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 is for fiscal year July 2009 through June 2010.

COVER » Jeppe Hein, Danish, b. 1974, 

BACK COVER » Andrea Zittel, American (b. 1965), Indianapolis Island (A-Z Habitable Island for the Indianapolis Museum of Art: Customized by Andrea Zittel and student-residents from Herron School of Art and Design, IUPUI), 2010, Commissioned by the Indianapolis Museum of Art. 

LEFT » The Efroymson Family Entrance Pavilion (left) and the Wood Pavilion at the IMA.
We spent much of the past year preparing to open the newest addition to our campus, 100 Acres: The Virginia B. Fairbanks Art & Nature Park. Since its opening on June 20, 2010, when more than 10,000 people poured onto the campus to see the Park, 100 Acres has been home to field trips, hikes, picnics, and many other adventures. It has garnered national and international attention. This new addition also is attracting first-time visitors to the campus, and many of those visitors are heading indoors.

But we aren’t standing still—we are planning for our future. Under the leadership of June McCormack, a board task force has worked with more than three dozen staff members to develop a strategic plan, which will guide the Museum through 2015.

“...we aren’t standing still—we are planning for our future.”

The plan has three key hallmarks:

Collection and Program Vitality
Thanks to remarkable guidance from previous generations, we have an outstanding collection. Our curators have developed a roadmap for how to strengthen the collection. With several tactical purchases and a dose of serendipity, we are poised to grow the collection with some critical building blocks. In addition to hanging great art in the galleries, we aspire to create innovative educational programming for the permanent collection, 100 Acres, Lilly and Miller houses, and The Toby.

Financial Strength and Stewardship
Though many of our peer institutions receive significant funding from their state and local governments, the IMA relies on its endowment for nearly 70 percent of its annual operating budget. The IMA will be dealing with the 2008 economic downturn for years to come. As part of the strategic plan, we must increase contributed support and look to other sources of funding. Prudent financial management is necessary to ensure that we are committed to the stewardship of our collection, facilities, and historic properties.

Research Leadership
Our curators and conservators and other museum professionals have pursued research in the past, but with this new strategic plan, we intend to bring our research efforts out of the basement and into the forefront of our focus. We want to establish the IMA as a research leader among its peers in the areas of art history, conservation science, information science, and visitor studies. This is an ambitious undertaking, but it is one that the IMA is well-positioned to pursue.

With this short summary of the strategic plan, I hope you see that the future is bright. Like many not-for-profits across the country, we have reduced our budget and endured staff restructuring and other cost-reduction measures. Despite these changes, we have remained steadfast in our commitment to offer free admission to the Museum, and now to 100 Acres: The Virginia B. Fairbanks Art & Nature Park. Throughout this difficult year our mission has been resilient, and its impact is great.

Myrta J. Pulliam
Chairman of the IMA
2008–2010
The year under review was one of transformation in the face of financial privation. Notwithstanding a precipitous decline in resources, the Indianapolis Museum of Art persevered to open new programmatic space in 100 Acres: The Virginia B. Fairbanks Art & Nature Park on June 20, 2010. Among the largest museum parks in the nation, it features the ongoing commission of temporary, site-responsive artworks. The 100 Acres Campaign raised most of its $25 million goal through the support of the Richard M. Fairbanks Foundation and many other generous donors. While it is a park open dawn to dusk at no charge to the public, it has to date received no public funding from local government. Like other arenas of the IMA’s multifaceted offerings to residents of Indiana and visitors to our state, 100 Acres is a prime illustration of the commitment of Board and staff to make the Museum both relevant to the interests of our public and a pioneering incubator of new ideas. We hope that in the coming years our museum will be supported in part by the public purse, like most art museums of the IMA’s scale and substance around the United States.

The Park’s inaugural commissions are varied in origins, intent, and character, and are knitted together by a visitor center and numerous walking trails that highlight the natural landscape. The eight commissions include:

- **Funky Bones**, 20 human-bone-shaped benches that form a stylized human skeleton, by Dutch artist Joep van Lieshout and his studio.
- **Stratum Pier**, by American sculptor Kendall Buster. Organically shaped and layered platforms at the water’s edge. The green fiberglass and steel structure suggests a topographical map with stacked layers that appear to be an extrusion from the shoreline.
- **Park of the Laments**, a meditative space—a park within a park—accessed through a tunnel, by Chilean artist Alfredo Jaar.
- **Bench Around the Lake** emerges from the ground, twists, submerges, and then re-emerges in various places around the lake, by Danish artist Jeppe Hein. (Hein’s kinetic sculptural installation Distance was exhibited in the IMA’s Forefront Galleries to coincide with the opening of 100 Acres.)
- **Free Basket**, a Surrealist-inspired sculpture that draws on the form of the basketball court, by Los Carpinteros, a Cuban artist collective. A work of art and a functional court for players.
- **Eden II**, a ship emerging from the lake, with a guard shack on the shore, by Finnish artist Tea Mäkipää. The shack offers visitors views of the ship and video footage of its passengers, refugees from the effects of worldwide climate change.
Team Building (Align), a sculptural work consisting of two 30-foot-wide metal rings suspended from telephone poles and trees, by Type A, a two-man American artist collaborative. The rings are oriented so their shadows merge during the annual summer solstice.

Indianapolis Island, a 20-foot-diameter Island located in the lake, by American sculptor Andrea Zittel. After the Park opened, for several weeks during the summer, artists Jessica Dunn and Michael Runge lived on the island and created an accompanying project titled Give and Take, interacting with visitors to the Park and posting their experiences online in a blog and through Twitter.

Through the establishment of the Park, the IMA is preserving 100 acres of green space in the heart of Indianapolis for public enjoyment and as a habitat for a variety of wildlife. The Art & Nature Park lies along the Central Canal Towpath, a five-mile pedestrian and bike path, and connects to additional bike paths leading downtown and elsewhere in Indianapolis. The Ruth Lilly Visitors Pavilion at 100 Acres, a 3,000-square-foot structure providing visitors with restrooms, emergency phones and shelter, is both aesthetically innovative and functional. It was built in part with certified plantation-grown tropical hardwoods and utilizes geothermal heating and cooling systems.

Our commitment to organizing exhibitions with scholarly contributions and public appeal was underscored when more than 69,000 visitors toured the exhibition Sacred Spain: Art and Belief in the Spanish World, which opened in October 2009. With more than 70 works from 46 lenders in five countries, the exhibition offered a new perspective on the sacred art of the Spanish world during the baroque period. Among the artists represented were El Greco, Diego Velázquez, Francisco de Zurbarán, Cristóbal de Villalpando, and the works of art included paintings, polychrome sculpture, metalwork and books, many of which had never before been seen in the United States.

In a departure from usual museum practice, in which religious images are treated solely as historical or aesthetic artifacts, the exhibition recognized the possibility of transcendent images and reasserted the role of the art museum as a primary venue for cultural interpretation based on a deeper understanding of the creation, reception, and uses of art. The exhibition illuminated the remarkable role that the artist played at a time when art was believed to have divine power. A $3 million grant from the Allen Whitehill Clowes Charitable Foundation for Sacred Spain allowed the IMA to offer free admission to the exhibition, reinforcing the IMA’s reputation as a leader in audience accessibility. The IMA joined with Indiana University, Bloomington, to host a two-day symposium in October—Sacred and Profane in the Early Modern Hispanic World—on religious belief and its representations in art, literature, organized religions, politics, and history of Spain and Spanish America in the 16th and 17th centuries.

A catalogue of the exhibition, published by the IMA and distributed by Yale University Press, accompanied the exhibition, and will serve for many years to come as a definitive publication for scholars and the public alike.

“Our mission is to expand our collection to include more contemporary art and design....”

As a result of a generous gift from the Allen Whitehill Clowes Charitable Foundation for Sacred Spain, the IMA was able to provide free admission to the exhibition, Sacred Spain: Art and Belief in the Spanish World. The exhibition included more than 70 works from 46 lenders in five countries, and featured the work of artists such as El Greco, Diego Velázquez, Francisco de Zurbarán, Cristóbal de Villalpando, and many others. The exhibition was a success, attracting more than 69,000 visitors to the IMA. The museum also hosted a two-day symposium in October, bringing together scholars and experts to discuss the role of the art museum as a primary venue for cultural interpretation, based on a deeper understanding of the creation, reception, and uses of art. A catalogue of the exhibition was published by the IMA and distributed by Yale University Press, and will serve as a definitive publication for scholars and the public alike.

Other exhibitions highlighted additions to the permanent collection.

"The Leah and Charles Redish Gallery is the new home of the IMA's ancient art of the Mediterranean. The gallery, which opened in March 2010, presents art from around the Mediterranean basin, including works from the permanent collection from Italy, Cyprus, Iran, Greece, and Egypt—a visual timeline that provides visitors with insight into the worldviews of these cultures. Several of the works on view have been in storage since their acquisition in the 1920s and required extensive conservation.

“"The Leah and Charles Redish Gallery is the new home of the IMA's ancient art of the Mediterranean. The gallery presents art from around the Mediterranean basin...from Italy, Cyprus, Iran, Greece, and Egypt."

Among the nearly 700 works of art accessioned by the Museum during the fiscal year (all are listed later in this report) are works that expand our growing design arts and fashion arts collections or enhance the Museum’s already significant Asian, European, and contemporary collections. One especially important acquisition is a rare corner cabinet carved and painted by Pont-Aven School artist Emile Bernard. One of only four known examples of important wood furniture produced by the Pont-Aven School, this cabinet further enhances the IMA’s renowned Pont-Aven School collection and is a significant and rare object, especially when compared to others in North America. The cabinet, acquired from the famed collection of Samuel Josefowitz, is a strategic complement to the IMA’s holdings, offering fascinating links to the 18 paintings and nearly 100 prints that comprise the IMA collection.

In December 2009, the IMA welcomed Dr. Gregory Dale Smith as senior conservation scientist, and will be organizing a exhibition that will be a strategic complement to the IMA’s holdings. The exhibition, titled Sacred Spain: Art and Belief in the Spanish World, will be on view from October 2009 to March 2010. The exhibition includes more than 70 works from 46 lenders in five countries, and features the work of artists such as El Greco, Diego Velázquez, Francisco de Zurbarán, Cristóbal de Villalpando, and many others. The exhibition was a success, attracting more than 69,000 visitors to the IMA. The museum also hosted a two-day symposium in October, bringing together scholars and experts to discuss the role of the art museum as a primary venue for cultural interpretation, based on a deeper understanding of the creation, reception, and uses of art. A catalogue of the exhibition was published by the IMA and distributed by Yale University Press, and will serve as a definitive publication for scholars and the public alike.

Our special exhibition hall, the Allen Whitehill Clowes Special Exhibition Gallery, next hosted another IMA-organized exhibition, this time of a leading contemporary artist. Tara Donovan: Untitled included several of Donovan’s large-scale sculptural installations as well as a range of drawings that the artist created over the past decade. The IMA commissioned and acquired a major work in the installation, which is our stock in trade when working with artists anywhere on our 152-acre campus. There is always a legacy of our collaboration to enrich the permanent collection.

"A $1 million grant from the Allen Whitehill Clowes Charitable Foundation for Sacred Spain allowed the IMA to offer free admission to the exhibition, reinforcing the IMA’s reputation as a leader in audience accessibility."

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In February 2010, the Museum announced the launch of a consulting arm of the Museum’s technology department to support museums and other not-for-profits in the use of innovative digital technology. Over the last five years, the IMA technology team has played a leadership role in developing resources for the museum field, including Artbabble.org, steve.museum, and the object registry for the Association of Art Museum Directors. The IMA Lab team represents a wide range of expertise and background in fields such as online strategy; Web design and development; content creation and production; information architecture; custom software development and systems integration; mobile and iPhone applications; and social media and online marketing strategy.

