

**INDIANAPOLIS  
MUSEUM  
OF ART**  
**IMA**

2015-2016  
ANNUAL REPORT



INSPIRE + CELEBRATE + NURTURE + SUSTAIN



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INSPIRE + CELEBRATE + NURTURE + SUSTAIN

There is a place that inspires lifelong learning and wellness, celebrates diversity, nurtures creativity and innovation, and sustains life on our fragile planet. That place is the Indianapolis Museum of Art—an institution that has flourished for more than a century and a third. Discover how the IMA has enriched many lives this past year through exceptional experiences with art and nature.



**INSPIRE** + CELEBRATE + NURTURE + SUSTAIN

### Inspiring lifelong learning and wellness

Whether it's through a comprehensive art exhibition that reveals the depths of another civilization or a relaxing stroll in The Virginia B. Fairbanks Art & Nature Park: 100 Acres that rejuvenates the spirit, the IMA encourages guests to explore and enhance their lives. Turn the page to reveal how we inspired lifelong learning and wellness this past year.



CLOWES FUND FAMILY, DIRECTORS, AND STAFF PICTURED ABOVE.

**“For nearly 50 years, the Clowes Collection has inspired guests to explore centuries of global culture.”**  
 —Annette Schlagenhauff, Curator of Special Projects



**PROGRAMS**

- 1 | **Engaged guests:** 258,197 through general attendance; 68,517 through public programs; 13,310 through tours; and more than 17,000 students through school tours.
- 2 | **Educated children:** Unique programs such as St. Mary's Child Center at the IMA, Viewfinders, Art and Nature Homeschool Day, Inspired by Indiana Nature Artists school competition, Art in the Preschool Classroom: Gallery and Studio Experience for Preschool Educators, and Toddler Art Group (TAG), pictured on opposite spread.
- 3 | **Immersed educators:** Educator Open House and Summer Book Club connected art to the classroom.
- 4 | **Created memories:** During the popular Family Days series—the first Saturday of every month—kids of all ages and their adult companions made puppets inspired by the Gustave Baumann exhibition, participated in family yoga, and illustrated their own comic books.

**ACQUISITIONS**

- 5 | **Encouraged reflection:** Alfredo Jaar, *Park of the Laments*. Commissioned by the Indianapolis Museum of Art in 2010. Purchased with funds provided by Martha Delzell Memorial Fund, Frank Curtis Springer & Irving Moxley Springer Purchase Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, Jane Weldon Myers Acquisition Fund, E. Hardye Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance, The Ballard Fund, Mrs. Pierre F. Goodrich Endowed Art Fund, Roger G. Wolcott Fund, Martha M. Shertzer Art Purchase Fund in Memory of Her Nephew, Charles S. Sands, Elizabeth S. Lawton Fine Art Fund, Emma Harter Sweetser Fund, through prior gift of Wally Findlay Galleries, Chicago, Illinois in honor of William Wadsworth Findlay, Anonymous IV Art Fund, James V. Sweetser Fund, 2015.15.
- 6 | **Explored portraiture:** Henri Delavallée, *The Boot Polisher*. Mr. and Mrs. Richard D. Wood Art Purchase Endowment Fund 2016.1.

**EXHIBITIONS**

- 7 | **Roused curiosity:** *On the Flip Side: Secrets on the Backs of Paintings*, part of the CSI (Conservation Science Indianapolis) Series, revealed clues about the works' previous owners, artists' use of materials, and the artworks' construction.  
 After Frans Hals, *Portrait of the Artist*. The Clowes Collection, 2015.28.
- 8 | **Showcased contemporary ceramics:** *Tradition Reborn: Contemporary Japanese Ceramics* highlighted revitalized age-old ceramic traditions.

**COMMUNITY OUTREACH**

- 9 | **Built a sense of togetherness:** Summer Solstice celebrated the sounds of the season; *Send LOVE to Orlando* provided solace through art. Meet Me at the IMA engaged individuals with early-stage Alzheimer's in the galleries.
- 10 | **Told stories:** Spirit & Place Festival: Voices Project celebrated the voices of Indianapolis elders in a multimedia performance filled with the laughter, joys, tears, and wisdom of life. This intergenerational collaborative event featured the youth of Kheprw Institute, elders from the Northwest Area Community and Flanner House of Indianapolis Senior program, as well as the multimedia performance geniuses of Know No Stranger.



INSPIRE + **CELEBRATE** + NURTURE + SUSTAIN

### Celebrating diversity

Through collections representing 5,000 years of human history, glorious Gardens adorned with plants from around the globe, and Fairbanks Park teeming with wildlife and waterways, the IMA brings the world to Indiana and Indiana to the world. The following pages showcase how the IMA celebrated the diversity of our campus and our community this past year.



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“The IMA has opened doors to our family for decades. Doors to ancient civilizations. Doors to history in visual form. Doors to understanding of world cultures. Doors to light and color. Doors to the magic of design. All we have to do is walk through and we learn.”

