>Library accessions</td>
<td>901</td>
<td>844</td>
</tr>
<tr>
<td>Property and equipment</td>
<td>129,659</td>
<td>133,949</td>
</tr>
<tr>
<td>Collections - Note 1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$448,271</td>
<td>$555,950</td>
</tr>
</tbody>
</table>

### Liabilities

<table>
<thead>
<tr>
<th>Description</th>
<th>2007</th>
<th>2007 (As Adjusted - Note 9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$662</td>
<td>$1,637</td>
</tr>
<tr>
<td>Accrued salaries, wages and employee benefits</td>
<td>859</td>
<td>796</td>
</tr>
<tr>
<td>Obligation under capital lease</td>
<td>84</td>
<td>118</td>
</tr>
<tr>
<td>Accrued pension expense</td>
<td>2,954</td>
<td>2,318</td>
</tr>
<tr>
<td>Liability for charitable gift annuities and lead trusts</td>
<td>428</td>
<td>393</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>132</td>
<td>-</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>709</td>
<td>985</td>
</tr>
<tr>
<td>Fair value of interest rate swap</td>
<td>-</td>
<td>392</td>
</tr>
<tr>
<td>Tax exempt bonds payable</td>
<td>122,600</td>
<td>125,000</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>128,428</td>
<td>131,639</td>
</tr>
</tbody>
</table>

### Net Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>2007</th>
<th>2007 (As Adjusted - Note 9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>86,110</td>
<td>132,411</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>117,517</td>
<td>182,303</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>116,216</td>
<td>109,597</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>319,843</td>
<td>424,311</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>2007</th>
<th>2007 (As Adjusted - Note 9)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$448,271</td>
<td>$555,950</td>
</tr>
</tbody>
</table>
Indianapolis Museum of Art  
Consolidated Statement of Activities  
Eighteen Months Ended June 30, 2009  
(In Thousands)

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue, Gains and Other Support</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts, grants and memberships</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annual giving</td>
<td>$ 2,460</td>
<td>$ -</td>
<td>$ -</td>
<td>$ 2,460</td>
</tr>
<tr>
<td>Contributions</td>
<td>1,636</td>
<td>12,625</td>
<td>6,619</td>
<td>20,880</td>
</tr>
<tr>
<td>Grants</td>
<td>525</td>
<td>604</td>
<td>-</td>
<td>1,129</td>
</tr>
<tr>
<td>Revenue from activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admissions, fees and miscellaneous sales</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5,729</td>
</tr>
<tr>
<td>Investment return designated for current operations and art acquisitions</td>
<td>12,481</td>
<td>26,158</td>
<td>-</td>
<td>38,639</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>30,977</td>
<td>(30,977)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total revenue, gains and other support</td>
<td>53,808</td>
<td>8,410</td>
<td>6,619</td>
<td>68,837</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial</td>
<td>27,955</td>
<td>-</td>
<td>-</td>
<td>27,955</td>
</tr>
<tr>
<td>Educational</td>
<td>14,769</td>
<td>-</td>
<td>-</td>
<td>14,769</td>
</tr>
<tr>
<td>Horticultural</td>
<td>1,618</td>
<td>-</td>
<td>-</td>
<td>1,618</td>
</tr>
<tr>
<td>Museum stores</td>
<td>3,719</td>
<td>-</td>
<td>-</td>
<td>3,719</td>
</tr>
<tr>
<td>Total program services</td>
<td>48,061</td>
<td>-</td>
<td>-</td>
<td>48,061</td>
</tr>
<tr>
<td>Management and general</td>
<td>6,693</td>
<td>-</td>
<td>-</td>
<td>6,693</td>
</tr>
<tr>
<td>Fund raising</td>
<td>842</td>
<td>-</td>
<td>-</td>
<td>842</td>
</tr>
<tr>
<td>Membership development</td>
<td>1,042</td>
<td>-</td>
<td>-</td>
<td>1,042</td>
</tr>
<tr>
<td>Total expenses</td>
<td>56,638</td>
<td>-</td>
<td>-</td>
<td>56,638</td>
</tr>
<tr>
<td><strong>Change in Net Assets From Operations</strong></td>
<td>(2,830)</td>
<td>8,410</td>
<td>6,619</td>
<td>12,199</td>
</tr>
<tr>
<td><strong>Nonoperating Revenue (Expense)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return less than amounts designated for current operations and art acquisitions</td>
<td>(42,204)</td>
<td>(71,020)</td>
<td>-</td>
<td>(113,224)</td>
</tr>
<tr>
<td>Changes in accumulated postretirement benefits arising during the period</td>
<td>2,252</td>
<td>-</td>
<td>-</td>
<td>2,252</td>
</tr>
<tr>
<td>Amortization included in net periodic pension cost</td>
<td>(2,791)</td>
<td>-</td>
<td>-</td>
<td>(2,791)</td>
</tr>
<tr>
<td>Change in fair value of interest rate swap agreement</td>
<td>392</td>
<td>-</td>
<td>-</td>
<td>392</td>
</tr>
<tr>
<td>Proceeds from sales of art</td>
<td>-</td>
<td>605</td>
<td>-</td>
<td>605</td>
</tr>
<tr>
<td>Purchases of art</td>
<td>(3,901)</td>
<td>-</td>
<td>-</td>
<td>(3,901)</td>
</tr>
<tr>
<td>Released from restriction - art acquisition</td>
<td>2,781</td>
<td>(2,781)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Change in Net Assets</strong></td>
<td>(46,301)</td>
<td>(64,786)</td>
<td>6,619</td>
<td>(104,468)</td>
</tr>
<tr>
<td><strong>Net Assets, December 31, 2007, as previously reported</strong></td>
<td>278,749</td>
<td>35,965</td>
<td>109,597</td>
<td>424,311</td>
</tr>
<tr>
<td><strong>Change in Accounting Principle</strong></td>
<td>(146,338)</td>
<td>146,338</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Net Assets, December 31, 2007, as adjusted</strong></td>
<td>132,411</td>
<td>182,303</td>
<td>109,597</td>
<td>424,311</td>
</tr>
<tr>
<td><strong>Net Assets, June 30, 2009</strong></td>
<td>$ 86,110</td>
<td>$ 117,517</td>
<td>$ 116,216</td>
<td>$ 319,843</td>
</tr>
</tbody>
</table>
## Indianapolis Museum of Art