“The IMA technology team has played a leadership role in developing resources for the museum field, including Artbabble.org, steve.museum, and the object registry for the Association of Art Museum Directors.”

Early in 2010, the IMA Lab team unveiled a redesigned Web site for the IMA at imamuseum.org. The site—which integrates the IMA’s new graphic identity—offers improved navigation, enhanced search capabilities, and better integration of new media content. The new search function integrates descriptive tags generated through the steve.museum project to help users browse the IMA’s collection. The new site also simplifies access to the Museum’s new media networks, such as Facebook, Twitter, YouTube and ArtBabble.

Before the launch of the new Web site, the IMA’s Design Studio worked with Abbott Miller of the acclaimed design firm Pentagram to redesign the IMA’s logo. The flexible design is adaptable for all of the IMA’s various components. The logo uses the typeface Taz—which has 24 versions ranging from hairline to chunky—and a varying palette of colors, rather than just a single color scheme. The split “A” in “Indianapolis” emphasizes “Indiana” and makes clear that we are the leading “polis” (the Greek word for city) of our state.

Classic, international, experimental, and documentary films are featured year-round—in The Toby and DeBoest Lecture Hall and in the Museum’s amphitheater. The IMA has also become one of the city’s busiest film festival venues, hosting Indianapolis International Film Festival in July 2009 and again in 2010. The IMA was the primary venue for the Indianapolis LGBT Film Festival at a ceremony held later in Washington, D.C., and a $10,000 award. The Museum was nominated by U.S. Senator Richard G. Lugar. The recognition has normally been awarded to smaller museums that defied the odds and made themselves a model for other aspiring institutions, rather than to one of the nation’s ten oldest and largest art museums. In fact, of the museums with those attributes, we are the only recipient to date, which is a source of pride and satisfaction for the Board and staff alike. In a year which spanned from the pioneering exhibition of Spanish and Spanish Colonial art to the opening of a new kind of sculpture park, the Indianapolis Museum of Art is deeply honored to have been so recognized by the nation’s leading agency for museums. We are both grateful and encouraged by this recognition, and will seek to live up to it in the years to come.

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

In June 2010, at the close of the fiscal year, the IMA hosted 127 art museum directors from Canada, Mexico and the United States for the annual meeting of the Association of Art Museum Directors (AAMD). This prestigious group had not met in Indianapolis since 1974, and was long overdue for a return visit. The directors were amply rewarded, with extensive opportunities to view the permanent collection, exhibitions, 100 Acres, Westerley (the official residence of the IMA’s director and CEO), and Miller House in Columbus. Spouses and partners were hosted by IMA first lady Jacqueline Buckingham Anderson for tours of White River State Park and Lilly House, along with the Museum’s other galleries and properties.

Finally, the IMA was named one of 10 recipients of the 2009 National Medal for Museum and Library Service, the nation’s highest honor for museums and libraries. The annual award, made by the Institute of Museum and Library Services (IMLS) since 1994, recognizes institutions for outstanding social, educational, environmental, or economic contributions to their communities. The Indianapolis Museum of Art received the National Medal at a ceremony held later in Washington, D.C., and a $10,000 award. The Museum was nominated by U.S. Senator Richard G. Lugar. The recognition has normally been awarded to smaller museums that defied the odds and made themselves a model for other aspiring institutions, rather than to one of the nation’s ten oldest and largest art museums. The IMA continues to lead by example in the area of sustainability in Indianapolis. One prime example is the new rain garden, which captures and filters storm water runoff from an asphalt parking lot outside the Museum’s Greenhouse—water that would otherwise flow into nearby waterways, carrying petroleum products and other pollutants with it.

Planted in July 2009 and designed with both functionality and aesthetic appeal in mind, the rain garden is planted with three levels of native and non-native plants. Plants tolerant of wet conditions grow at the lowest level, while drought-tolerant plants are located at the highest level. Signs in the garden explain how it was built so that visitors can learn the benefits of rain gardens and how to create their own. The garden was made possible by a grant from the Marion County Soil and Water Conservation District, along with the Hoosier Heartland Resource Conservation & Development Council.

The Planet Indy speaker series is an annual speaker series at the Indianapolis Museum of Art that addresses quality of life from a sustainable, creative perspective. The 2010 Planet Indy lineup included filmmaker Chris Paine (director of Who Killed the Electric Car?; February 11), “gestalt gardener” Felder Rushing (April 12), and Sarah Susanka (author of The Not So Big House series, May 20).
TEACHER AND STUDENT PROGRAMS

Visual Thinking Strategies (VTS), a discussion-facilitation technique and image curriculum, served as the basis for many programs with teachers and students during the year. (See Higher Education and Research Assessment for more on VTS.) During the 2009-10 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, a year-long curriculum of images and lessons, 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 over 525 students in their classrooms in IPS schools and welcomed more than 1,800 IPS students to the IMA in the spring. IMA educators also visited more than 1,300 students in the Washington Township Schools, and more than 2,400 came to the IMA on field trips. (See Viewfinders: In-Service to Pre-Service under Research Assessment Programs.)

Education staff continued to develop the IMA’s relationship with the School of Education at Indiana University-Purdue University Indianapolis (IUPUI), especially the Museum’s role as a host site for a “resident cohort” of education students. The IMA provided meeting and classroom space for the students, and staff members met with them regularly. A primary focus was continuing to develop the students’ use of VTS. In addition to the 25 students who met at the IMA weekly, IMA educators also met with approximately 75 other students to introduce them to VTS and to other educational resources the Museum has to offer.

The IMA also offered graduate credit and continuing education units (now called Professional Growth Plan, or PGP, points) to practicing educators seeking renewal of their licenses. These opportunities were available through public programs and studio programs offered at the Museum.

IMA Perspectives After-School Program

The IMA Perspectives after-school program offered students at three Indianapolis public schools opportunities to learn about art, design, and nature. Students from IPS 43, 14 and Cold Spring School were selected to participate in this partnership. In addition to regularly gathering after school to experiment with photography techniques, students took digital cameras home to document their lives and surroundings. In an effort to increase their global awareness, students worked with local artists William Rasdell and Atsu Kpotufe to exchange video blogs and photographs with students in Cape Town, South Africa. Students were transported to the IMA to experience the galleries, grounds, and gardens and to preview 100 Acres: The Virginia B. Fairbanks Art & Nature Park as part of this program to encourage students to see the world from multiple perspectives.

Student photographs were printed on a large-format printer, mounted on display boards, and shared with families at a year-end celebration. The IMA Perspectives after-school program is just one example of the many ways the IMA strives to encourage the creative development of young people in the Indianapolis community.
The IMA Intern Program—designed to provide applied learning experiences for college juniors, seniors, recent graduates, and graduate students—hosted a total of 56 students during the 2009–2010 academic year. Interns worked on projects with their assigned mentors and department staff and participated in regularly scheduled programming to gain a broader understanding of museum operations and practices. Programs and activities included a discussion with the IMA director and CEO, tours of collections storage and conservation labs, panel discussions on current IMA projects and issues in the museum community, special gallery tours, and intern program presentations.

The IMA Intern Program

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Partnerships with Indiana University-Purdue University Indianapolis

The IMA maintains close relationships with several area universities, and many exhibitions and collections programs are planned in cooperation with faculty or presented specifically for them. Following are a few collaborations that took place with Indiana University-Purdue University Indianapolis (IUPUI).

During the fall semester of 2009, IMA education staff partnered with the Museum Studies Department at IUPUI to bring three experts in the field of museums and technology to Indianapolis: Jeffrey Inscho, director of media and public relations, Mattress Factory; Nancy Proctor, head of new media, Smithsonian American Art Museum; and Bruce Wyman, director of technology, Denver Art Museum. They served as speakers in roundtable discussions offered to students, faculty, and area museum professionals at the IUPUI Campus Center and to a smaller group of students as part of a course in museums and technology. They also consulted on The Viewing Project series of installations, funded in part by a generous grant from Art Mentor Foundation Lucerne, by o...
The public opening of 100 Acres on June 20 drew a crowd between 8,000 and 10,000 for a day that included musical and dance performances, art-making activities for all ages, and explorations of the new art installations and the Ruth Lilly Visitors Pavilion.

Star Studio was the site for Smuggling Daydreams into Reality: Yesterday, Today and Forever, an installation that featured short films produced by area high school students over the course of their participation in the IMA’s Museum Apprentice Program. The students were mentored by acclaimed filmmaker Julie Dash, who worked with the students for six months as they created a series of films exploring the concept of transforming ideas into reality. The gallery also offered a short documentary that chronicles the students’ creative process throughout the apprenticeship.

Visitors to Smuggling Daydreams into Reality could contribute a representation of their own past, present, and future dreams to a “dream network” of visitor-created artwork that was posted to Flickr.

Star(lite)
Free drop-in visitor art-making projects were available outside the Star Studio each Friday and Saturday and in 100 Acres. The Virginia B. Fairbanks Art & Nature Park each Sunday afternoon. Star(lite) projects gave visitors an opportunity to work with a teaching artist and make a work of art inspired by the art and ideas on display at the IMA and throughout 100 Acres. Projects were designed to be accessible and fun for visitors of all ages and levels of experience in making art.

The Viewing Project
The Viewing Project is a series of small-scale installations designed to offer visitors creative and enjoyable experiences with objects from the IMA’s permanent collection. The three-year project is funded in part by a generous grant from Art Mentors Foundation, Lucerne and support from Wayne Zink. Although themes vary, the main goals of Viewing Project installations are: to encourage active play with space. This installation grouped together works of art that included those created 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 in the program visited the IMA in June 2010 for a day of touring the galleries and 100 Acres: The Virginia B. Fairbanks Art & Nature Park, lunch, and an art-making experience. The IMA has participated annually in this program since 2005.

Youth and Multi-Age Programs
MAP Program
Teens in the Museum Apprentice Program (MAP) work and are paid during the spring and summer as part-time employees of the IMA. Mentored by acclaimed filmmaker Julie Dash, six students from Ben Davis University High School, Broad Ripple High School, The Independence Academy of Indiana, Indiana School for the Deaf, Northwest High School, and Warren Central High School created a series of short films for the collaborative Star Studio exhibition Smuggling Daydreams into Reality: Yesterday, Today and Forever.

In addition to working with Dash, the MAP students also received intensive media and technical training from videographers Rogelio Garza and Louis By by way of IMA’s collaboration with FIRME Productions, the Latino/a Youth Collective, and the School of Informatics at Indiana University-Purdue University Indianapolis, which provided its state-of-the-art media lab for use by this year’s MAP students.

Partnerships
A free program unique to Indiana, Camp Tataya Mato, offered by the Jamestown Camp, makes a traditional camping experience available to children from across the state who are affected by HIV/AIDS. Approximately 50 children in the program visited the IMA in June 2010 for a day of touring the galleries and 100 Acres: The Virginia B. Fairbanks Art & Nature Park, lunch, and an art-making experience. The IMA has participated annually in this program since 2005.
COMMUNITY ARTS LEARNING

Martin Luther King Jr. Day of Celebration at the IMA

A day-long celebration on Martin Luther King Jr. Day, on Monday, January 18, 2010, drew over 3,000 visitors. Activities for multi-aged visitors included museum tours, art-making experiences at various locations throughout the museum, gallery games, and a timeline where visitors could leave personal memories and thoughts about the day. The event also included a performance by the Asian Children's Theater Dance Choir, a screening of the film "The Bus Story" and an informal discussion with the film director, Julie Dash.

ACCESSIBILITY PROGRAMS

The IMA works with a number of organizations that help the Museum be inclusive in its programming.

