



**INDIANA  
POLIS  
MUSEUM  
OF ART  
IMA**

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**ANNUAL REPORT  
2010–2011**



OUR MISSION

*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.*

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Note: This report is for fiscal year July 2010 through June 2011.  
 COVER Thornton Dial, American, b. 1928, *Don't Matter How Raggly the Flag, It Still Got to Tie Us Together* (detail), 2003, mattress coils, chicken wire, clothing, can lids, found metal, plastic twine, wire, Splash Zone compound, enamel, spray paint, on canvas on wood, 71 x 114 x 8 in. James E. Roberts Fund, Deaccession Sculpture Fund, Xenia and Irwin Miller Fund, Alice and Kirk McKinney Fund, Anonymous IV Art Fund, Henry F. and Katherine DeBoest Memorial Fund, Martha Delzell Memorial Fund, Mary V. Black Art Endowment Fund, Elizabeth S. Lawton Fine Art Fund, Emma Harter Sweetser Fund, General Endowed Art Fund, Delavan Smith Fund, General Memorial Art Fund, Deaccessioned Contemporary Art Fund, General Art Fund, Frank Curtis Springer & Irving Moxley Springer Purchase Fund, and the Mrs. Pierre F. Goodrich Endowed Art Fund 2008.182

BACK COVER Miller House and Garden

LEFT The Wood Pavilion at the IMA



## From the Chairman

The past year has been filled with many outstanding achievements, which were made possible through the leadership of Maxwell Anderson, The Melvin & Bren Simon Director and CEO; the hard work of our professional, talented, and dedicated staff; and the support of our members and donors. In December 2010 the IMA Board of Governors approved a new strategic plan that will guide the Museum over the next five years. We have wasted no time in tackling new projects that are raising the profile of the IMA across the country and on an international scale. Below are just a few of the IMA's recent accomplishments that address objectives outlined in the strategic plan.

### COLLECTION AND PROGRAM VITALITY

The IMA organized two nationally acclaimed exhibitions this year. *Hard Truths: The Art of Thornton Dial* was the most extensive show dedicated to the artist to date, and was covered by the *New York Times*, the *Wall Street Journal*, and *Time* magazine. *Hard Truths* will be traveling to several other institutions, including the New Orleans Museum of Art, the Mint Museum in Charlotte, and the High Museum of Art in Atlanta. Only a few months after the opening of *Hard Truths*, the IMA represented the United States at the 54th International Art Exhibition of the Venice Biennale. I was fortunate to be a part of the IMA contingent that traveled to Italy for this remarkable event, and to see for myself the recognition that the Museum has achieved among an international audience.

This past May saw the public opening of Miller House and Garden, which serves as a wonderful addition to the holdings of the Museum. The demand for tours has surpassed our expectations, and visitors have come from Europe and elsewhere to explore this architectural masterpiece as well as the other innovative public spaces in Columbus, Indiana.

### FINANCIAL STRENGTH AND STEWARDSHIP

In 2011 the IMA was able to reduce the overall endowment spending rate from 2010, despite facing one of our country's most difficult economic periods. Furthermore, on January 1, 2011, Cynthia Rallis joined the IMA as the new Chief Development Officer. With significant expertise in developing fundraising programs in the museum field, Cynthia will be implementing strategies to support the IMA's increased self-sufficiency through annual support, major gifts, membership, grants, corporate partnerships, and special events.

### RESEARCH LEADERSHIP

In addition to opening the new state-of-the-art Conservation Science Laboratory this past March, the IMA has fulfilled the challenge grant from the Andrew W. Mellon Foundation to endow the senior conservation scientist position. Dr. Gregory Smith, the Otto N. Frenzel III Senior Conservation Scientist, is doing exciting work to advance our knowledge of the collection while establishing partnerships with local universities and corporations from the life sciences industry. Under the leadership of Rob Stein, Deputy Director for Research, Technology, and Engagement, our museum technology team has expanded ArtBabble.org. IMA Lab, the media and technology arm of the IMA, is also helping partners in the museum field by creating open-source content and tools through collaborations with the Art Institute of Chicago, the North Carolina Museum of Art, and the Association of Art Museum Directors.

We look forward to building on these successes as we begin a new chapter in the leadership of the IMA. Maxwell has been a champion of the Museum's mission while overseeing tremendous growth and change in the past five and a half years, including the enhancement of the Museum's collection. We wish him well as he takes the reins as the Eugene McDermott Director of the Dallas Museum of Art in 2012, and I know that the team he has built at the IMA will continue to maintain our high standards of innovation and creativity for many years to come. I am pleased to report that a search committee led by Tom Hiatt has been established and is focused on identifying the next Melvin & Bren Simon Director and CEO of the Indianapolis Museum of Art.

