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Images available upon request.

**New exhibitions and works on display this summer at the
Indianapolis Museum of Art**
*Never before seen acquisitions, one-of-a-kind exhibitions and
more debut at IMA*

INDIANAPOLIS, June 19, 2017 –The Indianapolis Museum of Art is bustling this summer with new additions to the galleries, innovative efforts to improve guest experience and groundbreaking research projects.

From new paintings and contemporary art pieces, to exhibitions ranging from porcelain and textiles, to graffiti and photography, there is something for everyone inside the ever-changing IMA galleries. Behind the scenes, the IMA's conservation science lab continues to make new discoveries in the field that will help museums the world-over. Below are some of the highlights of acquisitions, exhibitions and rotations, as well as updates on art grants and conservation science research.

EXHIBITIONS AND ROTATIONS:

All exhibitions and rotations are included with general admission and free for IMA members.

Mini Golf at the IMA

Now through Sept. 3

Alliance Sculpture Court

Be a force of nature on the golf course this year at the IMA. Each mini golf hole is its own unique work of art as the IMA once again teamed up with local and regional artists to create a one-of-a-kind exhibition. This year, we invite you to explore the all new nature-themed course with holes centered around animals, geology and bodies of water. Have fun with the whole family and learn something new with educational holes focusing on important issues like climate change and pollination.

Elegance from the East: New Insights from Old Porcelain

Now through Oct. 22

Lilly House

This exhibition explores the popularity and variety of Chinese porcelain objects made for export to Western consumers in the 17th and 18th centuries. Chinese artists customized their traditional forms and decoration for European and American commercial tastes. This exhibition reveals the effects of these efforts to translate consumer demand from half a world away. Like *Chemistry of Color* and *What Lies Beneath*, also on view, this exhibition relates science to art. Guest curator Shirley M. Mueller, MD, connects the past to the present and illustrates, through neuropsychological insights, the similarity of human feeling and motivation across time. The exquisitely detailed porcelains in this exhibition—mostly made for use in the home—are now on view in a special installation inside the historic Lilly House.

Crazy Quilts: Stitching Memories

Now through Jan. 7, 2018

Gerald and Dorit Paul Galleries

Crazy quilts were extremely popular throughout the United States in the 1880s and 1890s as seamstresses embraced asymmetry and bold colors and created quilts that made the structured patterns of traditional quilts seem outdated. This exhibition traces the brief history of this unique style of quilting in

the context of the period's increasing industrialization and explores how women expressed their creativity through these crazy quilts. The IMA is proud to showcase 10 of these quilts, as well as a jacket and handbag from the 1970s, which amplify the influence and lasting legacy of the crazy quilts.

Hiroshige: Famous Views in the 60-Odd Provinces

Opens July 21

Valeria J. Medveckis Gallery & Mary Evans Ochsner Gallery

Take a journey with renowned Japanese artist Utagawa Hiroshige through his breathtaking landscape paintings of the 66 provinces of Japan. Completed in 1865, Hiroshige's *Famous Views in the 60-Odd Provinces* captured the beauty of Japan in vivid detail, just as leisurely travel was taking hold in the country. From famous landmarks, to beachside cliffs, Hiroshige provided a window into every corner of 19th-century Japan. In a novel approach for landscape prints, Hiroshige used vertical compositions rather than the usual horizontal. This allowed him to emphasize deep distances, towering heights, and unique vantage points. Due to the light sensitivity of these pieces of art, this exhibition will consist of two rotations, each featuring half of the 70 prints.

Himalayan Installation

Opens July 21

Francine and Roger Hurwitz Gallery & John T. and Norma A. Thompson Gallery

Enjoy beautiful and rarely seen works from the IMA's collection of devotional art from Central Asia. This exhibition focuses on Buddhist religious art from the countries surrounding the Himalayan mountains, including Bhutan, India, Nepal, Pakistan and Tibet. These pieces, often displayed in homes or public temples, are well-known for their symmetry and highly decorative motifs.

From Picasso with Love

Opens Sept. 1

IMA Alliance Gallery

As a rising star on the Paris art scene, Picasso was inspired to venture deeper into his experiments in Cubism when he met Eva Gouel in 1911. This young woman became his muse, and, to declare his love, Picasso wrote her nickname "Ma Jolie" (my pretty one)—derived from the lyrics of a popular song of the time—on the surface of his paintings. This exhibition unites two masterpieces, *Ma Jolie* (1913-14) from the IMA's collection, and *Female Nude (I Love Eva)* (1912) on loan from the Columbus Museum of Art, and sets them in the context of Cubism and the popular song from which Eva got her nickname.