### Consolidated Statement of Cash Flows

**Eighteen Months Ended June 30, 2009**

(In Thousands)

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Activities</strong></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$(104,468)</td>
</tr>
<tr>
<td>Items not requiring (providing) cash</td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization of bond issue costs</td>
<td>$8,961</td>
</tr>
<tr>
<td>Non-cash contributions</td>
<td>$(1,991)</td>
</tr>
<tr>
<td>Acquisition and sales of art, net</td>
<td>$3,296</td>
</tr>
<tr>
<td>Contributions restricted for long-term investment</td>
<td>$(19,246)</td>
</tr>
<tr>
<td>Realized losses on investments</td>
<td>$24,020</td>
</tr>
<tr>
<td>Unrealized losses on investments</td>
<td>$54,247</td>
</tr>
<tr>
<td>Change in fair value of interest rate swap agreement</td>
<td>$(392)</td>
</tr>
<tr>
<td>Changes in Accounts receivable</td>
<td>$(134)</td>
</tr>
<tr>
<td>Contributions receivable</td>
<td>$4,884</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>$239</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$(636)</td>
</tr>
<tr>
<td>Accrued expenses and other liabilities</td>
<td>$590</td>
</tr>
<tr>
<td>Net cash used in operating activities</td>
<td>$(30,630)</td>
</tr>
<tr>
<td><strong>Investing Activities</strong></td>
<td></td>
</tr>
<tr>
<td>Acquisitions of art</td>
<td>$(3,901)</td>
</tr>
<tr>
<td>Proceeds from sale of art</td>
<td>$605</td>
</tr>
<tr>
<td>Purchases of property and equipment</td>
<td>$(4,016)</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>$(489,960)</td>
</tr>
<tr>
<td>Sales and maturities of investments</td>
<td>$508,651</td>
</tr>
<tr>
<td>Net cash provided by investing activities</td>
<td>$11,379</td>
</tr>
<tr>
<td><strong>Financing Activities</strong></td>
<td></td>
</tr>
<tr>
<td>Proceeds from contributions restricted for Investment in endowment</td>
<td>$9,614</td>
</tr>
<tr>
<td>Investment in art and property and equipment</td>
<td>$3,855</td>
</tr>
<tr>
<td>Investment subject to annuity and trust agreements</td>
<td>$101</td>
</tr>
<tr>
<td>Investment subject to various purchases</td>
<td>$5,676</td>
</tr>
<tr>
<td>Payments on capital lease obligations</td>
<td>$(34)</td>
</tr>
<tr>
<td>Retirement of bonds</td>
<td>$(2,400)</td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>$16,812</td>
</tr>
<tr>
<td><strong>Net Decrease in Cash and Cash Equivalents</strong></td>
<td>$(2,439)</td>
</tr>
<tr>
<td><strong>Cash and Cash Equivalents, December 31, 2007</strong></td>
<td>$3,815</td>
</tr>
<tr>
<td><strong>Cash and Cash Equivalents, June 30, 2009</strong></td>
<td>$1,376</td>
</tr>
</tbody>
</table>

### Supplemental Information

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest paid</td>
<td>$3,893</td>
</tr>
<tr>
<td>Property and equipment in accounts payable</td>
<td>$158</td>
</tr>
</tbody>
</table>

See Notes to Consolidated Financial Statements
Indianapolis Museum of Art  
Notes to Consolidated Financial Statements  
June 30, 2009 and December 31, 2007  
(Table Dollar Amounts in Thousands)

Note 1: Nature of Operations and Summary of Significant Accounting Policies

General

Indianapolis Museum of Art (Museum) was incorporated as a not-for-profit organization in May 1892, under the laws of the State of Indiana.

The consolidated financial statements include the accounts of the Indianapolis Museum of Art and Oldfields, LLC, its wholly owned subsidiary. Oldfields, LLC was established during 2004 to hold certain real estate. The consolidated financial statements also include the Museum’s affiliated organizations: Alliance of the Indianapolis Museum of Art, EthnoArt Society, the Contemporary Art Society, the Decorative Arts Society, the Horticultural Society and the Asian Art Society. The affiliated organizations are special interest groups within the Museum membership which operate for the benefit of the Museum donating cash and services of volunteers to various Museum activities. No amounts are included in the consolidated financial statements for services of volunteers.

The Museum provides art education opportunities for its members and the general public through the acquisition, preservation and exhibition of its permanent collections. The Museum's primary sources of revenue and support are contributions and earnings on investments.

Fiscal Year Change

During 2008, the Museum changed its fiscal year to June 30 from December 31. The change was effective for the period ended June 30, 2009. These consolidated financial statements present the changes in net assets and cash flows of the Museum for the eighteen-month period ended June 30, 2009.

Use of Estimates

The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of the revenues, expenses, gains, losses and other changes in net assets during the reporting period. Actual results could differ from those estimates.

Temporarily and Permanently Restricted Net Assets

Temporarily restricted net assets are those whose use by the Museum has been limited by donors to a specific time period or purpose. Permanently restricted net assets have been restricted by donors to be maintained by the Museum in perpetuity.
Cash and Cash Equivalents

The Museum considers all liquid investments with original maturities of three months or less to be cash equivalents. At June 30, 2009 and December 31, 2007, cash equivalents consisted primarily of money market funds.

The financial institution holding the Museum’s cash accounts is participating in the Federal Deposit Insurance Corporation’s (FDIC) Transaction Account Guarantee Program. Under that program, through June 30, 2010, all noninterest-bearing transaction accounts are fully guaranteed by the FDIC for the entire amount in the account.

Effective October 3, 2008, the FDIC’s insurance limits increased to $250,000. The increase in federally insured limits is currently set to expire December 31, 2013. At June 30, 2009, the Museum’s interest-bearing cash accounts exceeded federally insured limits by approximately $756,000.

Investments and Investment Return

Investments are carried at fair value. For those investments without quoted market prices, the fair value was provided by the managers of the investments funds. These estimated values are subject to uncertainty, and therefore, may differ significantly from the value that would have been used had a market for such investments existed. Such difference could be material. Investment return includes dividend, interest and other investment income and realized and unrealized gains and losses.

Investment return is reflected in the consolidated statement of activities as unrestricted, temporarily restricted or permanently restricted based upon the existence and nature of any donor or legally imposed restrictions.