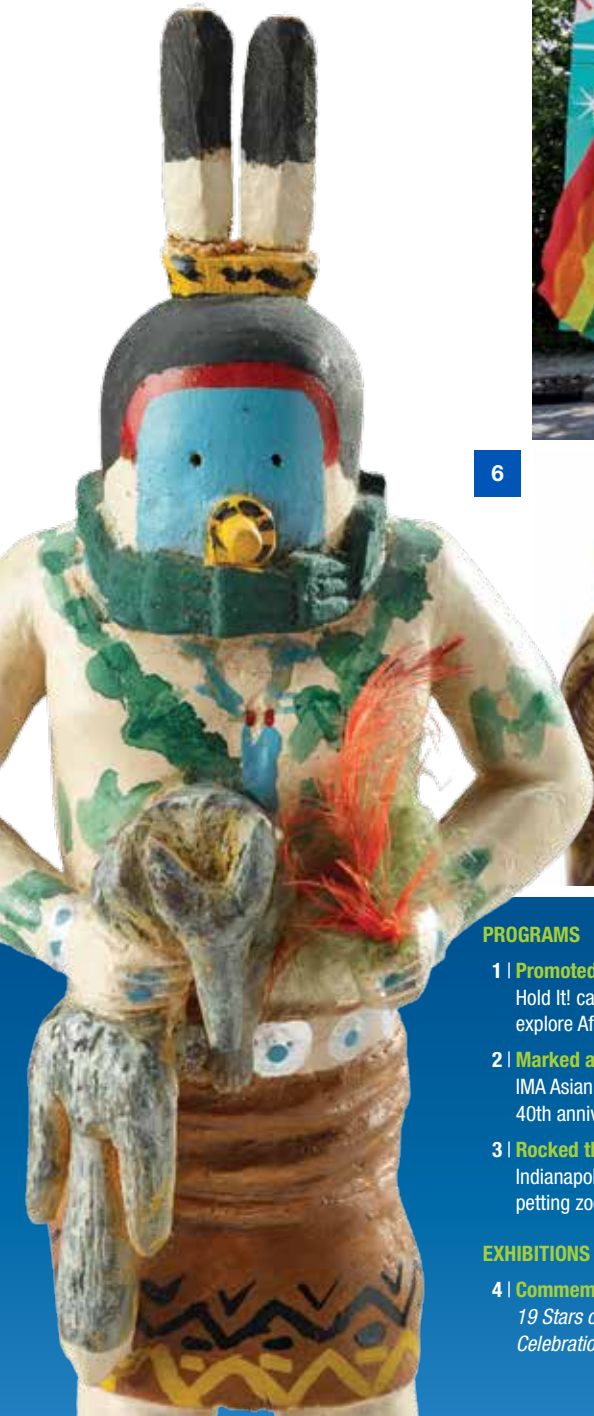
—Fred J. Nation, IMA Member



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### PROGRAMS

- 1 | **Promoted African and Asian art:** The Hold It! cart invited guests to touch and explore African and Asian objects.
- 2 | **Marked an important milestone:** The IMA Asian Art Society celebrated its 40th anniversary.
- 3 | **Rocked the solstice:** GirlsRock! Indianapolis rocked the Park with a musical petting zoo and drum workshop.

### EXHIBITIONS

- 4 | **Commemorated our state's history:** *19 Stars of Indiana Art: A Bicentennial Celebration* showcased the work of diverse

artists with Hoosier ties, pictured on opposite spread.

- 5 | **Featured objects used across cultures:** *Mastering Materials: Rare Objects from the IMA's Asian Collection.*

### ACQUISITIONS

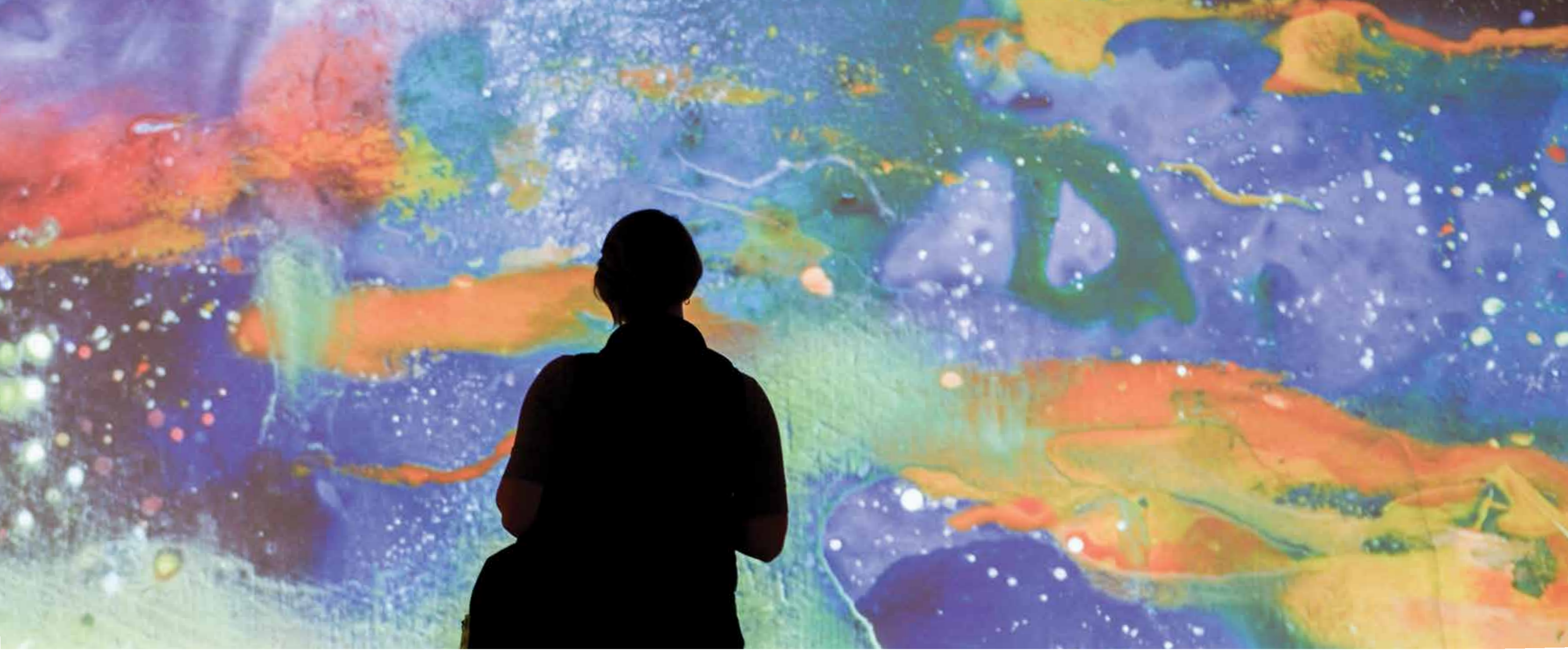
- 6 | **Showcased Native American art:** Set of 14 wooden figures by self-taught Navajo sculptor Clitso D. Dedman, depicting a secret Yeil'bechi ceremony. Clitso D. Dedman, *Yeibichai (Medicine Man)*, Gift of Patricia Noble in memory of her brother John Noble, 2015.51-64.
- 7 | **Expanded female artists in the collection:** Michelle Grabner, *Granny Square Afghan*, Contemporary Art Society Fund,

Anonymous gift in appreciation for the leadership and connoisseurship of Charles L. Venable and Tricia Y. Paik, 2016.4.