A handwritten signature in dark ink that reads "Stephen Russell". The signature is fluid and cursive.

Stephen Russell  
Chairman of the IMA  
2010-2012



## From The Melvin & Bren Simon Director and CEO

The year in review was among the most active in the history of the Indianapolis Museum of Art. In addition to a full calendar of exhibitions, public programs, and capital improvements, the Board and staff undertook a range of initiatives designed to broaden the IMA's impact and reputation locally and internationally. All of these endeavors were accomplished without unduly burdening the Museum's finances, since grant support offset the cost of the vast majority of activities.

We've been very gratified at the IMA by the reception of 100 Acres: The Virginia B. Fairbanks Art & Nature Park. From an opening day in June 2010 with some 10,000 visitors, to wide critical acclaim within the art world, it has launched a fresh opportunity for Indianapolis to connect with artists from around the world, and for travelers from far and wide to have another reason to visit our ever-more ambitious city. 100 Acres is becoming the Midwest's address for the best in public art.

In addition to a wide offering of major exhibitions, public art, public programs, film festivals, and gallery improvements in the fall and beyond on our 152-acre campus, in the past year we acted on the electrifying opportunity to put Indianapolis on the world's art map in a way that few American cities have. In June 2010 the US State Department appointed Dr. Lisa Freiman, our senior curator and chair of contemporary art, to be the US Commissioner of the 54th Venice Biennale in June 2011, and for the IMA to present the work of two artists to a global audience.

What is the Venice Biennale? The closest analogy would be the Olympics of the art world, on a two-year rather than four-year cycle. Beginning every other June, denizens of the art world from every continent converge on Venice to see the best of contemporary art from dozens of countries in a sprawling six-month exhibition headquartered in the city's large public gardens. Indiana's leading art museum was handed the honor of representing the United States, through Dr. Freiman's selection of the artists Jennifer Allora and Guillermo Calzadilla, who live and work in Puerto Rico. In recognition of the IMA's international focus, we presented newly made works by this dynamic pair in the nation's premier overseas art embassy: a neoclassical pavilion built for this venerable art fair, which began in 1895. Titled *Gloria*, the exhibition of Allora & Calzadilla's installations was an international sensation, yielding a highly charged response from what culminated in over a third of a million visitors.

THE IMA'S SELECTION  
BY THE DEPARTMENT OF  
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OUR COMMUNITY.

The impact of the IMA's choice as the presenting institution will be remembered for generations. The IMA's selection by the Department of State to represent the United States in the Venice Biennale is the latest milestone in the IMA's emergence as a globally renowned institution rooted in our community.

Closer to home, in December 2010 the Board of Governors approved the adoption of a five-year strategic plan devised to augment our financial strength, ensure our artistic and programmatic vitality, and bolt on a new feature of the IMA's identity: research.

The IMA's bid to incorporate research was connected with the larger ambition of an Indiana looking outward. Rather than relying exclusively on the traditional art museum's "movie house" model of presenting art and selling popcorn, as it were, the IMA has staked a claim to be part of the state's growing research sector in the field of life sciences. Our addition of a globally renowned program in conservation science was paid for with an initial investment of \$5.85 million, thanks to the Lilly Endowment (\$2.6 million), the generosity of the Andrew W. Mellon Foundation (\$1.75 million), and the family of Otto N. Frenzel III (\$1.5 million). By hiring Dr. Gregory Smith in 2009, the IMA recruited a world-renowned leader in the emerging field of conservation science, which promises to reap benefits for the IMA and for the field of conservation science for years to come.

The importance of this discipline cannot be overstated. Our venerable program in art conservation, begun in the 1970s and led for many years by Martin Radecki, and now by David Miller, has restored countless works in the IMA's collection and in other collections from across the United States. But until we were able to add expertise in science, we lacked the requisite knowledge about the optimal methods of treatment, derived from accurate analysis of the methods and materials from which artworks were made. Now equipped with state-of-the-art technology to undertake such analysis, the IMA is poised to undertake leading-edge research that will benefit not only our collections, but the field of cultural heritage in general.

Other areas of research that are now part of the IMA's mission include information technology, whereby our able staff, led by Rob Stein, has pioneered new approaches to content management benefiting museums internationally and reaping financial support for the IMA. We have also embarked on research in visitor studies to learn more about the background and motivation of our hundreds of thousands of visitors annually.