The Museum maintains pooled investment accounts for its endowments. Investment income and realized and unrealized gains and losses from securities in the pooled investment accounts are allocated quarterly to the individual endowments based on the relationship of the fair value of the interest of each endowment to the total fair value of the pooled investment accounts, as adjusted for additions to or deductions from those accounts.

Property and Equipment

Expenditures for property and equipment and items which substantially increase the useful lives of existing assets are capitalized at cost. The Museum provides for depreciation on the straight-line method at rates designed to deprecate the costs of assets over estimated useful lives as follows:

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>Useful Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furnishings and equipment</td>
<td>10 years</td>
</tr>
<tr>
<td>Buildings and grounds</td>
<td>50 years</td>
</tr>
</tbody>
</table>
Collections - Art Objects

According to the Museum’s policy, collections include all works of art, historical treasures, library accessions and similar assets that are (a) held for public service rather than financial gain, (b) protected, kept unencumbered, cared for and preserved, and (c) subject to the Museum’s policy that requires the proceeds of items that are sold to be used to acquire other items for collections. The collections, which have been acquired through purchases and contributions since the Museum’s inception, are not recognized as an asset on the statement of financial position. Purchases of collection items are recorded as decreases in unrestricted net assets in the year in which the items are acquired, or as temporarily or permanently restricted net assets if the assets used to purchase the items are restricted by donors. Proceeds from deaccessions or insurance recoveries, if any, are reflected as increases in the appropriate net asset class.

Income Taxes

The Museum is exempt from federal income taxes under Section 501(c)(3) of the U.S. Internal Revenue Code. The Museum is not considered to be a private foundation.

Uncertain Tax Positions

In accordance with Financial Accounting Standards Board (FASB) Staff Position No. FIN 48-3, the Museum has elected to defer the effective date of FASB Interpretation No. 48 (FIN 48), Accounting for Uncertainty in Income Taxes, until its fiscal year ended June 30, 2010. The Museum has continued to account for any uncertain tax positions in accordance with literature that was authoritative immediately prior to the effective date of FIN 48, such as FASB Statement No. 109, Accounting for Income Taxes, and FASB Statement No. 5, Accounting for Contingencies.

Contributions Receivable

Unconditional promises to give are recognized as revenues or gains in the period received and as assets, decreases of liabilities or expenses depending on the form of the benefits received.

Support and Revenue

The Museum reports gifts of cash and other assets as restricted support if they are received with donor stipulations that limit the use of the donated assets. When a donor restriction expires, that is, when a stipulated time restriction ends or purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the consolidated statement of activities as net assets released from restrictions. Gifts and investment income that are originally restricted by the donor and for which the restriction is met in the same time period are recorded as temporarily restricted and then released from restriction.
Indianapolis Museum of Art
Notes to Consolidated Financial Statements
June 30, 2009 and December 31, 2007
(Table Dollar Amounts in Thousands)

Donated Property and Equipment

The Museum reports gifts of land, buildings and equipment as unrestricted support unless explicit donor stipulations specify how the donated assets must be used. Gifts of long-lived assets with explicit restrictions that specify how the assets are to be used and gifts of cash or other assets that must be used to acquire long-lived assets are reported as restricted support. Absent explicit donor stipulations regarding how long those long-lived assets must be maintained, the Museum reports expirations of donor restrictions when the donated or acquired long-lived assets are placed in service.

Government Grants

Support funded by grants is recognized as the Museum performs the contracted services under grant agreements. Grant revenue is recognized as earned as the eligible expenses are incurred. Grant expenditures are subject to audit and acceptance by the granting agency and, as a result of such audit, adjustments could be required.

Functional Expenses

Expenses have been classified as program services, management and general, fund raising and membership development based on the actual direct expenditures and cost allocations based upon estimates of space occupied by Museum personnel.

Subsequent Events

Subsequent events have been evaluated through December 22, 2009, which is the date the consolidated financial statements were available to be issued.

Reclassifications

Certain reclassifications have been made to the December 31, 2007 financial statements to conform to the June 30, 2009 financial statement presentation. These reclassifications had no effect on the change in net assets.
## Note 2: Contributions Receivable

<table>
<thead>
<tr>
<th></th>
<th>Temporarily Restricted</th>
<th>June 30, 2009</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due within one year</td>
<td>$1,037</td>
<td>$3,016</td>
<td>$2,735</td>
<td>$4,053</td>
</tr>
<tr>
<td>Due in one to five years</td>
<td>735</td>
<td>2,000</td>
<td>2,735</td>
<td>4,735</td>
</tr>
<tr>
<td>Due in more than five years</td>
<td>10,696</td>
<td>12,682</td>
<td>23,378</td>
<td>36,068</td>
</tr>
<tr>
<td>Discount</td>
<td>(5,719)</td>
<td>(7,220)</td>
<td>(12,939)</td>
<td>(12,939)</td>
</tr>
<tr>
<td>Allowance</td>
<td>(175)</td>
<td>-</td>
<td>(175)</td>
<td>(175)</td>
</tr>
<tr>
<td></td>
<td>$6,574</td>
<td>$10,478</td>
<td>$17,052</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Temporarily Restricted</th>
<th>December 31, 2007</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due within one year</td>
<td>$2,142</td>
<td>$3,166</td>
<td>$5,308</td>
<td></td>
</tr>
<tr>
<td>Due in one to five years</td>
<td>1,385</td>
<td>5,499</td>
<td>6,884</td>
<td></td>
</tr>
<tr>
<td>Due in more than five years</td>
<td>11,493</td>
<td>13,282</td>
<td>24,775</td>
<td></td>
</tr>
<tr>
<td>Discount</td>
<td>(6,382)</td>
<td>(8,474)</td>
<td>(14,856)</td>
<td></td>
</tr>
<tr>
<td>Allowance</td>
<td>(175)</td>
<td>-</td>
<td>(175)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$8,463</td>
<td>$13,473</td>
<td>$21,936</td>
<td></td>
</tr>
</tbody>
</table>

Discount rates ranged from 0.75 to 8.2 percent in 2009 and 1.7 to 8.2 in 2007.
Note 3: Investments

The fair value of the Museum’s investments are as follows:

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2009</th>
<th>December 31, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Savings accounts</td>
<td>$112</td>
<td>$289</td>
</tr>
<tr>
<td>Certificates of deposit</td>
<td>331</td>
<td>353</td>
</tr>
<tr>
<td>Short-term investments</td>
<td>30,028</td>
<td>47,882</td>
</tr>
<tr>
<td>U.S. Government securities</td>
<td>1,448</td>
<td>3,762</td>
</tr>
<tr>
<td>Corporate bonds</td>
<td>2,965</td>
<td>-</td>
</tr>
<tr>
<td>Corporate stocks</td>
<td>41,189</td>
<td>78,308</td>
</tr>
<tr>
<td>Mutual funds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity - domestic</td>
<td>456</td>
<td>-</td>
</tr>
<tr>
<td>Equity - international</td>
<td>41,305</td>
<td>75,679</td>
</tr>
<tr>
<td>Fixed income</td>
<td>32,331</td>
<td>57,536</td>
</tr>
<tr>
<td>Alternative investments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marketable alternatives</td>
<td>85,842</td>
<td>71,436</td>
</tr>
<tr>
<td>Inflation hedging</td>
<td>39,521</td>
<td>42,821</td>
</tr>
<tr>
<td>Private equity/Venture capital</td>
<td>19,291</td>
<td>12,640</td>
</tr>
<tr>
<td>Real estate held for investment</td>
<td>2,020</td>
<td>2,020</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$296,839</strong></td>
<td><strong>$392,726</strong></td>
</tr>
</tbody>
</table>

The following schedule summarize the investment return and its classification in the consolidated statement of activities for the eighteen month period ended June 30, 2009:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted</strong></td>
<td><strong>Temporarily</strong></td>
</tr>
<tr>
<td>Dividends and interest (net of expenses of $2,267)</td>
<td>$1,206</td>
</tr>
<tr>
<td>Net realized losses on investments</td>
<td>(7,731)</td>
</tr>
<tr>
<td>Net unrealized losses on investments</td>
<td>(23,198)</td>
</tr>
<tr>
<td><strong>Total return on investments</strong></td>
<td>(29,723)</td>
</tr>
<tr>
<td>Investment return designated for</td>
<td></td>
</tr>
<tr>
<td>Current operations</td>
<td>(12,329)</td>
</tr>
<tr>
<td>Art acquisitions</td>
<td>(152)</td>
</tr>
<tr>
<td><strong>Investment return less than amounts designated</strong></td>
<td>(993)</td>
</tr>
<tr>
<td>for current operations and art acquisitions</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$113,224</strong></td>
</tr>
</tbody>
</table>
Indianapolis Museum of Art
Notes to Consolidated Financial Statements
June 30, 2009 and December 31, 2007
(Table Dollar Amounts in Thousands)

Note 4: Property and Equipment

The Museum’s property and equipment are as follows:

<table>
<thead>
<tr>
<th></th>
<th>June 30,</th>
<th>December 31,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2009</td>
<td>2007</td>
</tr>
<tr>
<td>Buildings and grounds</td>
<td>$153,924</td>
<td>$150,259</td>
</tr>
<tr>
<td>Furnishings and equipment</td>
<td>18,134</td>
<td>17,661</td>
</tr>
<tr>
<td>Land improvements</td>
<td>12,349</td>
<td>12,332</td>
</tr>
<tr>
<td></td>
<td>184,407</td>
<td>180,252</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(58,466)</td>
<td>(49,553)</td>
</tr>
<tr>
<td></td>
<td>125,941</td>
<td>130,699</td>
</tr>
<tr>
<td>Land</td>
<td>922</td>
<td>922</td>
</tr>
<tr>
<td>Construction in progress</td>
<td>2,796</td>
<td>2,328</td>
</tr>
<tr>
<td></td>
<td>$129,659</td>
<td>$133,949</td>
</tr>
</tbody>
</table>

Note 5: Tax Exempt Bonds Payable

During 2001, the Indiana Development Finance Authority (the Authority) issued Variable Rate Demand Educational Facilities Revenue Bonds amounting to $30,000,000, the proceeds of which were loaned to the Museum in order to finance and reimburse all or a portion of the costs of the acquisition, construction, installation, rehabilitation, renovation or enlargement of land, site improvements, infrastructure improvements, buildings, structures, machinery, equipment, furnishings or facilities comprising or being functionally related to the operation of the Museum. The bonds are due February 1, 2036, and are secured by a letter of credit.

During 2002, the Authority issued an additional $44,000,000 of Variable Rate Demand Educational Facilities Revenue Bonds, the proceeds of which were loaned to the Museum to continue the construction projects noted above. These bonds are due February 1, 2037, and are also secured by a letter of credit. During 2009, the Museum made a principal payment of $2,400,000. The outstanding balance at June 30, 2009 is $41,600,000.

During 2004, the Authority issued an additional $51,000,000 of Variable Rate Demand Educational Facilities Revenue Bonds, the proceeds of which were loaned to the Museum to continue the construction projects noted above. These bonds are due February 1, 2039, and are also secured by a letter of credit.

The bonds are subject to remarketing agreements. In the event of a remarketing failure, the bonds would be repaid through a draw on the letter of credit. The interest rate applicable to such a loan would be prime rate, and would be in effect until the bonds could be remarshaled. In the event the bonds could not be remarshaled, repayment of the advance could be deferred until the earlier of 180 days or maturity of the letter of credit. The letters of credit expire September 15, 2011.
Under the Indenture, the bond issues may operate in one or more of four Modes of Operation provided that certain requirements are met. The four modes generally have different operating features, including different demand features, purchase features, redemption provisions, interest periods and interest payment dates. At June 30, 2009, the bonds were operating under the floating rate mode whereby the interest rate is adjusted weekly and interest is payable monthly. At June 30, 2009, the interest rate on these bonds was 2.5%.

Costs associated with executing the loan and other agreements with the aforementioned parties have been classified as unamortized bond issue costs in the accompanying consolidated financial statements and are amortized over the life of the bonds using a method that approximates the level yield method.

The bonds are subject to certain covenants, including a financial coverage ratio. At June 30, 2009, the Museum failed to meet its coverage requirement but received a waiver for this covenant violation.