- 8 | **Opened up new perspectives in the history of European furniture:** A late 18th-century moveable oratory, the most important piece of Portuguese furniture in an American museum. Artist unknown, *oratory commode*, Mr. and Mrs. William R. Spurlock Fund, Deaccessioned Decorative Art Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Don B. and Suzanne K. Earnhart Art Purchase Fund, Gift of Mrs. Isabelle J. Dixon by exchange, Bequest of Mrs. Herbert Duckwall by exchange, Gift of Dr. Phillip B. Reed in memory of Genevieve Pickerell Reed by exchange, Gift of Mr. and Mrs. J. Irwin Miller by exchange, Gift of Mr. and Mrs. William Ball by exchange, Mr. and Mrs. Eugene C. Pulliam Fund by exchange, Martha Delzell Memorial Fund by exchange, Margaret Mattingly Fund by exchange, Julius F. Pratt Fund by exchange, Gift of Mr. and Mrs. J. David Baker by exchange, Gift of Mr. and Mrs. Robert H. Morse, Jr. by exchange, Jacob Metzger Fund by exchange, Jerry M. Wright by exchange, Gift of Mrs. George H. Orndorff by exchange, Lilly Pavilion Discretionary Fund by exchange, Gift in memory of Mrs. Fletcher Hodger by her family by exchange, Gift of Mrs. Florence Schwerin and Ms. Catherine Stace in memory of their mother, Mrs. Peck by exchange, Gift of Ruth Pratt Bobbs and Lois Pratt Knefler by exchange, Gift of Miss Mabel Hunt in Memory of Mr. and Mrs. Will H. Latta by exchange, 2015.66A-G.

### COMMUNITY OUTREACH

- 9 | **Supported our local community:** IMA's ARTx Mobile took the traveling mini-golf hole to Circle City IN Pride, community festivals, and more.
- 10 | **Participated in community celebrations:** Martin Luther King Jr. Community Day, ACLU Black Lives Matter Panel and screening of *Straight Outta Compton*, Black Expo Film Fest, The Indianapolis International Film Fest, and the Indianapolis LGBT Film Fest.
- 11 | **Building Inclusive Museums:** The IMA hosted North America's first-ever MuseumNext conference that welcomed museum leaders from around the world to discuss how these institutions can make accessibility, equality, and diversity paramount.



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### **Nurturing creativity and innovation**

Curiosity, innovation, creativity, and drive build great civilizations and extraordinary institutions. From our impressive art collections to our expansive Gardens and Park, everything we do is focused on how we can change lives for the better. The following pages spotlight a few important accomplishments from the past year.



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“Exposure to the amazing exhibits at the IMA allows children to see many possibilities. Children and families formed a community within the IMA and with the staff. We’ve been delighted with the overall experience of this partnership.”  
—Connie Sherman, Executive Director St. Mary’s Child Center



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### PROGRAMS

- 1 | **Showcased fashion design talent:** The Fashion Arts Society (FAS) hosted Project IMA, a runway show featuring emerging and established fashion designers.
- 2 | **Provided development opportunities:** Our Teen Arts Council engaged with local community organizations to design programs for other teens. College students gained valuable insights at College Night: So You Want to be an Art Major? Our Summer Camps program connected local youth with teaching artists in explorative, hands-on art making experiences.
- 3 | **Created community through social celebration:** The National Bank of Indianapolis Summer Nights Film Series featured a diverse selection of screenings ranging from black-and-white classics to modern hits.
- 4 | **Encouraged green thumbs:** Propagated plants and hosted unique horticulture workshops on topics ranging from growing orchids and hypertufa budding to bonsai culture in the Madeline F. Elder Greenhouse.

### ACQUISITIONS

- 5 | **Recognized fashion and design art:** Issey Miyake, *dress “Staircase Pleats.”* Fashion Arts Society Acquisition Fund, funds provided by Ann M. Stack in honor of Niloo Paydar, 2015.46.
- 6 | **Questioned traditional definitions of art:** Erwin Wurm, *One Minute Forever (Yogurt Cup).* Eifroymson Pavilion Art Installation Fund, 2015.16.  
| **Transformed the ordinary into the extraordinary:** Calvin Klein, *coffee set.* Gift of Martin K. Webb and Charles L. Venable in honor of Chris and Ann Stack, 2015.187A.1-C.2. Calvin Klein, *teapot.* Gift of Jewel Stern, 2013.134A-B, pictured on page 27.

### EXHIBITIONS

- 7 | **Extended participation:** *Gustave Baumann, German Craftsman – American Artist* incorporated woodblock printing classes and unique interpretive materials.
- 8 | **Promoted local artists:** *Mini Golf at the IMA* offered 18 artist-designed golf holes, each one themed to Indiana’s history, an innovative way to celebrate the state’s bicentennial.
- 9 | **Presented innovation in Hoosier quilting:** *A Joy Forever: Marie Webster Quilts* showcased the designs of an Indiana native who rose to national fame.
- 10 | **Explored new artistic techniques:** *Jacco Olivier: Liquid Painting, Liquid Time* featured colorful paintings transformed into mesmerizing video animations, pictured on opposite spread.  
| **Showcased exceptional design:** Our Contemporary Design Galleries displayed one of the most innovative cars ever built: Marcello Gandini, Lancia (Bertone) *Stratos HF Zero, 1970*, pictured on page 25.  
Designed by Marcello Gandini. Collection of XJ Wang, New York, New York.