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 Task Force has played a major advisory role in the development of the organization. In October 2009, the IMA hosted the first annual strategic planning meeting, bringing in international partners.

Best Buddies Indiana
Part of an international organization, Best Buddies Indiana creates opportunities for one-to-one friendships, integrated employment, and leadership development for people with intellectual and developmental disabilities. In 2009, IMA educators partnered with members of the organization to create works of art to be auctioned off at the Best Buddies Indiana annual fund-raising event.

Indiana School for the Blind and Visually Impaired
The IMA welcomed several key speakers to the school for touchable tours of the gardens and grounds. Preceding the event, IMA educators attended a “Sighted-Guide” workshop hosted at the school by their staff.

IMA Silhouettes Partnership
The Indianapolis Museum of Art continues to build and maintain relationships with local, national, and international organizations. One important example is the summer collaboration between the IMA, Indiana Black Expo, and the Spectrum Group—a team of multicultural students and alumni—at Herron School of Art and Design. The IMA sponsored the project by working with Ohio artist and instructor Willis “Bing” Davis, who led a workshop with the Spectrum Group to develop unique works of art that also served as a wayfinding function for visitors to Indiana Black Expo.

IMA docents gave tours totaling 4,760 hours and gave a total of 25,840 in volunteer hours, including tours, study time, and continuing docent education.

DOCENT PROGRAMS

From July 2009 through June 2010, IMA docents gave tours totaling 4,760 hours and gave a total of 25,840 in volunteer hours, including tours, study time, and continuing docent education. During this period, the IMA served over 27,600 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 outreach services in three community programs. Speaking of Art offers community organizations throughout central Indiana an opportunity to enjoy the IMA collection through presentations by docent speakers. IMA docents also provide patients at St. Vincent and Riley children’s hospitals and their families with art-making opportunities based on the Museum’s permanent collection.

SUSTAINABILITY PROGRAMS

Planet Indy is an annual public program series focused on creative and sustainable living in Indiana. This year’s line-up of dynamic and inspired speakers featured Chris Paine, Felder Rushing, and Sarah Susanka. Mr. Paine, filmmaker of the documentary "Who Killed the Electric Car?", spoke to audiences about the latest developments in design and sustainability of electric vehicles. After viewing the film and discussion, audience members had the opportunity to see an electric car up close and learn about electric vehicles in Indiana. Felder Rushing, the slow-gardening guru, blogger, and radio host, discussed gardening for “cheapskates” and other unconventional horticulture approaches. In May, the IMA welcomed Sarah Susanka, author of The Not So Big House: A Blueprint for the Way We Really Live. Susanka, who has a background in sustainable architecture and design, encouraged audiences to “build better, not bigger.”

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New Media and Technology

Early in 2010, the IMA Lab team unveiled a redesigned Web site at imamuseum.org. The site—which integrates the IMA’s new brand identity—is clean, simple and intuitive, with improved navigation, enhanced search capabilities, and better integration of new media content.

THE IMA LAB

In February, the Museum announced the launch of a consulting arm of the Museum’s technology department to support museums and other not-for-profits in the use of innovative digital technology. Over the last five years, the IMA technology team has played a leadership role in developing resources for the museum field, including ArtBabble.org, steve.museum, and the object registry for the Association of Art Museum Directors. The IMA Lab team represents a wide range of expertise and background in fields such as online strategy; Web design and development; content creation and production; information architecture; custom software development and systems integration; mobile and iPhone applications; and social media and online marketing strategy.

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TAP

In October 2009, the IMA introduced its newly designed and developed mobile tour platform—called TAP—for visitors to the exhibition Sacred Spain: Art and Belief in the Spanish World. Designed to be displayed on iPod Touches available for rent in the Museum, TAP features familiar stop-based navigation, high-quality video, zoomable imagery, and audio interviews with curators and designers, among other features. TAP tours were also available for the Tara Donovan exhibition and for visits to 100 Acres. The Virginia B. Fairbanks Art & Nature Park, and a TAP demo video could be accessed on YouTube.

AWARDS

In April 2010, ArtBabble—the cloud-based video hosting service for art content designed by the IMA—won the 2010 “Best of the Web” (overall category) award at the 2010 Museums and the Web Conference. Among the panelists comments: “ArtBabble is terrific. It provides an engaging, easy-to-use, and extendable platform from which art museums can launch video content, and integrate it with so much more.” “It truly connects people with art and artists in new and exciting ways, harnessing the power of the Web.” “This site is quite simply utterly brilliant.” Twenty-two other museums, galleries, and organizations have partnered with the IMA in presenting videos on ArtBabble.
Sacred Spain: Art and Belief in the Spanish World
October 11, 2009–January 3, 2010

The exhibition and free admission were made possible through the generosity of the Allen Whitehill Clowes Charitable Foundation. The exhibition and catalogue were presented with the collaboration of the State Corporation for Spanish Cultural Action Abroad, SEACEX, which is supported by the Spanish Ministry of Foreign Affairs and Cooperation and the Ministry of Culture. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.
Exhibitions  July 2009–June 2010

Tara Donovan: Untitled
April 4–August 1, 2010
The exhibition was made possible by a grant from Eli Lilly and Company Foundation.

The Viewing Project: Wondering About Space
December 21, 2009–June 20, 2010
Funded in part by a generous grant from Art Mentor Foundation Lucerne and support from Wayne Zink.

The Thirty-Six Views of Mt. Fuji
October 17, 2009–February 7, 2010

The Thirty-Six Views of Mt. Fuji, Part II
May 8–September 5, 2010

Josephine Meckser: Recent Films
October 16, 2009–February 7, 2010

Joshua Mosley: American International
March 12–August 29, 2010
This exhibition was presented in the Holeman Video Gallery and adjacent gallery space. The exhibition was made possible through the generosity of the Chambers Family Foundation.

Body Unbound: Contemporary Couture from the IMA's Collection

Paired Photographs
July 18, 2009–March 21, 2010

Shots in the Dark: Photos by Weegee the Famous
April 17, 2010–January 23, 2011

Watercolor Society of Indiana Juried Exhibition
October 17–December 6, 2009

Body Unbound: Contemporary Couture from the IMA’s Collection

Paul Fashion Arts Gallery
Indiana Artists’ Club Annual Exhibition
April 17–May 30, 2010

Smuggling Daydreams into Reality: Yesterday, Today and Forever
August 8, 2009–January 18, 2010

European Design Since 1985: Shaping the New Century
High Museum of Art: June 5–August 29, 2010
Organized by the IMA in cooperation with the Denver Art Museum and Kingston University, London.

Judith G. Levy: Memory Cloud
July 10, 2009–January 24, 2010
Support provided by a grant from The Efroymson Family Fund, a CICF Fund.

Heather Rroe: Tenuous Arrangements
February 19–August 1, 2010
Support provided by a grant from The Efroymson Family Fund, a CICF Fund.

Christmas at Lilly House
November 14, 2009–January 3, 2010

Omer Fast: The Casting
September 11, 2009–February 21, 2010

Jeppe Hein
May 7–September 5, 2010
This exhibition was divided into two parts: Distance, presented in the McCormack Forefront Galleries, and Bench Around the Lake, presented in 100 Acres: The Virginia B. Fairbanks Art & Nature Park.

Omer Fast: The Casting
September 11, 2009–February 21, 2010

Jeppe Hein
May 7–September 5, 2010

ALLEN WHITEHILL CLOWES GALLERY IN WOOD PAVILION

CARMEN & MARK HOLEMAN VIDEO GALLERY

EFROYMSON FAMILY ENTRANCE PAVILION

LILLY HOUSE

MCORMACK FOREFRONT GALLERIES

NORTH HALL GALLERY

SUSAN AND CHARLES GOLDEN GALLERY

TOURING

Star Studio
Smuggling Daydreams into Reality: Yesterday, Today and Forever
August 8, 2009–January 18, 2010

European Design Since 1985: Shaping the New Century
High Museum of Art: June 5–August 29, 2010
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STAR STUDIO

TOURING

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

**AMERICAN**


**ASIAN: JAPANESE**

Matsumura Keibun, Japanese, 1779–1843, *Cranes, Bamboo and Pine* (hanging scrolls), ink, aqueous colors on silk. Gift of Francine and Roger Hurwitz 2010.70.1 and 2010.70.2
ASIAN: JAPANESE (continued)


Utagawa Kuniyoshi, Japanese, 1797–1861, Kaidan Sumidagawa (Sumida River Ghost Story), 1847–1848, color woodblock prints (oban triptych). Gift of Dr. Thomas W. Kuebler in honor of Walter and Dorothy Kuebler 2009.292A–C

CONTEMPORARY


Julianne Swartz, American, b. 1967, Terrain, 2008, speakers, wire, electronics, computer software, 12-channel recorded and composed sound track; dimensions vary. Martha Delzell Memorial Fund 2010.69
**EUROPEAN PAINTING AND SCULPTURE BEFORE 1800**

Bicci di Lorenzo, Italian, 1373–1452, Scene from the Legend of St. Nicholas, about 1400–1410, tempera and gold on wood. The Clowes Fund Collection 2010.41

Jan Brueghel the Elder, Flemish, 1568–1625, Seascape with a High Cliff, about 1591, oil on copper. The Clowes Fund Collection 2010.40

Michelangelo Merisi da Caravaggio, Italian, 1573–1610, Sleeping Cupid, about 1595–1596, oil on canvas. The Clowes Fund Collection 2010.391

Juan Carreño de Miranda, Spanish, 1614–1685, Crucifix, 1658, oil on wood. Deaccessioned European 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 by exchange, Gift of Mr. and Mrs. Harrison Eiteljorg by exchange 2009.377

**EUROPEAN PAINTING AND SCULPTURE 1800–1945**


Johannes Vermeer, Dutch, 1632–1675, Girl with a pearl Earring, 1662. Oil on canvas, 24 5/8 x 21 9/16 inches. Mr. and Mrs. John D. Rockefeller 3rd Collection 1981.1.105230.1

**TEXTILE AND FASHION ARTS**

**Fashion**


Jean-Paul Gaultier, French, b. 1952, *Dress*, 1990s, rayon, metal zippers. Gift of Katherine C. Nagler 2010.72


Krizia, Italian, founded 1954, *Dress*, about 1983, metallic cellulose acetate. Mr. and Mrs. William B. Ansted, Jr. Art Fund 2010.34


TEXTILE AND FASHION ARTS (continued)

Fashion (continued)


Issey Miyake, Japanese, b. 1939, Dress, 1990s, cotton. Purchased with funds provided by Dorit Paull, Dee Garrett, Catie Lichtenauer, Kay Koch, and Liz Kraft Meek 2009.296


Issey Miyake, Japanese, b. 1939, Suit, late 1980s, early 1990s, wool, rayon (cupra), plastic. Gift of Ann M. Stack 2009.300

Issey Miyake, Japanese, b. 1939, Backpack/Purse, 1980s, leather, metal, nylon. Gift of Ann M. Stack 2009.301


Thierry Mugler, French, b. 1948, Dress, 1990, acetate, rayon. E. Hardey Adriance Fine Arts Acquisition Fund in Memory of Marguerite Hardey Adriance 2010.17


Donatella Versace, Italian, b. 1955, Bathing Suit, 2003, nylon, spandex. Purchased with funds provided by the Textile Arts Fund and Ellen W. Lee 2010.29

Thierry Mugler, French, b. 1948, Pant suit, late 1980s, early 1990s, worsted wool, synthetic suede, acetate, metal, urethane foam. Gift of Alecia A. DeCoudeux 2010.78A–B


Thierry Mugler, French, b. 1948, Suit, about 1990, polyester. Mr. and Mrs. William B. Aced, Jr. Art Fund 2010.28A–C

TEXTILE AND FASHION ARTS (continued)

Fashion (continued)