Director's Choice: Gifts of Art 2017

Opens Sept. 29

See what's new in the IMA's collection, and maybe discover a new favorite piece of art, in this exhibition highlighting recent acquisitions. Curated by the IMA's Melvin & Bren Simon Director and CEO, Dr. Charles L. Venable, this installation features gifts from our friends and donors to the Indianapolis community and will become a new holiday tradition at the IMA. A number of pieces will be on view for the first time, including paintings, sculptures and fashion design, emphasizing the museum's broad collection of art across history and disciplines.

City as Canvas: New York City Graffiti from the 70s & 80s

Opens Oct. 7

Allen Whitehill Clowes Special Exhibition Gallery

Traveling to the IMA galleries from the Museum of the City of New York, *City as Canvas* features more than 100 works from the Martin Wong Collection and chronicles the origins of graffiti and its evolution from a creative outlet—viewed by many at the time as a public nuisance—to an accepted form of art. With intricate drawings, colorful works on canvas and photographs of graffiti writing that have long since been erased, this exhibition includes a variety of seminal works by pioneering graffiti artists such as Keith Haring, Lee Quiñones, LADY PINK and FUTURA 2000. In spite of the movement's beginnings on the streets and subways of New York—as well as the city's attempts to eradicate it—graffiti art quickly proliferated, forever impacting music, fashion and visual culture. *City as Canvas: New York City Graffiti from the 70s & 80s* was developed in collaboration with the Museum of the City of New York.

Portraits of Our City

Opening Oct. 27

Damon C. and Kay D. Davis Lab

What can a photographic portrait tell us about a person? What can you learn from someone by asking them a single question? What can the dreams of a city's residents tell us about the city? *Portraits of Our City* discusses these questions with an exhibition featuring hundreds of black and white photographs of local residents and invites the community to discover human connections through people and place. This exhibition is a conversation between Indianapolis residents and an exploration of the people that make up our city, using one question as a jumping off point. The answers to that question, captured with still photographs and audio, become the exhibition. Discover the soul of our city and take part in a dialogue on what a portrait can reveal about a person's hopes, fears, and memories. In turn, discuss what these things tell us about Indianapolis.

NEW ACQUISITIONS AND GALLERY HIGHLIGHTS:

Application du Cercle Chromatique de Mr. Charles Henry, Program of the 5th Night at the Théâtre Libre, Thursday 31st January 1889 (1888) by Paul Signac is on display in the European galleries for the first time. This piece, which adds to the IMA's world-renowned Neo-Impressionist collection, was made as a program for the avant-garde Théâtre-Libre, for which the "T-L" stands. The sequence of colors in the letters represents the color wheel of the theorist Charles Henry. The image in the center of the program, using the characteristic dots and complementary colors of the Neo-Impressionist style, represents the back of a theater attendee in his seat. This piece came to the IMA at the bequest of Kathryn S. Block in memory of Rudolph C. Block by exchange.

A recent addition to the IMA collection, ***Fischerkopf IX (Head of a Fisherman)*** (1921) by Max Pechstein is on display through July. This print was part of a generous gift of works on paper from Joan and Walter Wolf in 2016. It is an excellent example of the German Expressionist style in woodcuts with its angular shapes, dramatic contrasts and intense emotional content. This piece is an example of the IMA's excellent collection of German Expressionist prints that will continue to rotate in the European Modernism gallery.

The Concert (about 1625) by Valentin de Boulogne is returning to the IMA galleries after taking part in an expansive show celebrating Valentin's work. Following an enthusiastic evaluation by Keith Christiansen in 2015, when the work was declared an authentic Valentin, the painting underwent extensive conservation before it was lent to The Metropolitan Museum of Art in New York City. *The Concert* is an excellent example of Valentin's affinity for painting dynamic, everyday characters, instead of idealized, religious figures. This piece is a gift from the William A. Zumpfe Memorial Fund.

Roman from the Greek in America (1987) by Edward Allington is a brand-new addition to the Contemporary Galleries thanks to a generous gift from Carl and Elizabeth Solway in memory of Norbert and Ellie Neuss. Arranged in three rows, nine plaster-cast busts rest on pedestals resembling ancient Greek columns. Allington produced the sculptures based on a gift store replica of The Metropolitan Museum of Art's *Marble statue of Aphrodite*, which is a copy of the famous Greek statue *Medici Venus*. Allington's work highlights this longstanding history of replication, in turn questioning the value of such cultural artifacts and the idea of an "original" work of art.

Land and Water (1980) by Mark Tansey is on public view for the first time ever in the IMA galleries. A precursor to *Diptych* (1981), also by Tansey and on display in the Contemporary Galleries, *Land and Water* features two discrete images related by their juxtaposition: a bus crashing into a body of water and men carrying a canoe across land. The piece, made possible by a gift from Anna S. and James P. White, showcases Tansey's unique style of working from a collection of visual materials, like photographs and magazines, to create imaginative and often strange scenarios.