### COMMUNITY OUTREACH

- 11 | **Reached new audiences:** The IMA deployed the ARTx Mobile to Columbus for an artist-led build event at the Landmark LEGO Challenge.
- 12 | **Shared insightful research:** IMA’s conservation scientists worked with Curtin University to discover that ancient Egyptian dyes can be used to reveal fingerprints. Guests were welcome to observe and learn about restoring a 15th-century painting on display in the Clowes Pavilion.





## INSPIRE + CELEBRATE + NURTURE + **SUSTAIN**

### **Sustaining life on our fragile planet**

Throughout the Museum, Gardens, and Park, we study the past and present to inspire the future. Inside and out, our artworks illustrate the transformation of cultures and nature over time. While our art conservators preserve 5,000 years of human history, our efforts at habitat restoration, conservation, and wildlife management recognize the connection of people and place and highlight our commitment to environmental stewardship. In this section, discover how the IMA has dedicated its staff and resources to promote sustainability.



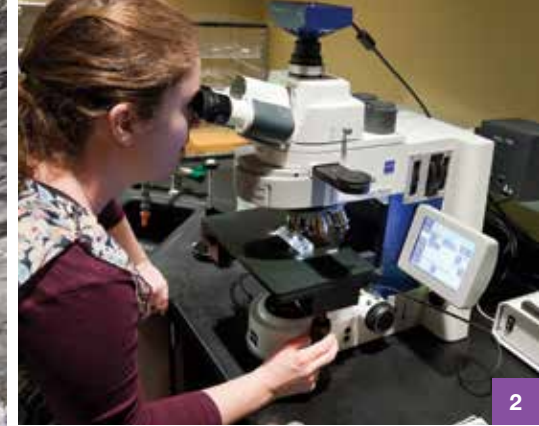
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“Sustaining life is about more than conservation efforts and being good stewards of the land, it is about educating and inspiring people to become healthier, active participants in the world around them.”

—Jonathan Wright, Ruth Lilly Deputy Director for Horticulture and Natural Resources



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4

### PROGRAMS

- 1 | **Appreciated nature:** Hosted a catch-and-release event to band hummingbirds and teach visitors about their migration patterns.
- 2 | **Promoted the study of art conservation:** Provided art conservation science internships for undergraduate and graduate students.
- 3 | **Encouraged conservation:** Offered a diverse selection of Indiana native perennials and woody plants for sale through our annual Perennial Premier and a newly launched Native Tree, Shrub, and Pollinator Plant Sale; planted a grass labyrinth play patch to encourage children to explore and be surrounded by nature, pictured on opposite spread.

### ACQUISITIONS

- 4 | **Showcased changes in nature:** Mixed-media installation *Harbingers of the Fifth Season* highlighted lost species. Mark Dion, *Harbingers of the Fifth Season*. Dedicated to Sherman O'Hara, former IMA Chief Designer, by his friends Ann M. and Chris Stack, 2015.27A-M.4A-L.
- 5 | **Revealed beauty around us:** A selection of Brett Weston's landscape photographs showcased abstractions in nature and the urban environment. Brett Weston, *Rock and Kelp, Carmel Beach, California*. Gift of the Christian Keesee Collection, 2015.74.