American, Bonnet (calash), 1790–1810, silk satin, 6 wire rings. Gift of Amy Curtiss Davidoff 2009.560

American or French, Dress, 1840s, silk, linen, cotton, mother of pearl, baleen. Gift of Amy Curtiss Davidoff 2009.567

European, Dress, 1890–1900, silk, cotton, linen, metal. Gift of Amy Curtiss Davidoff 2009.565A–B

European, Evening Dress, about 1920s, beaded velvet. Gift of Amy Curtiss Davidoff 2009.566

European or American, 11 Purses, early 1900s, metal beads (brass), metal frame and chain (brass), 6 1/2 x 7 in. Gift of Stella and Fred Krieger 2009.306–316

French, Shawl, 1820s, silk. Gift of Amy Curtiss Davidoff 2009.561

French or English, Dress, 1820s, linen, cotton. Gift of Amy Curtiss Davidoff 2009.562

French, Evening Dress, 1910s, silk chiffon, lace. Gift of Amy Curtiss Davidoff 2009.563


TEXTILE AND FASHION ARTS

Textiles

Marie Daugherty Webster, American, 1859-1956, “Morning Glory” Quilt, 1912, linen appliquéd on cotton, 83 5/8 x 81 in. Webster Collection, Gift of Katherine Webster Dwight 2010.79

Marie Daugherty Webster, American, 1859-1956, “Cherokee Rose” Quilt, about 1956, cotton appliquéd on cotton, 95 x 97 1/4 in. Webster Collection, Gift of Katherine Webster Dwight 2010.80


Italian, Tabriz, about 1900, cotton, linen, needle lace (Burrano) embroidery. Gift of the Family of Fred and Barbara Kautzman 2009.317

Turkish, Anatolian, Rug, early 1600s, wool. Gift of Charles Welliver in memory of Janet H. Welliver 2009.559
**PRINTS, DRAWINGS AND PHOTOGRAPHS**


Lynd Fletcher, American, Untitled, 1955, engraving on off-white laid paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.581


Mary Heilmann, American, b. 1940, *Sunday Morning*, 1987, screenprint on wove Arches paper. Gift of Dr. Steven Conant, Dr. Thomas Kuebler, and Dr. Barbara Herman in memory of Ursula Kolmstetter 2009.570


PRINTS, DRAWINGS AND PHOTOGRAPHS (continued)


Mildred McMillen, American, 1884–1940, Ship and Shells, 1923, woodblock print on cream Japan paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.573


Frederick Polley, American, 1875–1957, Christ Church on the Circle, about 1935, woodblock print on cream wove paper. Gift of Jean Trebnik in memory of Robert L. Ross 2010.18.1

Frederick Polley, American, 1875–1957, Christ Church on the Circle, about 1935, basswood block. Gift of Jean Trebnik in memory of Robert L. Ross 2010.18.2


Frederick Polley, American, 1875–1957, Church at the End of a Tree-lined Road, about 1935, basswood block. Gift of Jean Trebnik in memory of Robert L. Ross 2010.20

Walter Rogalski, American, b. 1923, Locust, 1954, engraving on cream laid paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.574


Jean-Antoine Watteau, French, 1684–1721, Four Ladies, about 1717, red chalk (sanguine) on paper. The Clowes Fund Collection 2010.43
**PRINTS, DRAWINGS AND PHOTOGRAPHS (continued)**

Caroline Marmon Fesler Fund, Gift of the Alliance of the Indianapolis Museum of Art, Roger G. Wolcott Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, Cecil F. Head Art Fund, James V. Sweetser Fund 2009.5–.289

French, Political Cartoon, about 1900, graphite and black ink wash on tan wove paper. Gift of Francine and Roger Hurwitz 2009.591

**LILLY HOUSE ACQUISITIONS**

Meissen Porcelain Manufactory, German, 118-Piece Meissen Service, first half of 20th century, porcelain. Gift in memory of Mr. and Mrs. Hiram Wasson McKee by their children Fred Wasson McKee, George Denny McKee and Grace McKee Norris LH2009.1–.57

**DESIGN ARTS**


Ron Arad, British, b. 1951, Moroso USA (manufacturer), *Smoke Dining Chair*, 2002, epoxy resin, leather. Elizabeth S. Lawton Fine Art Fund 2010.58


Maarten Baas, German, b. 1978, *Ripple Chair* (bookcase), 2005, existing furniture and musical instruments, epoxy. The Ballard Fund 2009.393


Jurgen Bey, Dutch, b. 1965, Koko Double Chair, 1997, PVC over existing wood chairs. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks, Sr., and Her Late Son, Michael Fairbanks 2009.389.


Antonio Citterio, Italian, b. 1950, Iittala (manufacturer), Collective Tools, 2000, steel. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2009.493.1–.4


Claudio Colucci, Swiss, b. 1965, Mutant Chair, 2002, polyurethane over existing chair. The Ballard Fund 2009.443


Bjorn Dahlström, Swedish, b. 1957, Ittala (manufacturer), Dahlström 98 1L Stock Pot, 1998, steel. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2009.494A–B


Tom Dixon, British, b. 1959, Cappellini Design SpA (manufacturer), S Chair, 1988, steel and rush. Deaccessioned Decorative/Design Art Fund 2009.405
**Art Acquisitions July 2009–June 2010**

**DESIGN ARTS (continued)**


Sylvain Dubuisson, French, b. 1946, édition Fourniture (manufacturer), **Bureau 1989 (desk)**, 1989, parchment and leather. Lucille Stewart Endowed Art Fund 2010.49

Sylvain Dubuisson, French, b. 1946, **Scrap Wood Cupboard**, 1990, pine wood, scrap wood, plywood and steel. 85 Frank Curtis Springer & Irving Mosley Springer Purchase Fund 2009.4.8A–B

DESIGN ARTS (continued)


Christian Flindt, Danish, b. 1972, Parts of a Rainbow Stackable Chair (blue), 2004, glass. Deaccessioned Decorative/Design Art Fund (by exchange) 2009.428


Christian Flindt, Danish, b. 1972, Parts of a Rainbow Stackable Chair (transparent), 2004, glass. Deaccessioned Decorative/Design Art Fund (by exchange) 2009.430

Konstantin Grcic, German, b. 1965, ClassiCon GmbH (manufacturer), Mari Side Chair, 2003, fabric, metal support. Lucille Stewart Endowed Art Fund 2010.4


Frank Owen Gehry, American, b. 1929, Pito Tea Kettle, 1992, stainless steel and mahogany. Gift of Dr. Steven Conant 2009.519A–B

Konstantin Grcic, German, b. 1965, ClassiCon GmbH (manufacturer), Chaos Side Chair, 2000, fabric, metal support. Lucille Stewart Endowed Art Fund 2010.8

Konstantin Grcic, German, b. 1965, ClassiCon GmbH (manufacturer), Chaos Side Chair, 2000, fabric, metal support. Lucille Stewart Endowed Art Fund 2010.4

Ineke Hans, Dutch, b. 1966, Black Gold Tulip Vases (large and small), 2002, porcelain. Deaccessioned Decorative/Design Art Fund 2009.504.1–.2

Beginning of Document

**DESIGN ARTS (continued)**


David Heyck, Belgian, b. 1967, Bolond 3 Nestof Boudi, 1995, silver. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks, Sr., and Her Late Son, Michael Fairbanks 2009.454A–C

Niels Hvass, Danish, b. 1958, Anne Fabricius Møller, Danish, b. 1959, Willow Chair, 1993, willow and steel. Lucille Stewart Endowed Art Fund 2009.446


Jacob Jensen, Danish, b. 1926, Bang & Olufson (manufacturer), Beogram 4002 Turntable, 1974, steel, aluminum, and rosewood. Gift of Form + Function 2009.643


Hella Jongerius, Dutch, b. 1963, Royal Tichelaar Makkum (manufacturer), Non Temporary Ceramics (small vase, large vase, candleholder, platter), 2005, earthenware. The Ballard Fund 2009.433.1–4


Eero Koivisto, Offecct AB (manufacturer), Flower Stools/Tables, 2004 polyurethane. Deaccessioned Decorative/Design Arts Fund 2009.491


Komplot, Swedish, 1987, Källemo AB (manufacturer), Non Chairs (two black and one each of gray, red), 2000, rubber. Gift of Källemo, Sweden 2009.530.1–4

René Lalique, French, 1860–1945, Goblet, glass. Gift of Lee and Dorothy Alig 2009.638

Danny Lane, American, b. 1955, Etruscan Side Chair, 1988, glass and steel. Mrs. Pierre F. Goodrich Endowed Art Fund 2009.386


Danny Lane, American, b. 1955, Crab Bowl, 1999, glass. The Ballard Fund 2009.388


Design Arts (continued)


Javier Mariscal, Spanish, b. 1950, AKABA S.A. (manufacturer), Gerrits Chair, 1988, steel, aluminum, plywood, and foam. Jane Weldon Myers Acquisition Fund 2010.9


Ingo Maurer, German, b. 1932, Ingo Maurer GmbH (manufacturer), Los Minimos Uno (table lamp), 1994, stainless steel and aluminum. Gift of David A. Hanks in honor of Marilyn Johnson 2009.641


Jasper Morrison, British, b. 1959, Vitra AG (manufacturer), Plywood Side Chair, 1988, plywood and metal. Deaccessioned Decorative/Design Art Fund 2009.416


Monika Mulder, Dutch, b. 1972, IKEA (manufacturer), Vållö Watering Cans (one each in white, purple, pink and two black), 2003, polypropylene. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2009.497–.502


Marc Newson, Australian, b. 1963, FLOS USA Inc. (manufacturer), Apollo Flashlight, 2000, aluminum and polycarbonate. Gift of Form + Function 2009.644


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Art Acquisitions  July 2009–June 2010

DESIGN ARTS (continued)


Bertjan Pot, Dutch, b. 1975, Goods (manufacturer), Random Chair, 2005, epoxy resin, carbon strips. Lucille Stewart Endowed Art Fund 2010.5


Tejo Remy, German, Droog Design (manufacturer), Rag Chair, 1991, existing rags and steel. Gift of the Alliance of the Indianapolis Museum of Art 2010.2


Richard Sapper, German, b. 1932, Lucresco (manufacturer), Halfy Lamp, 2005, aluminum, steel, cast iron, plastic. Gift of Form + Function 2009.642A–B


Jerszy Seymour, German, b. 1968, Magis S.P.A. (manufacturer), Pipe Dreams Watering Can, 2000, polyethylene. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2009.503A–B

Jerszy Seymour, German, b. 1968, Magis S.P.A. (manufacturer), Easy Chairs (one each of yellow, pink), 2003, polypropylene. Gift of Magis 2009.545A–B

Jerszy Seymour, German, b. 1968, Magis S.P.A. (manufacturer), Easy Chairs (one each of yellow, pink), 2003, polypropylene. Gift of Magis 2009.546 and 2009.547

Bořek Šipek, Czech, b. 1949, Štítman, Chair, 1994, plywood, wood and leather. Deaccessioned Decorative/Design Arts Fund (by exchange) 2009.412


Art Acquisitions

July 2009–June 2010

DESIGN ARTS (continued)


Philippe Starck, French, b. 1949, FLOS S.p.A. (manufacturer), Miss Sissi (white), 1990, plastic. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2010.10


Philippe Starck, French, b. 1949, Kartell US, Inc. (manufacturer), Miss Trip Chair, 1996, fiberglass-reinforced polypropylene with a steel counterweight on the bottom. Elizabeth S. Lawton Fine Art Fund 2010.56

Philippe Starck, French, b. 1949, Kartell US, Inc. (manufacturer), Miss Trip Chair, 1996, fiberglass-reinforced polypropylene with a steel counterweight on the bottom. Elizabeth S. Lawton Fine Art Fund 2010.57