GRANTS AND CONSERVATION SCIENCE:

National Endowment for the Humanities Research Grant

Did you know that the type of construction materials a museum uses for exhibitions and storage facilities could have a potentially harmful effect on priceless art works? A two-year grant from the National Endowment for the Humanities is helping the Indianapolis Museum of Art's conservation science team develop a new way to quickly test building materials for potentially harmful gaseous pollutants. Currently, the best testing method to ensure construction materials are safe takes 28 days to complete, causing some museums to forego testing due to time constraints. The IMA has teamed up with Butler University's chemistry department to develop a rapid and comprehensive analysis protocol based on evolved gas analysis sampling of construction materials coupled with gas chromatography-mass spectrometry (GC-MS) to identify and quantify the gaseous pollutants emitted. Earlier in June, the IMA team visited the NEH headquarters in Washington D.C. to present their research, which will conclude in December 2017.

Indian Yellow Pigment Research

The IMA's Otto N. Frenzel III Senior Conservation Scientist, Dr. Gregory Smith, recently published a paper in the *Forensic Science International* journal regarding new findings related to the ancient pigment Indian yellow. Just recently, a team of European scientists showed that Indian yellow, an ancient pigment first used in the 15th century that was derived from cow and camel urine, could be analyzed non-destructively using the analytical technique of Raman laser scattering. This new data allowed scientists to distinguish between Indian yellow, and a much newer imitation color, tartrazine. Smith, building off of this new information, successfully identified Indian yellow for the first time in an art work using this non-destructive method. In addition, he clarified important experimental details related to the analysis technique. This new data will help other scientists and conservators better identify Indian yellow from potential forgeries and help conservators identify art works that have been tampered with.

Mellon Foundation Grant

The IMA recently completed a six-year grant from the Andrew W. Mellon Foundation that allowed the museum to offer one year, non-residential appointments to curators from around the globe. These curators helped assist with assessments and surveys of the collection in areas that are either not large enough to need curatorial oversight, are currently without curatorial representation or with special projects which benefit from external expertise. In all, six different curators assisted the IMA during the project. Most recently, Dr. Paul Berry, from Kansai Gaidai University in Japan, helped complete a comprehensive survey of the Japanese screens and scrolls in the IMA's collection with an eye towards authentication, assessment and scholarly research in preparation for an exhibition of the holdings. Dr. Constantine Petridis, department chair of the African and Indian Art of the Americas at the Art Institute of Chicago, is currently working with the IMA's African collection until the end of June.

Clowes Restoration Gift

The Indianapolis Museum of Art has received a \$3 million combined gift from The Clowes Fund and Allen Whitehill Clowes Charitable Foundation for capital and operating expenses for the Clowes Collection and Clowes Pavilion. The Clowes Collection is one of the most extensive private collections of Old Master paintings ever assembled in the Midwest, including works by European Masters such as Rembrandt, Rubens, El Greco, Ribera, Bruegel, Cranach and others. The IMA's Clowes Pavilion houses this significant collection assembled by Dr. George H. A. Clowes and Edith Whitehill Clowes.

The \$1.5 million capital grant from The Clowes Fund will support renovation of the Clowes Pavilion. Few infrastructure improvements have been made to the Pavilion since its construction in 1971. As part of the IMA's initiative to create a 21st-century campus, the Pavilion will be modernized to more successfully engage today's audiences through interactive, digital media experiences. Infrastructure improvements will enable new technologies to bring the collection to life. The \$1.5 million grant from the Allen Whitehill Clowes Charitable Foundation will complement the restoration by supporting general operating expenses related to the Collection and Pavilion. Renovation is set to begin in 2019. The refurbished space will debut in 2021 in honor of the 50th anniversary of the Clowes Pavilion and Clowes Collection at the IMA.

About the Indianapolis Museum of Art

The Indianapolis Museum of Art (IMA) is located on a 152-acre campus of lush gardens, historic homes, outdoor sculptures, inspiring performance and gallery spaces. Founded in 1883, the IMA is among the 10 oldest and 10 largest encyclopedic art museums in the United States and features significant collections of African, American, Asian, European, contemporary art and design arts that span 5,000 years of history. With innovative programming to engage guests of all ages, the IMA offers a variety of interactive experiences inside the galleries, throughout the campus and within the local community. From gardening demos in the Madeline F. Elder Greenhouse to outdoor film screenings in the IMA Amphitheater to community celebrations in The Virginia B. Fairbanks Art & Nature Park: 100 Acres, guests are invited to interact with art and nature in exciting new ways at the IMA. Along with the Indianapolis campus, the IMA also owns the Miller House and Garden in Columbus, Ind., one of the nation's most highly regarded examples of mid-century Modernist residences. For more information visit www.imamuseum.org.

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Media Contacts:

Stephanie Perry
Assistant Director of Communications
317-923-1331 ext. 231
sperry@imamuseum.org

Mattie Lindner
Communications Coordinator
317-923-1331 ext. 265
mlindner@imamuseum.org