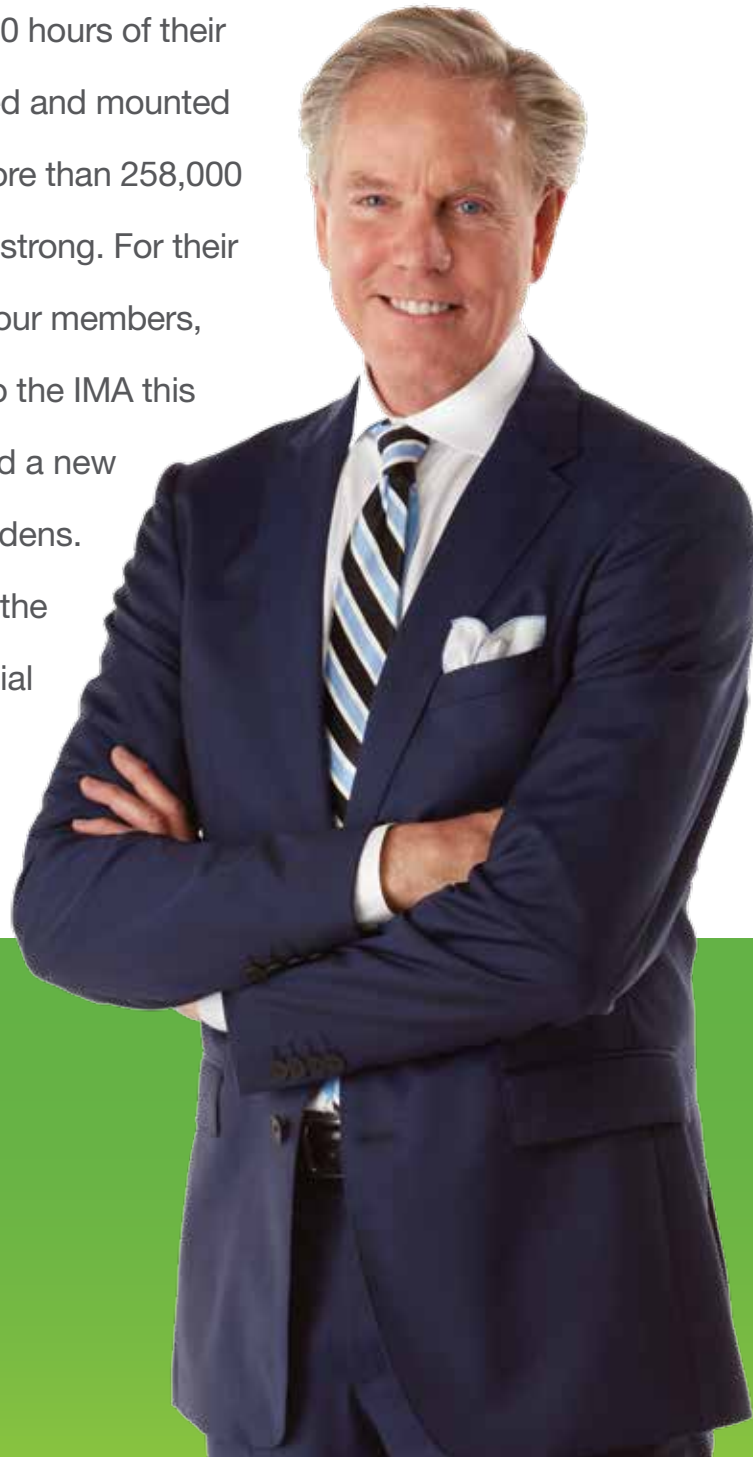
### EXHIBITIONS

- 6 | **Explored unique perspectives:** *Mariam Ghani + Erin Ellen Kelly: Water, Land, City* provided a glimpse into different landscapes and cultures.
- 7 | **Made nature the star:** Paid homage to the brilliant colors, shapes, and patterns of orchids in *Color Me Orchid*.
- 8 | **Connected art and nature:** From the fields of flowers found on our campus to the appliqué blossoms featured on Marie Webster's handmade quilts, spring showcased the intersection between art and nature at the IMA.

### COMMUNITY OUTREACH

- 9 | **Shared our natural resources:** Thousands of bulbs were dug up and donated to Keep Indianapolis Beautiful, Flanner House, and Habitat for Humanity; 800 pounds of fresh produce from the Gene and Rosemary Tanner Orchard were donated to Second Helpings.
- 10 | **Volunteered staff:** Partnered with IUPUI to paint a mural about reconnecting our waterways.
- 11 | **Created community traditions:** Karl Unnasch's *Playtime in Indy* illuminated the Lilly House lawn, lifted guests' holiday spirits with toys donated to local charities, and inspired a community food drive to benefit Mid-North Food Pantry.

**FROM THE CHAIR** What an extraordinary year it has been! • As the preceding pages highlight, our programs, acquisitions, exhibitions and community outreach continue to strengthen the IMA's position as a leading art museum. • The IMA could not have achieved this distinction, however, without the dedication of its staff and volunteers. Last year, volunteers donated approximately 40,000 hours of their time to the institution. And the IMA's staff conceived and mounted innovative programs and exhibits that attracted more than 258,000 visitors. As a consequence, the IMA is vibrant and strong. For their commitment and dedication, I would like to thank our members, staff, and volunteers for their many contributions to the IMA this past year. • As you are aware, last year we adopted a new general admission policy for the Museum and Gardens. The change was motivated by our desire to place the IMA on a more secure and viable long-term financial path—one which reduces our unsustainable reliance on endowment income and generates



more revenue from other sources. We couldn't be more pleased with the outcome of this decision. For fiscal year 2015–2016, membership increased 30% over the prior year. The IMA now has the highest number of members in its history: almost 16,000.

The IMA is also benefiting from continued restraint on expenses; budgeted expenditures are 12% under where they were last year, and total expenses are expected to be under budget more than \$1,500,000.

The IMA continues to monitor its financial situation carefully. As Dr. Venable outlines in his letter, the institution's Board and leadership team are currently evaluating additional steps to increase earned revenue in line with its mission, while preserving the quality of the IMA's artistic and natural assets.

The IMA has a significant endowment. However, about one-third of the value of the endowment is offset by debt incurred during the last expansion. At the close of the fiscal year ending June 30, 2016, the IMA's operating endowment was valued at approximately \$343,280,000. The annual draw on the endowment during fiscal 2016 was a blended rate of 5.49%, an improvement from the 5.99% from the previous fiscal year. In accordance with best investment management practices adopted by many institutions, the IMA remains committed to decrease the annual draw on its endowment to a target of 5.0% in order to ensure the sustainability of the endowment over time.

Recently, the IMA Board of Governors approved to pay down \$17.7 million of outstanding debt to bring total indebtedness under \$100 million for the first time in many years. This step, part of the IMA's 10-year debt repayment plan, will help contribute to its long-term financial stability.

As I mentioned in my remarks at the Annual Meeting in May, it is our collective appreciation of beauty that binds together those of us who care deeply about this institution. As we look ahead, let us remember that it is our love of art and nature in all forms that enriches our lives and compels us to dream and work collaboratively in this great creative enterprise that is the Indianapolis Museum of Art.

It is a sincere pleasure to work with Dr. Charles Venable and the talented team that leads the IMA. Continuity in leadership is critically important to achieving our long-term goals, and I am thrilled that the Board has extended Dr. Venable's contract for another 10 years.

I am confident the IMA will continue to inspire, celebrate, nurture, and sustain all of us for years to come.

**Thomas Hiatt**  
Chair of the IMA Board of Governors  
2015–2016

**“Last year we adopted a new general admission policy for the Museum and Gardens. The change was motivated by our desire to place the IMA on a more secure and viable long-term financial path. . . We couldn't be more pleased with the outcome of this decision. . . The IMA now has the highest number of members in its history: almost 16,000.”**

## FROM THE MELVIN & BREN SIMON DIRECTOR AND CEO

The IMA is thriving. • It has welcomed and delighted visitors for a century and a third—a remarkable achievement for any institution—and we are excitedly planning and thinking about how we can continue to ensure its role as a central institution in our community for another century. • Looking back at fiscal year 2015–2016, we took a number of decisive steps to fulfill our mission. Consider these accomplishments:



- We mounted 19 exhibitions and acquired more than 300 works of art. Perhaps our most important acquisition was Alfredo Jaar's evocative *Park of the Laments*, first commissioned in 2010, but only recently acquired by the IMA.
- We also brought the IMA to the world through publications and generous loans of art. For example, Marty Krause, IMA curator of prints, drawings, and photographs, produced *The Autobiography of Gustave Baumann*. Dr. Tricia Y. Paik, curator of contemporary art, wrote *Ellsworth Kelly*, a definitive survey of the artist's work, which appeared shortly before Kelly's death late last year.
- We continued to exchange numerous works of art with other museums nationally and internationally. For example, our Collections Committee has approved the loan of two exceptional works by the great French Old Master painter Valentin de Boulogne for a major retrospective at the Metropolitan Museum of Art in New York City and the Louvre in Paris next spring.
- We undertook a thorough analysis of the IMA's finances, market, collections, and programs, as well as done a detailed analysis of how the residents of central Indiana spend their leisure time.