**Note 6: Temporarily Restricted Net Assets**

Temporarily restricted net assets are available for the following purposes or periods:

<table>
<thead>
<tr>
<th>Program Activities</th>
<th>June 30, 2009</th>
<th>December 31, 2007 (As Adjusted - Note 9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art purchases</td>
<td>$ 5,680</td>
<td>$ 10,556</td>
</tr>
<tr>
<td>Library accessions</td>
<td>265</td>
<td>496</td>
</tr>
<tr>
<td>Educational outreach program</td>
<td>278</td>
<td>543</td>
</tr>
<tr>
<td>Other program activities</td>
<td>3,780</td>
<td>4,223</td>
</tr>
<tr>
<td>Facility operations and personnel</td>
<td>18,440</td>
<td>11,568</td>
</tr>
<tr>
<td>Unappropriated endowment earnings</td>
<td>82,386</td>
<td>146,338</td>
</tr>
<tr>
<td>For periods after June 30, 2009</td>
<td>6,688</td>
<td>8,579</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$117,517</strong></td>
<td><strong>$182,303</strong></td>
</tr>
</tbody>
</table>
Note 7: Permanently Restricted Net Assets

Permanently restricted net assets are restricted to:

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2009</th>
<th>December 31, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment in perpetuity, the income of which is expendable to support</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art purchases</td>
<td>$19,625</td>
<td>$20,010</td>
</tr>
<tr>
<td>Library accessions</td>
<td>368</td>
<td>368</td>
</tr>
<tr>
<td>Educational program activities</td>
<td>479</td>
<td>475</td>
</tr>
<tr>
<td>Other program activities</td>
<td>4,917</td>
<td>3,556</td>
</tr>
<tr>
<td>Facility operations and personnel</td>
<td>12,744</td>
<td>9,110</td>
</tr>
<tr>
<td>Any activity of the Museum</td>
<td>78,083</td>
<td>76,078</td>
</tr>
<tr>
<td></td>
<td><strong>$116,216</strong></td>
<td><strong>$109,597</strong></td>
</tr>
</tbody>
</table>

Note 8: Net Assets Released From Restrictions

Net assets were released from donor restrictions by incurring expenses satisfying the restricted purposes or by occurrence of other events specified by donors.

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purpose restrictions accomplished</td>
<td></td>
</tr>
<tr>
<td>Curatorial program expenses</td>
<td>$583</td>
</tr>
<tr>
<td>Educational program expenses</td>
<td>427</td>
</tr>
<tr>
<td>Other program expenses</td>
<td>1,919</td>
</tr>
<tr>
<td>Time restrictions expired - passage of time</td>
<td>28,048</td>
</tr>
<tr>
<td>Art acquisition and gifts of long-lived assets</td>
<td>30,977</td>
</tr>
<tr>
<td></td>
<td><strong>32,865</strong></td>
</tr>
<tr>
<td></td>
<td><strong>33,758</strong></td>
</tr>
</tbody>
</table>
Note 9: Endowment

During the eighteen-month period ended June 30, 2009, the Museum adopted the recognition and disclosure provisions of Financial Accounting Standards Board Staff Position FAS 117-1, *Endowments of Not-for-Profit Organizations: Net Asset Classification of Funds Subject to an Enacted Version of the Uniform Management of Institutional Funds Act, and Enhanced Disclosures for All Endowment Funds* (FSP FAS 117-1). This new standard changes the method of classification of net assets comprising donor-restricted endowment funds when the Museum is subject to an enacted and effective version of the Uniform Prudent Management of Institutional Funds Act (UPMIFA). Initial application of FSP FAS 117-1 by reclassification of net assets at December 31, 2007, resulted in an increase (decrease) in temporarily restricted and a decrease in unrestricted net assets of $146,338,000 and $(146,338,000), respectively, and had no impact on previously reported total net assets.

The Museum’s endowment consists of approximately 120 individual funds established for a variety of purposes. The endowment includes both donor-restricted endowment funds and funds designated by the governing body to function as endowments (board-designated endowment funds). Temporarily restricted board-designated endowment funds include funds with purpose or time restrictions that the board has designated to function as endowment funds. As required by accounting principles generally accepted in the United States of America (GAAP), net assets associated with endowment funds, including board-designated endowment funds, are classified and reported based on the existence or absence of donor-imposed restrictions.
Indianapolis Museum of Art
Notes to Consolidated Financial Statements
June 30, 2009 and December 31, 2007
(Table Dollar Amounts in Thousands)

The Museum’s governing body has interpreted the State of Indiana Prudent Management of Institutional Funds Act (SPMIFA) as requiring preservation of the fair value of the original gift as of the gift date of the donor-restricted endowment funds absent explicit donor stipulations to the contrary. As a result of this interpretation, the Museum classifies as permanently restricted net assets (a) the original value of gifts donated to the permanent endowment, (b) the original value of subsequent gifts to the permanent endowment and (c) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund. The remaining portion of donor-restricted endowment funds is classified as temporarily restricted net assets until those amounts are appropriated for expenditure by the Museum in a manner consistent with the standard of prudence prescribed by SPMIFA. In accordance with SPMIFA, the Museum considers the following factors in making a determination to appropriate or accumulate donor-restricted endowment funds:

1. Duration and preservation of the fund
2. Purposes of the Museum and the fund
3. General economic conditions
4. Possible effect of inflation and deflation
5. Expected total return from investment income and appreciation or depreciation of investments
6. Other resources of the Museum
7. Investment policies of the Museum

The composition of net assets by type of endowment fund at June 30, 2009 and December 31, 2007, was:

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted endowment funds</td>
<td>$ (5,227)</td>
<td>$ 82,386</td>
<td>$ 105,738</td>
<td>$ 182,897</td>
</tr>
<tr>
<td>Board-designated endowment funds</td>
<td>90,039</td>
<td>20,522</td>
<td>-</td>
<td>110,561</td>
</tr>
<tr>
<td>Total endowment funds</td>
<td>$ 84,812</td>
<td>$ 102,908</td>
<td>$ 105,738</td>
<td>$ 293,458</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted endowment funds</td>
<td>$ -</td>
<td>$ 146,338</td>
<td>$ 96,124</td>
<td>$ 242,462</td>
</tr>
<tr>
<td>Board-designated endowment funds</td>
<td>129,818</td>
<td>21,560</td>
<td>-</td>
<td>151,378</td>
</tr>
<tr>
<td>Total endowment funds</td>
<td>$ 129,818</td>
<td>$ 167,898</td>
<td>$ 96,124</td>
<td>$ 393,840</td>
</tr>
</tbody>
</table>
Changes in endowment net assets for the period ended June 30, 2009, were:

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets, December 31, 2007</td>
<td>$129,818</td>
<td>$167,898</td>
<td>$96,124</td>
<td>$393,840</td>
</tr>
<tr>
<td>Investment return</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>1,136</td>
<td>2,476</td>
<td>-</td>
<td>3,612</td>
</tr>
<tr>
<td>Net depreciation</td>
<td>(30,877)</td>
<td>(47,249)</td>
<td>-</td>
<td>(78,126)</td>
</tr>
<tr>
<td>Total investment return</td>
<td>(29,741)</td>
<td>(44,773)</td>
<td>-</td>
<td>(74,514)</td>
</tr>
<tr>
<td>Contributions</td>
<td>940</td>
<td>5,941</td>
<td>9,614</td>
<td>16,495</td>
</tr>
<tr>
<td>Removal of board designation</td>
<td>(3,724)</td>
<td>-</td>
<td>-</td>
<td>(3,724)</td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditure</td>
<td>(12,481)</td>
<td>(26,158)</td>
<td>-</td>
<td>(38,639)</td>
</tr>
<tr>
<td>Endowment net assets, June 30, 2009</td>
<td>$84,812</td>
<td>$102,908</td>
<td>$105,738</td>
<td>$293,458</td>
</tr>
</tbody>
</table>

Amounts of donor-restricted endowment funds classified as permanently and temporarily restricted net assets at June 30, 2009, consisted of:

**2009**

Permanently restricted net assets - portion of perpetual endowment funds required to be retained permanently by explicit donor stipulation or SPMIFA

$105,738

Temporarily restricted net assets - portion of perpetual endowment funds subject to a time restriction under SPMIFA

- With purpose restrictions $20,522
- Without purpose restrictions 82,386

$102,908
From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level the Museum is required to retain as a fund of perpetual duration pursuant to donor stipulation or SPMIFA. In accordance with GAAP, deficiencies of this nature are reported in unrestricted net assets and aggregated $5,227,000 at June 30, 2009. These deficiencies resulted from unfavorable market fluctuations that occurred shortly after investment of new permanently restricted contributions and continued appropriation for certain purposes that was deemed prudent by the governing body.

The Museum has adopted investment and spending policies for endowment assets that attempt to provide a predictable stream of funding for current operations, capital additions and artifact acquisitions supported by its endowment while seeking to maintain the purchasing power of the endowment. Endowment assets include those assets of donor-restricted endowment funds the Museum must hold in perpetuity or for donor-specified periods, as well as those of board-designated endowment funds. Under the Museum’s policies, endowment assets are invested in a manner that is intended to produce results that exceed the spending rate plus inflation. The Museum expects its endowment funds to provide an average rate of return of approximately 8.5% annually over time. Actual returns in any given year may vary from this amount.

To satisfy its long-term rate of return objectives, the Museum relies on a total return strategy in which investment returns are achieved through both current yield (investment income such as dividends and interest) and capital appreciation (both realized and unrealized). The Museum targets a diversified asset allocation to assure no single security, class of securities or individual investment will have a disproportionate negative impact on the Endowment’s overall return.

The Museum has a policy (the spending policy) of appropriating for current operations each year 5.5% of its endowment fund’s average fair value for the 12 quarters ending June 30 of the previous year. For the eighteen-month period ended June 30, 2009 and the year ended December 31, 2007, the Board of Governors approved a temporary increase in the spending rate to support current operations. Based on the 12-quarter average market value, the approved spending rates for the periods were 8.4% and 8.5%. In establishing this policy, the Museum considered the long-term expected return on its endowment. Accordingly, over the long term, the Museum expects the current spending policy to allow its endowment to grow at an average of 3% annually. This is consistent with the Museum’s objective to maintain the purchasing power of endowment assets held in perpetuity or for a specified term, as well as to provide additional real growth through new gifts and investment return.

For the separate funds in the art endowment, 5 percent of the average market value of such funds for the 12 quarters ending June 30 of the previous year is appropriated to support art acquisitions.
Note 10: Employee Benefits

The Museum has a defined-contribution employee's retirement savings plan covering all full-time employees meeting certain eligibility requirements. The Museum makes contributions to the plan to match employee contributions and pays the cost of administering the plan. Employee benefit expense under this plan was $772,000 for 2009.

The Museum also has a noncontributory defined-benefit pension plan covering substantially all of its employees. In 2007, the Museum changed its method of accounting for this plan by adopting the provisions of SFAS 158, *Employers’ Accounting for Defined Benefit Pension and Other Postretirement Plans*. Additionally, the statement requires the measurement date to be as of the balance sheet date for fiscal years ending after December 15, 2008. For the period ended June 30, 2009, the measurement date of the plan was June 30, 2009.

Effective December 31, 2007, the Museum froze the defined-benefit plan and discontinued accrual of future benefits. Because the Museum used a September 30 measurement date for the plan for the year ended December 31, 2007, curtailment expense of $118,000 is recognized in the period ended June 30, 2009. The Museum’s funding policy is to make the minimum annual contribution that is required by applicable regulations, plus such amounts as the Museum may determine to be appropriate from time to time. The amount the Museum expects to contribute to the plan in 2010 has not yet been determined.

Information about the plan’s funded status follows:

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2009</th>
<th>December 31, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projected benefit obligation</td>
<td>$7,968</td>
<td>$9,558</td>
</tr>
<tr>
<td>Fair value of plan assets</td>
<td>5,014</td>
<td>7,240</td>
</tr>
<tr>
<td>Funded status</td>
<td>$ (2,954)</td>
<td>$ (2,318)</td>
</tr>
</tbody>
</table>

Liabilities recognized in the consolidated statements of financial position.

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2009</th>
<th>December 31, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued pension expense</td>
<td>$2,954</td>
<td>$2,318</td>
</tr>
</tbody>
</table>
The amount recognized in unrestricted net assets not yet recognized as components of net periodic benefit cost is a net loss of $2,531,000 and $1,991,000 as of June 30, 2009 and December 31, 2007, respectively. The accumulated benefit obligation was approximately $7,968,000 as of June 30, 2009 and $7,763,000 as of December 31, 2007.