**Art Acquisitions July 2009–June 2010**

**DESIGN ARTS (continued)**


**Mats Theselius, Swedish, b. 1956, Källemo AB (manufacturer), Fatolji Armchair, 1994, iron, rawhide and wood. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks, Sr., and Her Late Son, Michael Fairbanks 2009.442**


**Maarten van Severen, Belgian, b. 1956, Vitra AG (manufacturer), No. 3 Chair (red), 1998, polyurethane, steel and aluminum. Gift of Vitra, Switzerland 2009.361**

**Maarten van Severen, Belgian, b. 1956, Vitra AG (manufacturer), No. 3 Chair (dark blue), 1998, polyurethane, steel and aluminum. Gift of Vitra AG 2009.362**

**Maarten van Severen, Belgian, b. 1956, Vitra AG (manufacturer), No. 1 Side Chair (dark blue), 1992, polyurethane, steel and aluminum. Deaccessioned Decorative Arts Fund 2009.427**

**Maarten van Severen, Belgian, b. 1956, A IKI Furniture (manufacturer), No. 2 Side Chair, 1992, aluminum. Gift of A IKI Furniture 2009.515**

**Maarten van Severen, Belgian, b. 1956, A IKI Furniture (manufacturer), T88A Table, 1988, aluminum. Gift of A IKI Furniture 2009.316**

**Maarten van Severen, Belgian, b. 1956, When Objects Work (manufacturer), Hybrid Curley, 2005, titanium, zirconium ceramic, lacquer. Gift of When Objects Work 2009.549.1–3**

**Maarten van Severen, Belgian, b. 1956, A IKI Furniture (manufacturer), No. 2 Side Chair, 1992, wood and aluminum. Gift of A IKI Furniture 2010.65**


**Massimo Vignelli, Italian, b. 1930, Lella Vignelli, American, b. 1934, Knoll International (manufacturer), Handkerchief Stacking Chair, designed 1985, polyester and painted steel. The Liliane and David M. Stewart Collection 2009.325**


Robert Wettstein, Swiss, b. 1960, *Mrs. Herz Clothes Stand*, 1986, metal and leather. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks, Sr., and Her Late Son, Michael Fairbanks 2009.475


Eva Zeisel, American, b. Hungary 1906, *SMFSchramberger Majolikafabrik (manufacturer), Coffee Pot, Gravy Boat, Cup and Saucer from Tomorrow’s Classic*, 1949, ceramic. Gift of Dr. Steven Conant 2009.527.1–.3

Eva Zeisel, American, b. Hungary 1906, *Hall China (manufacturer), Tri-Tone Salad Bowl*, 1955, ceramic. Gift of Dr. Steven Conant 2009.528.1

Eva Zeisel, American, b. Hungary 1906, *Hall China (manufacturer), Tri-Tone Teapot with Lid*, 1955, ceramic. Gift of Dr. Steven Conant 2009.528.A–B
Loans from the Collection
July 2009–June 2010

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

**THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO**

**Becoming Gauguin: The Volpini Suite, 1889**


**MUSEUM OF CONTEMPORARY ART, CHICAGO, ILLINOIS**

**Alexander Calder and Contemporary Art: Form, Balance and Joy**

**MODERNA MUSEET, STOCKHOLM, SWEDEN**

**Dalí Dalí Featuring Francesco Vezzoli**

Salvador Dalí, L’important c’est la Rose, 1967 (70.21)

Salvador Dalí, Lincoln in Dalivision, mid-20th century (81.616)

**VAN GOGH MUSEUM, AMSTERDAM, THE NETHERLANDS**

**Becoming Gauguin: The Volpini Suite, 1889**

**Valentin de Boulogne, Rafaello Menicucci, 1630–1632 (56.72)**

**MUSEO NAZIONALE DEL BARGELLO, FLORENCE, ITALY**

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

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

**Dean Byington: Terra Incognita**
Dean Byington, Blue Landscape (Jewels), 2003 (2005.37)

**CHEEKWOOD ART AND GARDENS, NASHVILLE, TENNESSEE**

**American Impressionists in the Garden**
Harriet Whitney Frishmuth, Crest of the Wave, 1925 (1988.251)

**ROYAL ACADEMY, LONDON, ENGLAND**

**The Real Van Gogh: The Artist and His Letters**
Vincent van Gogh, Landscape at Saint-Rémy, 1889 (44.74)
Loans from the Collection  July 2009–June 2010

JEWISH HISTORICAL MUSEUM, AMSTERDAM, THE NETHERLANDS
MUSÉE D’ORSAY, PARIS, FRANCE
Life and Works of Meijer de Haan (1852–1895)
Meijer de Haan, Still Life with Apples and Vase of Flowers, about 1890 (2001.349)

NEW BRITAIN MUSEUM, NEW BRITAIN, CONNECTICUT
BRANDYWINE RIVER MUSEUM, CHADDS FORD, PENNSYLVANIA
John Haberle: American Trompe L’oeil Painter

KUNSTHALLE EMDEN, EMDEN, GERMANY
KUNSTHALLE DER HYPO-KULTURSTIFTUNG, MUNICH, GERMANY
Realism—The Adventure of Reality
Edward Hopper, Hotel Lobby, 1943 (47.4)

THE METROPOLITAN MUSEUM OF ART, NEW YORK
LOS ANGELES COUNTY MUSEUM OF ART, LOS ANGELES, CALIFORNIA
Telling Tales: American Genre Painting 1760–1920
George Cochran Lambdin, The Consecration, 1861, 1865 (71.179)

THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO
VAN GOGH MUSEUM, AMSTERDAM, THE NETHERLANDS
Becoming Gauguin: The Volpini Suite, 1889
Charles Laval, Going to Market, Brittany, 1888 (1998.178)

UNITED STATES EXHIBITION OF THE 53RD VENICE BIENNALE (ORGANIZED BY THE PHILADELPHIA MUSEUM OF ART)
UNITED STATES PAVILION, GIARDINI, VENICE, ITALY
Bruce Nauman: Topological Garden
Bruce Nauman, Untitled (Hand Circle), 1996 (1996.248)

THE THOMAS GILCRESE INSTITUTE OF AMERICAN HISTORY AND ART (GILCRESE MUSEUM), TULSA, OKLAHOMA
Emissaries of Peace: The 1762 Cherokee and British Delegations
Allan Ramsey, Portrait of King George III, about 1762 (66.218)

DENVER ART MUSEUM, DENVER, COLORADO
GILCRESE MUSEUM, TULSA, OKLAHOMA
THE MUSEUM OF FINE ARTS, HOUSTON, TEXAS
Charles M. Russell: The Masterworks in Oil and Bronze
Charles M. Russell, Waving and Mad, 1899 (73.104.5)

INAUGURAL EXHIBITION IN MODERN WING, THE ART INSTITUTE OF CHICAGO
Adrian Schiess, Malerrei, 2006 (2008.184)

INDIANA UNIVERSITY–PURDUE UNIVERSITY INDIANAPOLIS (IUPUI)
Sasson Soffer, East Gate/West Gate, 1973 (82.56)
Will Hormitt, Spaces with Iron, 1972 (81.220)
John Francis Torreano, Mega-Gem, 1989 (1997.6)

THE BOSTON ATHENAEUM, BOSTON, MASSACHUSETTS
John Storrs: Architectural Forms
John Storrs, New York, about 1925 (73.8)

COLUMBUS MUSEUM OF ART, COLUMBUS, OHIO
George Tooker: A Retrospective

NEW ORLEANS MUSEUM OF ART, NEW ORLEANS, LOUISIANA
Super Bowl 2010: Losers Own Up

CINCINNATI ART MUSEUM, CINCINNATI, OHIO
Decoded Messages: The Symbolic Language of Chinese Animal Painting
Unknown Artist, Myriad Fish in Audience with Carp (hand scroll), Ming dynasty (72.149.2)
Li Gonglin, Five Tribute Horses (hand scroll), (35.26)
Liu Jun, Immortals Dancing with a Crane, 1435–1490 (2006.7)
Attributed to Ren Renfa, Bridled Horse, about 1300 (56.140)
Chinese, Striding Dragon, 907–960 (1999.1)
Chinese, Champion Vase, Song dynasty (76.89)

PERMANENT COLLECTION REINSTALLATION, NORTH CAROLINA MUSEUM OF ART, RALEIGH, NORTH CAROLINA
African, Akan people, Finger Ring (1989.491)
African, Asante people, Pair of Prestige Sandals, 1920s–1950s (1990.35A-B)
African, Akan people, Finger Ring with Oil Palm (1989.495)

DETROIT INSTITUTE OR ARTS, DETROIT, MICHIGAN
Through African Eyes: The European in African Art, 1500–Present

ASIA SOCIETY AND MUSEUM, NEW YORK, NEW YORK
Pilgrimage and Buddhist Art
Chinese, Avalokitesvara (Guanyin) on Lotus, 1700s (77.315)
THE CHILDREN’S MUSEUM OF INDIANAPOLIS
Take Me There: Egypt
Persian, Loom
THE BOSTON ATHENAEUM, BOSTON, MASSACHUSETTS
John Haberle: American Trompe L’oeil Painter

THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO
VAN GOGH MUSEUM, AMSTERDAM, THE NETHERLANDS
Becoming Gauguin: The Volpini Suite, 1889
Charles Laval, Going to Market, Brittany, 1888 (1998.178)
Lectures, Talks and Tours

Research Your Artwork
Alba Fernandez-Keys, IMA librarian
September 1

Luscious Landscaping with Fruiting Trees, Shrubs, and Vines
Dr. Lee Reich, gardening author
Supported by the IMA Horticultural Society
September 10

Lugar Collegiate Energy Summit
Presented by the Office of Senator Richard Lugar
September 18

Autumn Equinox
Exploring the IMA grounds, art activities, tours and demonstrations
September 20

Class: Tree Identification
Geoff Von Burg, IMA horticulturist
September 26

Symposium: Sacred and Profane in the Early Modern Hispanic World
Participants: Tanya Tiffany, University of Wisconsin, Milwaukee; Luis Corteguera, University of Kansas; Pablo Pérez d’Ors, The Frick Collection; Ellen Prokop, The Frick Art Reference Library; Carmen Ripollés, University of Illinois at Urbana-Champaign; Elena Calvillo, University of Richmond; Alice Brooke, Merton College, Oxford; Sonia Velázquez, Princeton University; Amada Wunder, Lehman College, CUNY; Anne J. Cruz, University of Miami; Brettley Schauder, University of Colorado, Denver; Javier Trigooyen-García, University of Illinois, Urbana-Champaign; Miguel Angel Vázquez, Florida Atlantic University, Wilkes Honor College; David Gitlitz, University of Rhode Island; Linda K. Davidson, University of Rhode Island; Antonio Nunes Pereira, UNIDCOM/IADE, Lisbon; Jesús Escobar, Northwestern University; Jason McCluskey, Bucknell University; Ignacio López Alemamy, University of North Carolina, Greensboro; Heidi Gealt, Director, Indiana University Art Museum; Steven Figert, Indiana University, Bloomington; Nancy F. Marino, Michigan State University; Charles Victor Ganelin, Miami University; Deborah Spivak, University of California, Santa Barbara; Jeannette Favrot Peterson, University of California, Santa Barbara; Sara M. Taylor, Dumbarton Oaks Research Library and Collection; Ignacio Navarrete, University of North Carolina, Greensboro; Pedro Abravanel, IMA Library.