We have embarked on this intensive self-study because the IMA is at a crossroads, and we need to think carefully about its future

trajectory. Numerous studies of museums, historic homes, and performing arts organizations across the country have found that these institutions are facing change on an unprecedented scale as younger and more diverse audiences—no longer satisfied with passive, traditional engagements with art and culture—are spending their time elsewhere.

In a world where time is often more precious than money, providing exceptional experiences that attract more visitors with greater frequency is the key to the IMA's continued relevance and growth.

To do that, we have taken an in-depth look at what the IMA offers, and are developing new programs for these audiences of the future. With significant support from the Lilly Endowment, this year the IMA has undertaken major studies encompassing:

- a market research study focusing on audience segmentation and branding;
- a complete analysis of the cost of each of the IMA's programs, as well as an analysis of how the IMA might generate more earned income in the future, based on the experiences of similar institutions in other markets;
- a community engagement analysis;
- a fundraising feasibility study; and
- a complete evaluation of all 55,000 pieces of art in the collection.

**“In a world where time is often more precious than money, providing exceptional experiences that attract more visitors with greater frequency is the key to the IMA's continued relevance and growth.”**

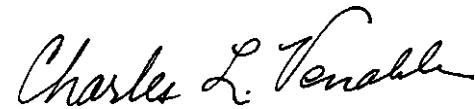
This research effort will culminate in a new master plan to guide the IMA through the coming decades. As we develop this new plan, we will engage our guests, partner with our community, and embrace our unique resources in never-before-seen ways. In addition to our enduring commitment to building on our fine collection of art, we envision an institution that:

- *Inspires lifelong learning and wellness*—as we now do through our St. Mary’s Child Center at the IMA Preschool and may do in the future with a stronger emphasis on food programming and ultimately a farm-to-table initiative.
- *Celebrates diversity and community*—as we now do through our art and plant collections and will do by forging a broader array of community partnerships going forward.
- *Nurtures creativity and innovation*—as we now do through our ARTx programs and in the future will do with more ground-breaking, campus-wide experiences.

- *Sustains life on our fragile planet*—as we now do by providing habitats for native plants and animals in the Virginia B. Fairbanks Art & Nature Park: 100 Acres and will do in the future by more actively teaching our visitors about how they can personally make a difference.

I am very optimistic about the IMA’s future and proud to continue to lead this great institution as it navigates through these exciting times.

I want to extend a heartfelt thanks to our staff, Board of Governors, life trustees, donors, volunteers, and members for their extraordinary contributions this past year. With your continued support, I believe the IMA will live on as an exceptional destination for Hoosiers and visitors for many years to come.



**Charles L. Venable, PhD**  
The Melvin & Bren Simon Director and CEO

## Financial Highlights

In the past year, a combination of efforts helped further reduce outstanding debt and the IMA’s draw on the endowment while increasing earned revenues.



FY13-FY16 CHANGE IN MEMBERSHIP



FY13-FY16 DECLINE IN ENDOWMENT DRAW

Thanks to last year’s revision of the general admission policy and the visionary efforts of IMA curators and horticulturists, earned revenues were up 11%, and revenues from Museum memberships were up 28% over fiscal year 2015.

“We are on the road to financial stability,” said CFO Jerry Wise. “Paying down the principal on our debt is a significant step in ensuring a sustainable future for the IMA. Along with this, we have significantly reduced our endowment draw and cut costs across the organization, while continuing to deliver outstanding programming and exhibitions, such as *19 Stars of Indiana Art* and *Mini Golf at the IMA*. We are improving not only financially, but also qualitatively as an organization.”

Under Venable’s leadership, the IMA has also secured major gifts of both art and capital, including a recent \$10 million gift from the Lilly Endowment to establish an endowed Innovation Fund. The Innovation Fund enables the Museum to identify, research, and pilot innovative programs to drive attendance and revenue.

**“This research effort will culminate in a new master plan to guide the IMA through the coming decades. As we develop this new plan, we will engage our guests, partner with our community, and embrace our unique resources in never-before-seen ways.”**

# Thank You.

We extend our gratitude to each donor who made a gift to the IMA during our fiscal year, July 1, 2015 – June 30, 2016.

Second Century Society and Patron Circle members and Annual Fund contributions provide vital support for the IMA's daily operations, from art conservation to educational and public programs to the maintenance of the gardens and historic properties. Donors of works of art foster new understanding of the permanent collection while increasing its quality and scope. As IMA corporate sponsors and grantors address the special project needs of the present, members of the Legacy Circle ensure the future of the IMA as a preeminent art institution by including the Museum in their estate plans.

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## Photo Credits

**Front Cover:** Photo by Eric Lubrick.

**Page 1:** Richard Wentworth (British, b. 1947), *Richard Wentworth: False Ceiling—Indianapolis* (detail), 2015, books and mixed media. Courtesy of the artist and Peter Freeman, Inc., New York and Paris. Photo by Eric Lubrick.

**Pages 4:** Henri Delavallée (French, 1862–1943), *The Boot Polisher* (detail), 1890, oil on canvas, 62-5/8 × 31-7/8 in. Indianapolis Museum of Art, Mr. and Mrs. Richard D. Wood Art Purchase Endowment Fund, 2016.1.