Other significant balances, costs are for the eighteen-month period:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefit cost</td>
<td>$136</td>
</tr>
<tr>
<td>Employer contribution</td>
<td>39</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>560</td>
</tr>
</tbody>
</table>

The following amounts have been recognized in the consolidated statement of activities for the eighteen-month period ended June 30, 2009:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amounts arising during the period:</td>
<td></td>
</tr>
<tr>
<td>Net gain</td>
<td>$2,134</td>
</tr>
<tr>
<td>Net prior service cost</td>
<td>118</td>
</tr>
<tr>
<td>Amounts reclassified as components of net periodic benefit cost of the period:</td>
<td></td>
</tr>
<tr>
<td>Net loss</td>
<td>(2,802)</td>
</tr>
<tr>
<td>Net prior service cost</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>$539</td>
</tr>
</tbody>
</table>

The estimated net loss for the defined-benefit pension plans that will be amortized from unrestricted net assets into net periodic benefit cost over the next fiscal year are $122,000.

Significant assumptions include:

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2009</th>
<th>December 31, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weighted-average assumptions used to determine benefit obligations:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discount rate</td>
<td>6.20%</td>
<td>6.02%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>-</td>
<td>4.00%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2009</th>
<th>December 31, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weighted-average assumptions used to determine benefit costs:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discount rate</td>
<td>6.02%</td>
<td>5.75%</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>7.50%</td>
<td>7.50%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>4.00%</td>
<td>4.00%</td>
</tr>
</tbody>
</table>
The Museum has estimated the long-term rate of return on plan assets based primarily on historical returns on plan assets, adjusted for changes in target portfolio allocations and recent changes in long-term interest rates based on publicly available information.

The following benefit payments, which reflect expected future service, as appropriate, are expected to be paid as of June 30, 2009.

<table>
<thead>
<tr>
<th>Year</th>
<th>Benefit Payment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>$314</td>
</tr>
<tr>
<td>2011</td>
<td>322</td>
</tr>
<tr>
<td>2012</td>
<td>350</td>
</tr>
<tr>
<td>2013</td>
<td>383</td>
</tr>
<tr>
<td>2014</td>
<td>423</td>
</tr>
<tr>
<td>2015 - 2019</td>
<td>2,698</td>
</tr>
</tbody>
</table>

Plan assets are held by a bank-administered trust fund, which invests the plan assets in accordance with the provisions of the plan agreement. The plan agreement permits investment in common and preferred stocks, bonds, debentures, mortgages, certain notes of indebtedness or ownership, U.S. Government, State, and certain municipal securities, share or savings accounts in any bank, savings and loan or building and loan, any common trust fund, any group trust, any pooled fund, certain insurance contracts, and real, personal and mixed properties of all kinds.

Asset allocation is primarily based on strategy to provide stable earnings while still permitting the plans to recognize potentially higher returns through a limited investment in equity securities. The target asset allocation percentages for 2009 are as follows:

<table>
<thead>
<tr>
<th>Asset Allocation</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equity securities</td>
<td>60 - 70%</td>
</tr>
<tr>
<td>Debt securities</td>
<td>25 - 35%</td>
</tr>
<tr>
<td>Other</td>
<td>0 - 10%</td>
</tr>
</tbody>
</table>

At June 30, 2009 and December 31, 2007, plan assets by category are as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>June 30, 2009</th>
<th>December 31, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equity securities</td>
<td>56%</td>
<td>70%</td>
</tr>
<tr>
<td>Debt securities</td>
<td>41</td>
<td>17</td>
</tr>
<tr>
<td>Other</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>
Indianapolis Museum of Art  
Notes to Consolidated Financial Statements  
June 30, 2009 and December 31, 2007  
(Table Dollar Amounts in Thousands)

Note 11: Derivative Financial Instruments

As a strategy to maintain acceptable levels of exposure to the risk of changes in future cash flows due to interest rate fluctuations, the Museum entered into an interest rate swap agreement for a portion of its floating rate debt in May 2004. The agreement matured in May 2009. The agreement provided for the Museum to receive interest from the counterparty at LIBOR times 70% and to pay interest to the counterparty at a fixed rate of 3.15% on the notional amount of $51,000,000. Under the agreement, the Museum paid or received the net interest amount monthly, with the monthly settlements included in interest expense. The agreement was recorded at its fair value with subsequent changes in fair value included in nonoperating income in the consolidated statement of activities. At December 31, 2007, the fair value of this swap was $(392,000).

Subsequent to June 30, 2009, the Museum entered into various interest rate swap agreements for a portion of its floating rate debt effective September 2009. The agreements provide for the Museum to receive interest from the counterparty at LIBOR times 70% and to pay interest to the counterparty at a range of fixed rates between 1.971% and 2.911% on the notional amount of $55,000,000. Under the agreements, the Museum pays or receives the net interest amount monthly, with the monthly settlements included in interest expense.

Note 12: Disclosures About Fair Value of Assets and Liabilities

Effective January 1, 2008, the Museum adopted Statement of Financial Accounting Standards No. 157 (FAS 157), Fair Value Measurements. FAS 157 defines fair value, establishes a framework for measuring fair value and expands disclosures about fair value measurements. FAS 157 has been applied prospectively as of the beginning of 2008.

FAS 157 defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. FAS 157 also establishes a fair value hierarchy which requires an entity to maximize the use of observable inputs and minimize the use of unobservable inputs when measuring fair value. The standard describes three levels of inputs that may be used to measure fair value:

- **Level 1** Quoted prices in active markets for identical assets or liabilities
- **Level 2** Observable inputs other than Level 1 prices, such as quoted prices for similar assets or liabilities; quoted prices in markets that are not active; or other inputs that are observable or can be corroborated by observable market data for substantially the full term of the assets or liabilities
- **Level 3** Unobservable inputs that are supported by little or no market activity and that are significant to the fair value of the assets or liabilities
Following is a description of the inputs and valuation methodologies used for assets measured at fair value on a recurring basis and recognized in the accompanying consolidated statements of financial position, as well as the general classification of such assets pursuant to the valuation hierarchy.

**Cash Equivalents**

The Museum’s cash equivalents consist of money market mutual funds. Fair value is based on quoted prices in active markets and these assets are considered to be Level 1 of the valuation hierarchy.