In Conversation: Popular Imagery and the Religious Imagination
Ivan Gaskell, Harvard University; David Morgan, Duke University
November 15

Blasphemy: Art that Offends
S. Brent Rodríguez Plate, visiting professor at Hamilton College
December 6

Artist Talk by Josephine Meckseper
December 20

Performances

Antigone on the IMA Grounds
NoExit Theatre Company
September 17-19, 24-25

The Art of Kabuki with Shozo Sato
Shozo Sato, artist and theater director; presented in part by the IMA Asian Art Society and the Japan-America Society of Indiana.
September 18

The Sounds of Sacred Spain
Fénix de los Ingenios early music ensemble; Angelique Zuluaga and Juan Carols Arango, artistic co-directors.
October 16

Oso, Sufjan Stevens’ The BQE and DM Smith
November 1

Caddy! Caddy! Caddy! The William Faulkner Dance Project
Signature event for the Spirit & Place Festival
November 7

Pecha Kucha: The Next Indianapolis
Part of the Spirit & Place Festival
November 12

Scott Chamber Players: Musical Migrations of the Golden Age
November 22

Films

Trouble the Water
(dir. C. Deal, T. Lessin, 2008)
Discussion with the directors, Carl Deal and Tia Lessin, following the film. Part of Indiana Black Expo Film Festival.
July 12

Indianapolis International Film Festival
July 15-25

48 Hour Film Project
August 6

Happy Birthday, Andy Warhol
Andy Warhol (dir. Marie Menken, 1964–5)
Screen Tests (dir. Andy Warhol, 2008)
August 13

Screen Zenith (film series)
Bihar Ha-Tzmoret (The Band’s Visit), (dir. Elan Kollin, 2007), September 27; Le Mas de la Rue (The Yellow House), (dir. Amor Hakkar, 2008), October 22; Petříči za jízdky (Booster’s Brookfart), (dir. Marko Nabersnik, 2007), November 19; Tuga’s Marriage (dir. Quanan Wang, 2007), December 10. Presented with promotional support from the Indianapolis International Film Festival.

Campencine Film Festival
Presented by the Latino Youth Collective
September 26
Cinelatino: South America on Film

(R)evolutions of Hope: Africa 2009 (film series)
Say My Name (dir. Nirit Peled, 2009), October 1; Boys of Baraka (dir. Heidi Ewing and Rachel Grady, 2005), October 8, supported in part by JourneysFire International; The Mother’s House (dir. Francois Verster, 2005), October 15. Presented by the IUPUI Committee on African and African American Studies and the Indiana University Black Film Center/Archive.

Indianapolis LGBT Film Festival
November 13–14

The Rape of Europe
Presented in collaboration with the Butler University Mahler Project. October 3, 23

Nosferatu
(dir. F. W. Murnau, 1922)
Pre-film talk by Kenneth Creech, Butler University Fairbanks Professor and Media Arts Department Chair; live soundtrack performed by Ensemble 48. Presented in collaboration with the Butler University Mahler Project. October 29

Metropolis
(dir. Fritz Lang, 1927)
Pre-film talk by Kenneth Creech, Butler University Fairbanks Professor and Media Arts Department Chair; live soundtrack performed by Ensemble 48. Presented in collaboration with the Butler University Mahler Project. November 5

Theological Follies: Two Films by Luis Bunuel

FESTIVALS/EVENTS
Winter Solstice
December 17

Public Programs
January–June 2010

LECTURES, TALKS AND TOURS

Director’s Conversation: Earl A. Powell III, director of the National Gallery of Art, and Dr. Maxwell L. Anderson, the Melvin & Bren Simon Director and CEO of the IMA
April 1

Class: Rain Garden Basics
Jim Kincannon, IMA Horticulturist
April 8

Class: Basic Landscape Design in Two Sessions
Geoff Von Burg, IMA Horticulturist
April 10, 17

Class: Urban Composting: The Demise of the Stinky Trash Can
Fatty Schneider, IMA Horticulturist
April 15

Artist Talk and Film: Heather Rowe and The Conversation (dir. Francis Ford Coppola, 1974)
April 16

Class: The Greatest Most Fantastical New Plants Ever
Irvin Etienne, IMA Horticultural Display Coordinator
March 4

Artist Talk: Joshua Mosley
March 11

Hortocopia
March 14

The Dutch Portrait in the 17th Century
Dr. Pieter Biesboer, Frans Hals scholar and author
March 25

Class: Basic Pruning
Katie Booth, IMA Horticulturist
March 27
100 Acres Artist Forum (in conjunction with the opening of 100 Acres: The Virginia R. Fairbanks Art & Nature Park)
Participants: Lisa D. Freeman, chair, IMA Department of Contemporary Art; Andrew Bordwin and Adam Ames, Team Building (Align); Sarah Urst Green, IMA associate curator of contemporary art; Brad Dilger, IMA design and installation; Brooke Parrenting, IMA design and installation; Jenny Mikulas, assistant professor of fine arts at IUPUI; Andrea Zittel, Indianapolis Island; Jessica Dunn, Island resident; Dave Hunt, IMA 100 Acres project manager; Jeremy Olsen, project architect of Stratum Por; Marlon Blackwell, architect of the Ruth Lilly Visitors Pavilion; Dagoberto Rodriguez Sanchez, Free Basket; Mike Bir, IMA design and installation; Rebecca Uchill, former IMA associate curator of contemporary art; Joop van Lieshout, Funky Bones; Chad Franer, IMA manager of horticulture; Alfredo Jaar, Park of the Laments; and Maxwell Anderson, The Melvin & Bren Simon Director and CEO. Hosted by author John Green. June 19

PERFORMANCES

Joe Goode Performance Group:
Wonderboy and 29 Effeminate Gestures
Audio-described by Dante Ventresca, artist. Presented by the IMA, International Theatre Indianapolis, and Butler University, with support from the Christel DeHaan Family Foundation. March 5

Agatsuma in Concert: Not Your Father’s Shamisen
Presented by the Japan-America Society of Indiana and Indianapolis Museum of Art. May 8

FILMS

Winter Nights (film series)

Screen Zenith (film series)

Topsy-Turvy
(dir. Mike Leigh, 1999)
Introduction by Wendy Meaden, Butler University associate professor of theater. Presented with the Indianapolis Opera. March 12

Paired Photographs, Paired Films

Double-Shot Music Documentary Day

It is Fine, Everything is Fine:
An Evening with Crispin Hellion Glover
Crispin Glover, actor/director. It is Fine! EVERYTHING IS FINE (dir. C. Glover and D. Brothers, 2007) preceded by “The Big Slide Show.” Co-presented by Big Car, Indianapolis International Film Festival, Naptown Roller Girls, and the IMA. April 24

Summer Nights (film series)

SPECIAL EVENTS

Dr. Martin Luther King Jr. Day of Celebration at the IMA
Art activities, tours, and film The Rosa Parks Story (dir. Julie Dash, 2002). Film introduced by Julie Dash. January 18

100 Acres Grand Opening: A Day at the Park
Performances by JamX, Alice Farley Dance Theater, Mortus Dance Theatre, Arrington de Dionyso, DJ Epstein; tours by Marlon Blackwell June 20

Director’s Conversation: Greg Lynn, principal of the firm Greg Lynn FORM, and Dr. Maxwell L. Anderson, the Melvin & Bren Simon Director and CEO of the IMA. Presented by the Design Arts Society of the IMA and the Indianapolis AIA and made possible by the Evans Woolen Memorial Lecture Fund. April 28

Planet Indy: The Not So Big House with Sarah Susanka
Presented with promotional support from AIA Indianapolis, Residential Green Builders of Indianapolis, IndyGo, and WFYI Indianapolis May 20

Evans Woolen: To Build in Context
Presented by the IMA’s Design Arts Society and Indiana Landmarks June 3

Public Programs: January–June 2010
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Jane Fortune
Education and Community Affairs Chair
Michelle Griffith
Rick L. Johnson
Investment Committee Chair
Christina Kite
Nominating Committee Chair
Deborah W. Lilly
June M. McCormack
Michael K. McCrory
Compensation Committee Chair
Benjamin A. Pecar
Kathleen D. Postlethwait
John G. Rapp
Derica W. Rice
Myra C. Selby
Susanne E. Sogard
Charles P. Sutphin
Wayne P. Zink

2010–2011

Stephen Russell
Chair
Myrta J. Pulliam
Immediate Past Chair
June McCormack
Vice Chair and Strategic Planning Task Force Chair
Kathleen D. Postlethwait
Vice Chair
Rick L. Johnson
Vice Chair and Investment Committee Chair
Lawrence A. O’Connor Jr.
Treasurer and Finance Committee Chair
Daniel Cantor
Secretary
Lynne M. Maguire
At Large
Maxwell L. Anderson
The Melvin & Bren Simon Director and CEO

The Honorable Sergio Aguilera
Agatha S. Barclay
Nominating Committee Chair
Mary Clare Broadbent
Bradley B. Chambers
Collections Committee Chair
Jane Fortune
Education and Community Relations Chair
N. Michelle Griffith
Thomas Hiatt
Audit Committee Chair
Christina Kite
Kay Koch
Deborah Lilly
Michael K. McCrory
Compensation Committee Chair
Ersal Ondemir
Government Relations Chair
Benjamin A. Pecar
John G. Rapp
Derica Rice
Myra C. Selby
Jeffrey Smulyan
Susanne E. Sogard
Charles Sutphin
This list includes staff employed at the IMA as of August 1, 2010.

**ADMINISTRATION**

Maxwell L. Anderson
The Melvin & Bren Simon Director and CEO
Jillian Ballard
Executive Assistant to the Melvin & Bren Simon Director and CEO

**HUMAN RESOURCES**

Laura McGrew
Director of Human Resources
Jennifer Bevan
Recruitment and Training Manager
Kimberly Coleman
Benefits Administrator
Kristin McKinney
Human Resources Coordinator

**ACCOUNTING/FINANCE, INVESTMENTS, PURCHASING**

Jennifer Bartenbach
Chief Financial Officer
Rebekah Badgley
Financial Analyst
Rebecca Marko
Accounting Manager
Christian Brown
Purchasing Manager
Lisa Brown
Accounting Clerk
James Bufore
Shipping/Receiving-Mail Clerk
Sam Corbin
Contract Administrator
Pamela Graves
Accounting Clerk

**COLLECTIONS AND PROGRAMS**

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

**CONSERVATION**

David A. Miller
Conservator in Charge, Senior Conservator of Paintings
Jessica Barner
Conservation Technician I
Suellen Dupuis
Senior Administrative Assistant
Claire Hoevel
Senior Conservator of Paper
Kathleen Kiefer
Senior Conservator of Textiles
Richard McCoy
Associate Conservator of Objects and Variable Art
Laura Mosteller
Conservation Technician II
Christina O’Connell
Associate Conservator of Paintings
Gregory Smith
Senior Conservation Scientist
Linda Witkowski
Senior Conservator of Paintings

**CURATORIAL (continued)**

Niloo Imami-Paydar
Curator of Textile and Fashion Arts
Claudia Johnson
Curatorial Coordinator
Ronda Karl
Senior Curator of Painting and Sculpture before 1800
Martin Krause
Curator of Prints, Drawings and Photographs
Ellen W. Lee
The Wool-Pulliam Senior Curator
Rebecca Long
Curatorial Assistant, European Painting and Sculpture
Deborah Lorenzen
Senior Administrative Assistant
R. Craig Miller
Senior Curator of Design Arts and Director of Design Initiatives
Peta Sinskard
Curatorial Associate of Textile and Fashion Arts
John Teramoto
Curator of Asian Art
Amanda York
Curatorial Assistant, Contemporary Art