After Frans Hals (Dutch, about 1581–1666), *Portrait of the Artist* (detail), about 1650, oil on panel, 13-1/2 × 10 in. Indianapolis Museum of Art, The Clowes Collection, 2015.28.

Alfredo Jaar (Chilean, b. 1956), *Park of Laments* (detail), 2010, soil, limestone, Gabion baskets, concrete, plants, wood, 144 × 2,160 × 2,160 in. Commissioned by the Indianapolis Museum of Art in 2010, Purchased with funds provided by Martha Delzell Memorial Fund, Frank Curtis Springer & Irving Moxley Springer

Purchase Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, Jane Weldon Myers Acquisition Fund, E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance, The Ballard Fund, Mrs. Pierre F. Goodrich Endowed Art Fund, Roger G. Wolcott Fund, Martha M. Shertzer Art Purchase Fund in Memory of Her Nephew, Charles S. Sands, Elizabeth S. Lawton Fine Art Fund, Emma Harter Sweetser Fund, through prior gift of Wally Findlay Galleries, Chicago, Illinois in honor of William Wadsworth Findlay, Anonymous IV Art Fund, James V. Sweetser Fund, 2015.15 © Alfredo Jaar.

Robert Indiana (American, b. 1928), *LOVE* (detail), 1970, Cor-ten steel, 144 × 144 × 72 in. Indianapolis Museum of Art, Gift of the Friends of the Indianapolis Museum of Art in memory of Henry F. DeBoest. Restoration was made possible by Patricia J. and James E. LaCrosse, 75.174 © 2016 Morgan Art Foundation/Artists Rights Society (ARS), New York.

**Page 5:** Theodor Groll (German, 1857–1913), *Washington Street, Indianapolis at Dusk* (detail), 1892–1895, oil on canvas, 76

× 98-1/2 in. Indianapolis Museum of Art, Gift of a Couple of Old Hoosiers, 72.133. Photo by Eric Lubrick.

**Page 8:** Michelle Grabner (American, b. 1962), *Granny Square Afghan* (detail), 1996, enamel on panel, 32 × 38 × 1/2 in. Indianapolis Museum of Art, Contemporary Art Society Fund, Anonymous gift in appreciation for the leadership and connoisseurship of Charles L. Venable and Tricia Y. Paik, 2016.4 © Michelle Grabner.

Clitso D. Dedman (American, 1897–1953), *Yeibichai (Water Sprinkler)* (detail), 1934–1946, wood, pigment, 10-7/8 × 4 × 2-3/4 in. Indianapolis Museum of Art, Gift of Patricia Noble in memory of her brother John Noble, 2015.60.

Unknown (Japanese), *Monkey with Magnifying Glass* 猿に虫眼鏡 (detail), Edo period, about 1850, stained Ivory, H: 1-1/2 in. Indianapolis Museum of Art, Gift of Mr. Edward Petri in memory of Frances Helene Petri, 69.46.65.

Artist unknown (Portuguese), *oratory commode*, late 18th century, jacaranda wood, gilding, copper alloy, silver, gesso,

polychrome, fabric, metal, glass, 124-3/4 × 56-11/16 × 27-1/2 in. (installed). Indianapolis Museum of Art, Mr. and Mrs. William R. Spurlock Fund, Deaccessioned Decorative Art Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Don B. and Suzanne K. Earnhart Art Purchase Fund, Gift of Mrs. Isabelle J. Dixon by exchange, Bequest of Mrs. Herbert Duckwall by exchange, Gift of Dr. Phillip B. Reed in memory of Genevieve Pickerell Reed by exchange, Gift of Mr. and Mrs. J. Irwin Miller by exchange, Gift of Mr. and Mrs. William Ball by exchange, Mr. and Mrs. Eugene C. Pulliam Fund by exchange, Martha Delzell Memorial Fund by exchange, Margaret Mattingly Fund by exchange, Julius F. Pratt Fund by exchange, Gift of Mr. and Mrs. J. David Baker by exchange, Gift of Mr. and Mrs. Robert H. Morse, Jr. by exchange, Jacob Metzger Fund by exchange, Jerry M. Wright by exchange, Gift of Mrs. George H. Orndorff by exchange, Lilly Pavilion Discretionary Fund by exchange, Gift in memory of Mrs. Fletcher Hodger by her family by exchange, Gift of Mrs. Florence Schwerin and Ms. Catherine Stace in

memory of their mother, Mrs. Peck by exchange, Gift of Ruth Pratt Bobbs and Lois Pratt Knefler by exchange, 2015.66A-G. Image courtesy of Jaime Eguiguren Gallery.

**Page 9:** Robert Indiana (American, b. 1928), *Decade: Autoportrait '78: STAR OF HOPE*, 1980, ink on white Fabriano Classico, screen print, 24 × 24 in. (image) 26-3/4 × 26-3/4 in. (sheet). Indianapolis Museum of Art, Gift of the Print, Drawing and Photography Study Group in memory of Dr. Thomas Keebler, 2012.124. *LOVE*, 1966, oil on canvas, 71-7/8 × 71-7/8 × 2-1/2 in. Indianapolis Museum of Art, James E. Roberts Fund, 67.8. *ART*, 1973, ink on paper, screenprint, 31 × 31 in. (image) 35 × 35 in. (sheet). Indianapolis Museum of Art, Gift of Mrs. J. Irwin Miller, 75.26. *DIE*, 20th Century, wood, iron, oil, wheels, found objects, H: 79-3/4 in. Collection of the artist, Courtesy of Portland Museum of Art, Maine. Artworks © 2016 Morgan Art Foundation/Artists Rights Society (ARS), New York. Photo by Tyler Hromadka of Lumatic Imagery.

**Page 12:** Marie Daugherty Webster (American, 1859–1956), *quilt (Poinsettia)* (detail), 1917, cotton and linen appliquéd on cotton and quilted, 94 × 64 in. Indianapolis Museum of Art, Webster Collection, Gift of Mrs. Gerrish Thurber, 79.99 © Marie Daugherty Webster.