**Investments**

Where quoted market prices are available in an active market, securities are classified within Level 1 of the valuation hierarchy. Level 1 securities include savings accounts, certificates of deposit, short-term investments, U.S. Government securities, corporate stocks and mutual funds. If quoted market prices are not available, then fair values are estimated by a third-party pricing service using pricing models, quoted market prices of securities with similar characteristics or discounted cash flows. For investments, other than alternative investments, the inputs used by the pricing service to determine fair value may include one, or a combination of, observable inputs such as benchmark securities, bids, offers, appraisals and reference data market research publications and are classified within Level 2 of the valuation hierarchy. Level 2 securities include corporate bonds and real estate held for investment. For alternative investments that have sufficient activity or liquidity within the fund, fair value is determined using the net asset value (or its equivalent) provided by the fund and are classified within Level 2 of the valuation hierarchy.

These Level 2 securities include equity mutual funds, fixed income mutual funds, marketable alternatives and inflation hedging investments. For alternative investments that do not have sufficient activity or liquidity within the fund, the net asset value (or its equivalent) provided by the fund is utilized, as a practical expedient, to determine fair value and are classified within Level 3 of the valuation hierarchy. These Level 3 securities include marketable alternatives, inflation hedging and private equity/venture capital securities.
**Assets Held in Charitable Lead Trusts**

Fair value is based on quoted market prices of the investments held within the trust. Due to the nature of the valuation inputs, the interest is classified within Level 1 of the hierarchy.

The following table presents the fair value measurements of assets recognized in the accompanying consolidated statement of financial position measured at fair value on a recurring basis and the level within the FAS 157 fair value hierarchy in which the fair value measurements fall at June 30, 2009:

<table>
<thead>
<tr>
<th>Fair Value Measurements Using</th>
<th>Quoted Prices in Active Markets for Identical Assets (Level 1)</th>
<th>Significant Other Observable Inputs (Level 2)</th>
<th>Significant Unobservable Inputs (Level 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash equivalents</td>
<td>$ 756</td>
<td>$ 756</td>
<td>$ -</td>
</tr>
<tr>
<td>Investments</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Savings accounts</td>
<td>112</td>
<td>112</td>
<td>-</td>
</tr>
<tr>
<td>Certificates of deposit</td>
<td>331</td>
<td>331</td>
<td>-</td>
</tr>
<tr>
<td>Short-term investments</td>
<td>30,028</td>
<td>30,028</td>
<td>-</td>
</tr>
<tr>
<td>U.S. Government securities</td>
<td>1,448</td>
<td>1,448</td>
<td>-</td>
</tr>
<tr>
<td>Corporate bonds</td>
<td>2,965</td>
<td>-</td>
<td>2,965</td>
</tr>
<tr>
<td>Corporate stocks</td>
<td>41,189</td>
<td>41,189</td>
<td>-</td>
</tr>
<tr>
<td>Mutual funds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity - domestic</td>
<td>456</td>
<td>456</td>
<td>-</td>
</tr>
<tr>
<td>Equity - international</td>
<td>41,305</td>
<td>11,973</td>
<td>29,332</td>
</tr>
<tr>
<td>Fixed income</td>
<td>32,331</td>
<td>12,121</td>
<td>20,210</td>
</tr>
<tr>
<td>Alternative investments</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marketable alternatives</td>
<td>85,842</td>
<td>-</td>
<td>46,112</td>
</tr>
<tr>
<td>Inflation hedging</td>
<td>39,521</td>
<td>-</td>
<td>24,141</td>
</tr>
<tr>
<td>Private equity/Venture capital</td>
<td>19,291</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Real estate held for investment</td>
<td>2,020</td>
<td>-</td>
<td>2,020</td>
</tr>
<tr>
<td></td>
<td>296,839</td>
<td>97,658</td>
<td>124,780</td>
</tr>
<tr>
<td>Assets held in charitable lead trusts</td>
<td>304</td>
<td>304</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>$ 297,899</td>
<td>$ 98,718</td>
<td>$ 124,780</td>
</tr>
</tbody>
</table>
The following is a reconciliation of the beginning and ending balances of recurring fair value measurements recognized in the accompanying statement of financial position using significant unobservable (Level 3) inputs:

<table>
<thead>
<tr>
<th>Investments</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance, January 1, 2008</td>
<td>$ 22,436</td>
</tr>
<tr>
<td>Total unrealized losses</td>
<td>(3,467)</td>
</tr>
<tr>
<td>Purchases, issuances and settlements</td>
<td>55,432</td>
</tr>
<tr>
<td>Balance, June 30, 2009</td>
<td>$ 74,401</td>
</tr>
<tr>
<td>Total losses for the period included in change in net assets attributable to the change in unrealized gains and losses related to assets and liabilities still held at the reporting date</td>
<td>$ (3,467)</td>
</tr>
</tbody>
</table>

Realized and unrealized gains and losses included in change in net assets for the period from January 1, 2008 through June 30, 2009, are reported in the statement of activities as follows:

<table>
<thead>
<tr>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Investment return less than amounts designated for current operations</td>
</tr>
</tbody>
</table>

The following methods were used to estimate the fair value of all other financial instruments recognized in the accompanying consolidated statements of financial position at amounts other than fair value.

**Cash and cash equivalents** - the carrying amount approximates fair value because of the short maturities of these instruments.

**Contributions receivable** - the carrying amount is a reasonable estimate of fair value.

**Tax exempt bonds payable** - the carrying amount is a reasonable estimate of fair value.
Note 13: Concentrations and Contingencies

Approximately 43% of all contributions were received from two donors in 2009.

The Museum is subject to claims and lawsuits which arise primarily in the ordinary course of conducting operations. It is the opinion of management that the disposition or ultimate resolution of such claims and lawsuits will not have a material adverse effect on the financial position of the Museum.

Current Economic Conditions

The current economic environment presents not-for-profit organizations with unprecedented circumstances and challenges, which in some cases have resulted in large declines in the fair value of investments and other assets, declines in contributions, constraints on liquidity and difficulty obtaining financing. The consolidated financial statements have been prepared using values and information currently available to the Museum.

Current economic conditions have made it difficult for many donors to continue to contribute to not-for-profit organizations. A significant decline in contribution revenue or investment return could have an adverse impact on the Museum’s future operating results.

In addition, given the volatility of current economic conditions, the values of assets and liabilities recorded in the consolidated financial statements could change rapidly, resulting in material future adjustments in investment values and allowances for contributions receivable that could negatively impact the Museum’s ability to meet debt covenants or maintain sufficient liquidity.