**EDUCATION AND VISITOR EXPERIENCE (continued)**

Tariq Robinson
Senior Coordinator of Youth Programs
Kristin Mohlman
Assistant Director of Education for Docent Programs and Visitor Services
Jeri Adams
Visitor Services Associate
Peg Boord
Manager of Visitor Services
Timothy Cocagne
Visitor Services Associate
Yvonne Franklin
Visitor Services Associate
Nancy Hodskins
Visitor Services Associate
Heather Hudson
Receptionist
Jan Hutchings
Visitor Services Associate
Pamela Rennson
Coordinator of Docent Programs and Volunteer Services
Lois Lefever
Visitor Services Associate
Tanya Maul
Visitor Services Associate
Philomena Ross
Supervisor of Weekend Volunteers
Venus Rowe
Visitor Services Associate
Mary Schnellbacher
Visitor Services Associate
Robin Simmons
Visitor Services Associate
John Todd
Visitor Services Associate
Laura Wallman
Visitor Services Associate
Wendy Wilkerson
Senior Coordinator of School and Group Services

**EDUCATION AND VISITOR EXPERIENCE**

Linda Duke
Director of Education and Visitor Experience
Carol White
Assistant Director of Education
Emily Hansen
Senior Coordinator of Teacher and School Programs
Tiffany Leason
Manager of Higher Education Programs and Research Assessment
Cara Lovati
Viewfinders Coordinator
Philip Lynam
Manager of Art and Design Education
Jennifer Nucciarone
Coordinator of Education Programs

**EDUCATION AND VISITOR EXPERIENCE (continued)**

Niloo Imami-Paydar
Curator of Textile and Fashion Arts
Claudia Johnson
Curatorial Coordinator
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Curatorial Assistant, Contemporary Art

**EDUCATION AND VISITOR EXPERIENCE**

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Visitor Services Associate
John Todd
Visitor Services Associate
Laura Wallman
Visitor Services Associate
Wendy Wilkerson
Senior Coordinator of School and Group Services
COLLECTIONS AND PROGRAMS (continued)

EXHIBITIONS AND PUBLIC PROGRAMS

<table>
<thead>
<tr>
<th>Name</th>
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</tr>
</thead>
<tbody>
<tr>
<td>David Chalfine</td>
<td>Director of Exhibitions and Public Programs; Producer, The Toby</td>
</tr>
<tr>
<td>Anne Laker</td>
<td>Assistant Director of Public Programs</td>
</tr>
<tr>
<td>Chris Cruz</td>
<td>Supervisor of Media Services</td>
</tr>
<tr>
<td>Jane Graham</td>
<td>Senior Editor of Publications</td>
</tr>
<tr>
<td>Jason Hamman</td>
<td>Media Services Technician</td>
</tr>
<tr>
<td>Lindsay Hand</td>
<td>Program Support Specialist</td>
</tr>
<tr>
<td>Kayla Tackett</td>
<td>Manager of Exhibitions</td>
</tr>
<tr>
<td>Mark Zelonis</td>
<td>The Ruth Lilly Deputy Director of Environmental &amp; Historic Preservation</td>
</tr>
<tr>
<td>Sue Nord Peiffer</td>
<td>Greenhouse Manager</td>
</tr>
<tr>
<td>John Antonelli</td>
<td>Greenhouse Sales Assistant</td>
</tr>
<tr>
<td>Sue Arnold</td>
<td>Greenhouse Sales Assistant</td>
</tr>
<tr>
<td>Debra Ellett</td>
<td>Greenhouse Sales Assistant</td>
</tr>
<tr>
<td>Laurie Gillespie</td>
<td>Greenhouse Plant Assistant</td>
</tr>
<tr>
<td>Lynne Habig</td>
<td>Greenhouse Shop Coordinator</td>
</tr>
<tr>
<td>Denis Petoño</td>
<td>Plant Care Coordinator</td>
</tr>
<tr>
<td>Jesse Speight</td>
<td>Supervisor for Storage and Packing</td>
</tr>
<tr>
<td>Aaron Steele</td>
<td>Digital Asset Specialist/Associate Photographer</td>
</tr>
<tr>
<td>Maureen Tucker</td>
<td>Associate Registrar for Permanent Collections</td>
</tr>
<tr>
<td>Robert Waddle</td>
<td>Art Storage and Packing Technician</td>
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<tr>
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<td>Miller House Site Administrator</td>
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<td>Chad Fraser</td>
<td>Director of Horticulture</td>
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<td>Director of Historic Resources and Assistant Curator, American Decorative Arts</td>
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REGISTRATION (continued)

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Kathryn Haigh</td>
<td>Chief Registrar</td>
</tr>
<tr>
<td>Angela Day</td>
<td>Registration Assistant</td>
</tr>
<tr>
<td>Tad Fruits</td>
<td>Chief Photographer</td>
</tr>
<tr>
<td>Kelly Griffith-Daniel</td>
<td>Print Room Manager</td>
</tr>
<tr>
<td>Tascha Horowitz</td>
<td>Photo Editor</td>
</tr>
<tr>
<td>Lindsay Lord</td>
<td>Assistant Registrar for Exhibitions</td>
</tr>
<tr>
<td>Brittany Minton</td>
<td>Associate Registrar for Exhibitions</td>
</tr>
<tr>
<td>Rochelle Orlowski</td>
<td>Collections Manager-Miller House</td>
</tr>
<tr>
<td>Sherry Peglow</td>
<td>Collections Photographer</td>
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<tr>
<td>Mike Kippy</td>
<td>Grounds Superintendent</td>
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<tr>
<td>John Ross</td>
<td>Storage and Packing Technician</td>
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<tr>
<td>Annette Schlagenhauff</td>
<td>Associate Curator for Registration Research</td>
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<td>Jesse Speight</td>
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GROUNDS (continued)

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<tbody>
<tr>
<td>Chris DeFabio</td>
<td>Grounds Superintendent</td>
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<tr>
<td>Steve Clements</td>
<td>Groundskeeper</td>
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<tr>
<td>Gerald Groothuis</td>
<td>Grounds Technician</td>
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LILLY HOUSE

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MUSEUM INFORMATION SERVICES (MIS)

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Rob Stein</td>
<td>Chief Information Officer</td>
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</tbody>
</table>

IMA LAB

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Charlie Moad</td>
<td>Senior Application Developer</td>
</tr>
<tr>
<td>Kris Arnold</td>
<td>Web Developer</td>
</tr>
<tr>
<td>Edward Bachta</td>
<td>Application Developer</td>
</tr>
<tr>
<td>Matt Gipson</td>
<td>Web Designer/Flash Developer</td>
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<tr>
<td>Kyle Jaebker</td>
<td>Application Developer</td>
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IT OPERATIONS

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Trel Goulke</td>
<td>Director of IT Operations</td>
</tr>
<tr>
<td>Robbie Davis</td>
<td>Help Desk Analyst</td>
</tr>
<tr>
<td>Terry Myers</td>
<td>Information Systems Coordinator</td>
</tr>
<tr>
<td>Lindsey Stewart</td>
<td>Systems and Database Administrator</td>
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LIBRARIES AND ARCHIVES

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Alba Fernández-Keys</td>
<td>Reference and Instruction Librarian</td>
</tr>
<tr>
<td>Megan Bettag</td>
<td>Periodicals, Reference Librarian</td>
</tr>
<tr>
<td>Deborah Evans-Cantrell</td>
<td>Catalog/Reference Librarian</td>
</tr>
<tr>
<td>Jennifer Whitlock</td>
<td>Archivist</td>
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NEW MEDIA

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Daniel Beyer</td>
<td>New Media Producer</td>
</tr>
<tr>
<td>Katharine Franzman</td>
<td>New Media Manager</td>
</tr>
<tr>
<td>Emily Ilyse-Painter</td>
<td>IMA Lab Coordinator</td>
</tr>
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ENVIRONMENTAL AND HISTORIC PRESERVATION

<table>
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GROUNDS

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HORTICULTURE

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<tr>
<td>Rob Stein</td>
<td>Chief Information Officer</td>
</tr>
</tbody>
</table>
CUSTODIAL SERVICES (continued)

Richard Roberson
Custodian
Calvin Thomas
Custodian
Shirley Vales
Lead Custodian

DESIGN

David Russick
Chief Designer
Carol Cody
Lighting Designer
Brad Dilger
Multi-Media Designer
Stacey Ernst
Production Designer
Laurie Gilbert
Design Project Administrator
Matt Kelm
Graphic Designer
Matt Taylor
Senior Graphic Designer

EVENT SERVICES

Nicole Minor
Coordinator of Internal Events and Programs

INSTALLATION (continued)

Brose Parrington
Preparator, Mount Maker
Scott Shoults
Preparator
Andy Stewart
Senior Preparator

SECURITY (continued)

Bennie Arney
Security Officer
Ralph Basore
Gallery Attendant
Christopher Beard
Security Officer
Jeff Bell
Surveillance
Willie Benton
Security Officer
Leonard Bibeau
Security Officer
Jackie Boothman
Gallery Attendant Plus
Farrie Bright
Security Officer
Michael Brown
Security Officer
James Bullock
Gallery Attendant
Debra Cobbs
Security Officer
Rachel Conner
Visitor Assistant
Nicholas Copley
Visitor Assistant
Britaney Cundiff
Visitor Assistant
Rod Davis
Gallery Attendant
Clarence Day
Gallery Attendant
DeVae Deckman
Visitor Assistant
Lisa Deiss
Security Officer
Million Desta
Visitor Assistant
Edgar Erdman
Security Officer

OPERATIONS

Nick Cameron
Chief Operating Officer
Bert Reader
Director of Facilities

BUILDINGS/MAINTENANCE

John Battles
Senior Building Maintenance Technician-HVAC
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
Westerly House Coordinator
Scott Watters
Senior Building Maintenance Technician-HVAC

CUSTODIAL SERVICES

Ed Fite
Associate Director of Custodial Services
Thelma Austin
Custodian
Robert Bibbs
Custodian
Regina Covington
Custodian
Dorothy Fisher
Custodian
Keith Freeman
Custodian
Leslie Morris
Custodian
Brice Owens
Lead Custodian

SECURITY

Martin Whitfield
Director of Security
Tammy Couch
Shift Supervisor
Keith Downing
Shift Manager
Gary Hutchison
Shift Manager
Veronica Livers
Shift Supervisor
Silvan Montgomery
Shift Supervisor
Aaron Reedus
Shift Supervisor
Andy Sanders
Shift Supervisor
Sara Schoentrup
Security Coordinator
Matthew Warner
Shift Supervisor
Bonita Abercrombie
Surveillance
Emma Abram
Gallery Attendant Plus
Mike Abrams
Surveillance
William Akar
Security Officer
Michael Amato
Security Officer
Billy Anderson
Gallery Attendant Plus

INSTALLATION

Mike Bir
Associate Director of Facilities for Exhibition Construction and Installation
Robin Bruner
Preparator
Mike Griffey
Preparator
Amy Kuhn
Preparator
Dee Morrissey
Preparator, Paint Booth Technician

SECURITY

Bennie Arney
Security Officer
Ralph Basore
Gallery Attendant
Christopher Beard
Security Officer
Jeff Bell
Surveillance
Willie Benton
Security Officer
Leonard Bibeau
Security Officer
Jackie Boothman
Gallery Attendant Plus
Farrie Bright
Security Officer
Michael Brown
Security Officer
James Bullock
Gallery Attendant
Debra Cobbs
Security Officer
Rachel Conner
Visitor Assistant
Nicholas Copley
Visitor Assistant
Britaney Cundiff
Visitor Assistant
Rod Davis
Gallery Attendant
Clarence Day
Gallery Attendant
DeVae Deckman
Visitor Assistant
Lisa Deiss
Security Officer
Million Desta
Visitor Assistant
Edgar Erdman
Security Officer

EVENT SERVICES

Nicole Minor
Coordinator of Internal Events and Programs
OPERATIONS (continued)