Another pioneering step this past year involved the furthering of our knowledge of mid-century modern design, as a result of the generous donation by members of the Miller family of Miller House and Garden in Columbus, Indiana. Four children of J. Irwin and Xenia Miller came together to donate not only the house and grounds, but also a \$5 million gift to endow the care and preservation of the property.

The international acclaim that followed our opening of the property to public tours in May 2011 has been resounding, culminating in an entire episode of *CBS Sunday Morning* being filmed remotely from Miller House. Tours are now routinely booked one and two months in advance, and the interest in visiting what *Travel + Leisure* has named "America's most significant modern house" is growing with each season. The acquisition of Miller House has proven to be a stimulus to the growth of our collections of design art at the IMA, and cements our collection as among the world's most important, under the energetic leadership of senior curator of design arts R. Craig Miller.

Prospective acquisitions of contemporary art now have a new source. The \$1.8 million gift from the estate of Robert Mann will make acquisitions possible in the field of contemporary art in the coming years. This important gift will help ensure that the IMA's visibility in the contemporary field will continue unabated following the success of our presentation in the Venice Biennale.

In recent years, the IMA has sought to become a better partner with institutions internationally through special exhibitions, consulting services, and long-term loans. In the year under review, we installed a group of tomb sculptures depicting freed slaves who previously served the families of the first dynasties of Roman emperors. The tomb group is on long-term loan from Italy's Ministry of Culture. Often of Greek origin, slaves were conscripted by Roman royalty and nobility, and were in many instances able to buy their way to freedom. Their roles were varied, ranging from household servants to accountants. The busts of two men and one woman have the hairstyles and demeanor typical of the mid-first century AD, and once stood in deep niches in the walls of a large underground tomb outside the city walls of Rome. The tomb was discovered in February 1847 under a vineyard of the Codini family, and the accompanying large-scale mural reproduces a photograph first published in 1877, showing the original location of these busts and a meticulously carved cinerary urn in niches on the walls. The photograph allows a contemporary visitor to see the portrait busts as they were seen 2,000 years ago—documentation without parallel in the field of classical archaeology.

The premise of this news-making loan is that the IMA's expertise in various arenas can be exchanged for long-term loans. The IMA's technology group, known as IMA Lab, has been at work with the Italian Ministry of Culture to create navigable tools to experience excavations in and around Rome by means of handheld devices. The idea is an exciting one: that museums need not resort to paying exorbitant sums to have access to major artworks, but can instead turn to peer-to-peer agreements resting on the barter of expertise for art.

Another pioneering effort at the IMA was supported by a \$1 million grant from the Andrew W. Mellon Foundation. Titled the Mellon Curators-at-Large program (MCAL), it is designed to make six yearlong appointments of experts in fields of art history critical to the IMA's collections and programs.

During his yearlong tenure as the inaugural Mellon curator-at-large, James Watt, Brooke Russell Astor Curator Emeritus of Asian Art at the Metropolitan Museum of Art, will join John Teramoto, our curator of Asian art, in the research and checklist development phase of the IMA's planned reinstallation of its permanent collection Asian galleries, slated to open in 2013. The IMA houses an esteemed collection of Chinese art, including ancient bronze ritual vessels, jades, textiles, and paintings, with particular strengths in ceramics and paintings of the Ming and Qing dynasties. Lacking a full-time curator who specializes in Chinese art for more than two years, the IMA is confident that Mr. Watt's expertise will revitalize the permanent collection galleries and vastly improve the interpretation of the Chinese collection.

Mr. Watt will work with IMA staff cross-departmentally to devise a comprehensive checklist, implement the design methodology and layout of the reinstallation, and advise on supplementary educational programming and digital content to augment the new gallery experience. In compiling the new presentation of the collection, the IMA hopes Mr. Watt will broaden the Museum's focus on scholarly research by further investigating the history and provenance of works within the collection. The IMA's new Conservation Science Laboratory provides Mr. Watt with the opportunity to work with IMA conservation staff to conduct materials and compositional research on works that have never been examined with such state-of-the-art equipment.

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Since Mr. Watt will be based at the Chinese University of Hong Kong for the spring semester of his appointment, the IMA's photography department has undertaken a comprehensive visual documentation of the Asian collection. High quality images of all works in the Asian collection will be made available on the IMA's website in the coming months. Additionally, the MCAL curatorial assistant will begin organizing the object data and registrar files to ensure the records are prepared for Mr. Watt's arrival in October.