Erwin Wurm (Austrian, b. 1954), *One Minute Forever (Yogurt Cup)* (detail), 2013, epoxy resin, polyurethane, wood, metal, yoghurt cans, 54 × 18-1/2 × 30-3/4 in. Indianapolis Museum of Art, Efroymson Pavilion Art Installation Fund, 2015.16 © Erwin Wurm.

Issey Miyake (Japanese, b. 1938), designer, *dress “Staircase Pleats,”* Autumn-Winter, 1994-1995, polyester, pleated, length: 50 in. bust: 40 in. Indianapolis Museum of Art, Fashion Arts Society Acquisition Fund, funds provided by Ann M. Stack in honor of Niloo Paydar, 2015. 46 © Issey Miyake.

**Page 13:** Jacco Olivier (Dutch, b. 1972), *Revolution* (still), 2010. HD animation. Duration: 24 min. Courtesy of the artist and Marianne Boesky Gallery, New York. Photo by Tyler Hromadka of Lumatic Imagery.

**Page 16:** Brett Weston (American, 1911–1993), *Rock and Kelp, Carmel Beach, California* (detail), 1955, gelatin silver print, 8 × 10 in. Indianapolis Museum of Art, Gift of the Christian Keesee Collection, 2015.74 © Brett Weston.

Karl Unnasch (American, b. 1970), *Playtime in Indy* (detail), 2015, plastic toys. Indianapolis Museum of Art, Commission. This project is part of the IMA’s ARTx Series, made possible by a gift from The Efroymson Family Fund.

Mariam Ghani and Erin Ellen Kelly, *Like Water From a Stone* (detail), 2014, digital C-print, 20 × 30 in. Courtesy of the artists and RYAN LEE, New York.

Mark Dion (American, b. 1961), *Harbingers of the Fifth Season* (detail), 2014, mixed-media installation featuring watercolors, 62-1/4 × 120 × 52-1/2 in. (installed). Indianapolis Museum of Art, Dedicated to Sherman O’Hara former IMA Chief Designer, by his friends Ann M. And Chris Stack, 2015.27A-M.4A-L © Mark Dion.

**Page 17:** Photo by Samantha McCain.

**Pages 18 and 20:** Photos by Eric Lubrick.

**Page 25:** Lancia (Bertone) *Stratos HF Zero*, 1970. Designed by Marcello Gandini. Collection of XJ Wang, New York, New York.

**Page 27:** Calvin Klein (American, b. 1942), designer, Swid Powell Design (American), manufacturer, *coffee set*, 1995, silver plate, dimensions varied. Indianapolis Museum of Art, Gift of Martin K. Webb and Charles L. Venable in honor of Chris and Ann Stack, 2015.187A.1-C.2 © Calvin Klein.

**Page 29:** Louis Dierra (American), designer, Pittsburgh Plate Glass Company (American), manufacturer, *chair*, about 1939, glass, upholstery, metal hardware, 28-3/4 × 22-3/4 × 18-5/8 in. Indianapolis Museum of Art, Anonymous Endowed Decorative Art Fund, General Endowed Discretionary Art Fund, General Endowed Art Fund, 2015.19.

**Pages 32-33:** Itô Shinsui (Japanese, 1898–1972), *Eight Views of Ōmi : Mount Hira 近江八景の内比良(Ōmi hakkei no uchi Hira)* (detail), 1917, ink on paper, color woodblock print, 7-13/16 × 11-5/8 in. Indianapolis Museum of Art, Gift of the Japanese Print Group, part of the Asian Art Society of the

Indianapolis Museum of Art, 2015.114 © Itô Shinsui.

**Page 37:** Pierre Auguste Renoir (French, 1841–1919), *Bouquet in a Vase* (detail), 1878, oil on canvas, 18-3/4 × 13 in. Indianapolis Museum of Art, The Lockton Collection. 70.80.

**Back Cover:** T.C. Steele (American, 1847–1926), *Street in Vernon* (detail), 1886, oil on canvas, 18 × 28 in. Indianapolis Museum of Art, Gift of Jack and Marjorie Lee Farr Family, 2016.2.

**All Other Photographs:** Jordyn Cox, Nathaniel Edmunds Photography, Tascha Horowitz, Tyler Hromadka of Lumatic Imagery, Eric Lubrick, Samantha McCain, and Zackary Prince.



## Exchanging ideas and art

IMA joined the 30-member consortium of French and American Museums.

This past year the IMA joined FRAME, the French American Museum Exchange, an international forum for museum professionals that fosters lasting partnerships among its member museums to develop innovative exhibitions and public programs on both sides of the Atlantic.

By joining FRAME, the IMA will benefit from the exchange of ideas, as well as works of art, with sister institutions across France and North America. In the end, FRAME will benefit IMA visitors and the community through more national and international museum programming.

IMA joins an impressive lineup of FRAME members including the Cleveland Museum of Art, Los Angeles County Museum of Art, Montreal Museum of Fine Arts, and Virginia Museum of Fine Arts in North America, and Musée des Beaux-Arts de Bordeaux, Musée des Beaux-Arts de Dijon, Musée de Grenoble, and Palais des Beaux-Arts de Lille in France.

FRAME encourages the sharing of art among its member museums. The IMA's *Bouquet in a Vase* by Pierre Auguste Renoir, 70.80, was part of traveling exhibition called *Working Among Flowers, Floral Still-Life Painting in 19th-Century France* that included FRAME members the Denver Art Museum and the Virginia Museum of Fine Arts.

Pierre August Renoir, *Bouquet in a Vase*. The Lockton Collection. 70.80

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Theodore Clement Steele,  
American, 1847–1926,  
*Street in Vernon*, 1886  
oil on canvas.  
Gift of Jack and Marjorie Lee  
Farr Family 2016.2