SECURITY (continued)
Joyce Fields
Gallery Attendant
Denise Fines
Surveillance
Steven Fisher
Surveillance
Ken Ford
Gallery Attendant
Pete Garcia
Security Officer
Stephen Giles
Security Officer
Mike Goff
Security Officer
Clifford Graham
Visitor Assistant Supervisor
Sara Graves
Visitor Assistant
Sherry Gray
Gallery Attendant
Ronald Greenwood
Security Officer
Leanne Hamby
Security Officer
Beverly Harris
Gallery Attendant
Elbert Hartwell
Gallery Attendant Plus
Brandi Hein
Visitor Assistant
Victoria Hendrickson
Visitor Assistant
Caitlín Howden
Visitor Assistant
Michael Howell
Security Officer
Phil Hughes
Security Officer
Cameron Hurley
Surveillance Officer
Oral Jackson
Gallery Attendant
Lawrence Jeffries
Gallery Attendant
Nellie Johnson
Gallery Attendant Plus
Tom Jones
Security Officer
Jared LaMar
Visitor Assistant
Jerry Lang
Security Officer
Tyana Lang
Gallery Attendant
Jerry Langner
Gallery Attendant
Kyle Little
Visitor Assistant
Brandon Minor
Visitor Assistant
Irma Jean Montgomery
Gallery Attendant
Raymond Morris
Security Officer
Alex O’Neal
Gallery Attendant Plus
Steven Pavy
Security Officer
Donna Reeds
Surveillance
Michael Richardson
Security Officer
Jeri Rinker
Gallery Attendant
Dahlia Roger
Gallery Attendant Plus
Lynsey Sharp
Gallery Attendant
Robert Shepherd
Security Officer
Kyle Shinn
Visitor Assistant
Denise Shute
Security Officer
Lacey Smith
Surveillance
Regina Smith
Gallery Attendant
Jennifer Spoor
Security Officer
Al Starks
Security Officer
Dianna Taylor
Surveillance
Marvena Washington
Gallery Attendant Plus
Rebecca Wells
Gallery Attendant
Britanny West
Visitor Assistant
Patricia Williamson
Gallery Attendant Plus
Gail Wilson
Gallery Attendant
Michael Wirey
Security Officer
Daniel Witt
Security Officer
Jennifer Geiger
Director of Retail Services
Elizabeth Bradner
Retail Sales Associate
Brett Cox
Retail Operations Supervisor, Main and Gallery Shops
Mary Ferguson
Retail Sales Associate
Judí Kuefterman
Retail Sales Associate
Suzannah Meyer
Retail Sales Associate
Kathleen Montgomery
Retail Operations Supervisor, Design Center
Hillary Patten
Retail Sales Associate
Heather Renick
Retail Sales Associate
Beth Sabaidachny
Assistant Buyer
Deborah Shaver
Wholesale, Corporate and Ecommerce Coordinator
Matthew Stromsider
Retail Sales Associate/Receiving Assistant
Julie VanRheezen
Retail Sales Associate
Veronica Vela
Retail Sales Associate
Katie Zarich
Deputy Director for Public Affairs
Candace Gwaltney
Public Relations Manager
Meg Liflick
Assistant Director of Public Affairs
Erica Marchetti
Marketing Manager
Molly White
Administrative Assistant to Development and Public Affairs
Emily Blyze
Member and Donor Relations Coordinator
Jessica Borgo
Board and Affiliate Manager
Norma Croda
Membership Associate
Audrey DeZego
Grants Officer
Jennifer Patterson
Database Supervisor
Jane Rupert
Senior Manager of Events and Donor Relations

PUBLIC AFFAIRS

PUBLIC AFFAIRS

DEVELOPMENT

DEVELOPMENT

MERCHANDISING (continued)

HEATHER REINICK
Retail Sales Associate
BETH SABAIDACHNY
Assistant Buyer
DEBORAH SHAYER
Wholesale, Corporate and Ecommerce Coordinator
MATTHEW STROMSIDER
Retail Sales Associate/Receiving Assistant
JULIE VANRHEESEN
Retail Sales Associate
VERONICA VELA
Retail Sales Associate
HEATHER RENICK
Retail Sales Associate
BETH SABAIDACHNY
Assistant Buyer
DEBORAH SHAYER
Wholesale, Corporate and Ecommerce Coordinator
MATTHEW STROMSIDER
Retail Sales Associate/Receiving Assistant
JULIE VANRHEESEN
Retail Sales Associate
VERONICA VELA
Retail Sales Associate
KATIE ZARICH
Deputy Director for Public Affairs
CANDACE GWALTNEY
Public Relations Manager
MEG LIFLICK
Assistant Director of Public Affairs
ERICA MARCHETTI
Marketing Manager
MOLLY WHITE
Administrative Assistant to Development and Public Affairs
EMILY BLYZE
Member and Donor Relations Coordinator
JESSICA BORGO
Board and Affiliate Manager
NORMA CRODA
Membership Associate
AUDREY DEZEGO
Grants Officer
JENNIFER PATTERSON
Database Supervisor
JANE RUPERT
Senior Manager of Events and Donor Relations
Indianapolis Museum of Art
Financial Statement

Consolidated Statement of Financial Position, June 30, 2010 and 2009
(In Thousands)

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$1,246</td>
<td>$1,376</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>319</td>
<td>129</td>
</tr>
<tr>
<td>Contributions receivable</td>
<td>14,603</td>
<td>17,052</td>
</tr>
<tr>
<td>Government grant reimbursements receivable</td>
<td>257</td>
<td>314</td>
</tr>
<tr>
<td>Inventories</td>
<td>550</td>
<td>548</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>396</td>
<td>245</td>
</tr>
<tr>
<td>Investments</td>
<td>313,659</td>
<td>296,839</td>
</tr>
<tr>
<td>Assets held in charitable lead trusts</td>
<td>315</td>
<td>304</td>
</tr>
<tr>
<td>Unamortized bond issue costs</td>
<td>872</td>
<td>904</td>
</tr>
<tr>
<td>Library accessions</td>
<td>941</td>
<td>901</td>
</tr>
<tr>
<td>Property and equipment</td>
<td>131,688</td>
<td>129,659</td>
</tr>
<tr>
<td>Total assets</td>
<td>464,866</td>
<td>448,271</td>
</tr>
</tbody>
</table>

LIABILITIES

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>3,686</td>
<td>662</td>
</tr>
<tr>
<td>Accrued salaries, wages and employee benefits</td>
<td>849</td>
<td>859</td>
</tr>
<tr>
<td>Obligation under capital lease</td>
<td>57</td>
<td>84</td>
</tr>
<tr>
<td>Accrued pension expense</td>
<td>3,368</td>
<td>2,954</td>
</tr>
<tr>
<td>Liability for charitable gift annuities and lead trusts</td>
<td>411</td>
<td>428</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>124</td>
<td>132</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>1,058</td>
<td>709</td>
</tr>
<tr>
<td>Fair value of interest rate swap</td>
<td>2,691</td>
<td></td>
</tr>
<tr>
<td>Tax-exempt bonds payable</td>
<td>122,600</td>
<td>122,600</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>124,644</td>
<td>126,428</td>
</tr>
</tbody>
</table>

NET ASSETS

<table>
<thead>
<tr>
<th>NET ASSETS</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>90,487</td>
<td>86,110</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>122,240</td>
<td>117,517</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>117,295</td>
<td>116,216</td>
</tr>
<tr>
<td>Total net assets</td>
<td>330,022</td>
<td>319,843</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>$464,866</td>
<td>$448,271</td>
</tr>
</tbody>
</table>

Consolidated Statement of Activities, Year Ended June 30, 2010
(In Thousands)

<table>
<thead>
<tr>
<th>REVENUE, GAINS AND OTHER SUPPORT</th>
<th>2010</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts, grants and memberships</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annual giving</td>
<td>$1,497</td>
<td>$------</td>
<td>$------</td>
<td>$1,497</td>
</tr>
<tr>
<td>Contributions</td>
<td>2,591</td>
<td>1,580</td>
<td>1,079</td>
<td>5,250</td>
</tr>
<tr>
<td>Grants</td>
<td>271</td>
<td></td>
<td></td>
<td>271</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>2,129</td>
<td></td>
<td></td>
<td>2,129</td>
</tr>
<tr>
<td>Investment return designated for current operations and art acquisitions</td>
<td>1,631</td>
<td>36,410</td>
<td></td>
<td>18,041</td>
</tr>
<tr>
<td></td>
<td>8,319</td>
<td>17,190</td>
<td>1,079</td>
<td>27,388</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>17,653</td>
<td>(17,653)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>25,972</td>
<td>337</td>
<td>1,079</td>
<td>27,388</td>
</tr>
<tr>
<td>EXPENSES</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial</td>
<td>15,993</td>
<td></td>
<td></td>
<td>15,993</td>
</tr>
<tr>
<td>Educational</td>
<td>5,303</td>
<td></td>
<td></td>
<td>5,303</td>
</tr>
<tr>
<td>Horticultural</td>
<td>891</td>
<td></td>
<td></td>
<td>891</td>
</tr>
<tr>
<td>Museum stores</td>
<td>1,919</td>
<td></td>
<td></td>
<td>1,919</td>
</tr>
<tr>
<td></td>
<td>24,126</td>
<td></td>
<td></td>
<td>24,126</td>
</tr>
<tr>
<td>Management and general</td>
<td>3,781</td>
<td></td>
<td></td>
<td>3,781</td>
</tr>
<tr>
<td>Fundraising</td>
<td>347</td>
<td></td>
<td></td>
<td>347</td>
</tr>
<tr>
<td>Membership development</td>
<td>815</td>
<td></td>
<td></td>
<td>815</td>
</tr>
<tr>
<td></td>
<td>29,069</td>
<td></td>
<td></td>
<td>29,069</td>
</tr>
<tr>
<td>Change in Net Assets From Operations</td>
<td>(3,097)</td>
<td>337</td>
<td>1,079</td>
<td>(1,681)</td>
</tr>
</tbody>
</table>

NONOPERATING REVENUE (EXPENSE)

<table>
<thead>
<tr>
<th>NONOPERATING REVENUE (EXPENSE)</th>
<th>2010</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment return greater than amounts designated for current operations and art acquisitions</td>
<td>11,475</td>
<td>4,809</td>
<td></td>
<td>16,284</td>
</tr>
<tr>
<td>Changes in accumulated postretirement benefits arising during the period</td>
<td>(796)</td>
<td></td>
<td></td>
<td>(796)</td>
</tr>
<tr>
<td>Amortization included in net periodic pension cost</td>
<td>179</td>
<td></td>
<td></td>
<td>179</td>
</tr>
<tr>
<td>Change in fair value of interest rate swap agreement</td>
<td>(2,691)</td>
<td></td>
<td></td>
<td>(2,691)</td>
</tr>
<tr>
<td>Proceeds from sales of art</td>
<td></td>
<td>453</td>
<td></td>
<td>453</td>
</tr>
<tr>
<td>Purchases of art</td>
<td>(1,569)</td>
<td></td>
<td></td>
<td>(1,569)</td>
</tr>
<tr>
<td>Released from restriction—art acquisition</td>
<td>876</td>
<td>(876)</td>
<td></td>
<td>(876)</td>
</tr>
<tr>
<td></td>
<td>4,377</td>
<td>4,723</td>
<td>1,079</td>
<td>10,179</td>
</tr>
<tr>
<td>Net Assets, Beginning Of Year</td>
<td>86,110</td>
<td>117,517</td>
<td>116,216</td>
<td>319,843</td>
</tr>
<tr>
<td>Net Assets, End Of Year</td>
<td>$90,487</td>
<td>$122,240</td>
<td>$117,295</td>
<td>$330,022</td>
</tr>
</tbody>
</table>