Lastly, on this, the 30th anniversary of Robert Indiana's sculptural series *Numbers*, a restoration project is nearing completion, with all of the integers 0–9 installed on the Alliance Sculpture Court of the IMA.

It is with mixed emotions that I close this report as my final one at the Indianapolis Museum of Art. After five and a half fruitful years as The Melvin & Bren Simon Director and CEO, I am relinquishing my position to become the Eugene McDermott Director of the Dallas Museum of Art.

My family and I have greatly enjoyed our tenure at the IMA and in Indianapolis, and will leave behind many friends and co-workers who have dedicated themselves fully to the Museum's potential. I would single out the IMA's senior leadership team, consisting of Deputy Director for Public Affairs Katie Zarich; Chief Financial Officer Jennifer Bartenbach; Deputy Director for Research, Technology, and Engagement Rob Stein; Chief Operating Officer Nicholas Cameron; Deputy Director for Collections and Exhibitions Katie Haigh; Chief Development Officer Cynthia Rallis; and The Ruth Lilly Deputy Director for Environmental and Historic Preservation Mark Zelonis. I have nothing but pride in what we all accomplished together, and will look forward to following the IMA's progress over many years to come.



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

MY FAMILY AND I HAVE GREATLY ENJOYED OUR  
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# The Year in Review

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## Miller House and Garden

With its opening to the public in May of 2011, Miller House and Garden has emerged from decades of relative obscurity to take its place as one of America's most acclaimed modernist residences. Long kept private and known primarily to insiders in the worlds of architecture, landscape architecture, and design, this masterwork is now available for visitors to experience personally.

Miller House and Garden is made possible through the generosity of Members of the Miller Family, the Irwin-Sweeney-Miller Foundation, and the Cummins Foundation. The inaugural year of Miller House and Garden is sponsored by Herman Miller. Miller House and Garden is owned and cared for by the Indianapolis Museum of Art. Tours are made possible through the Columbus Area Visitors Center.

Located in Columbus, Indiana, Miller House was home to industrialist J. Irwin Miller and Xenia Simons Miller and their family. The perfection of its design resulted from the Millers' discernment as clients in combination with the efforts of an incomparable team that included architect Eero Saarinen, landscape architect Dan Kiley, and interior designer Alexander Girard. Saarinen had previously worked for J. Irwin Miller to design a summer home in Canada and a new building for the Irwin Union Bank in Columbus. The son of Finnish architect Eliel Saarinen, Eero rose to prominence in 1948 with his winning design for the St. Louis Arch. Both Kiley and Girard had worked with Saarinen on the St. Louis project, and Saarinen called upon them again to collaborate on what was to become one of the finest properties of its type in the country.

Though they well understood its significance, the Millers chose not to draw attention to their home, preferring to guard their privacy. As interest in the preservation of modernism grew, other structures attracted the limelight of national attention, while Miller House quietly continued to serve as the home of its builders until Mrs. Miller's death in 2008. In 2009 Miller House and many of the home's original furnishings were donated to the IMA by members of the Miller family, and following a period of conservation work, the estate was opened to the public in the spring.

The Miller House acquisition and opening has provided an exciting opportunity for the IMA to build a mutually beneficial partnership with the Columbus Area Visitors Center that multiplies the value and impact of the Museum's own resources. The Visitors Center functions in many ways like a convention and visitors bureau would in any other city, promoting Columbus's attractions and hospitality providers to interested travelers. Unlike almost any comparable organization, however, the Visitors Center provides tours of the city's acclaimed modern architecture; operates a facility for visitor reception, orientation, and gift sales; and conducts all the activities required to support the lively volunteer guide program. The Visitors Center offered to share their resources with the IMA to help make Miller House and Garden available to the public.

Throughout the winter of 2010 and spring of 2011, the Visitors Center and the IMA worked together to provide training for the guides who would conduct Miller House and Garden tours. Many were veterans of the Visitors Center's architecture tours, while others were new to the program, attracted by the prospect of working with the Miller property. Museum staff members worked with Visitors Center staff and members of the Columbus community to develop a training program that explored the property's design legacy as well as relevant family and local history. In the months following the opening, Miller House tours were filled to capacity.

The Miller family's vision, generosity, and commitment established the city of Columbus as a modernist landmark in its own right. Through the efforts of the IMA and its new partners at the Visitors Center, the Millers' home will be appreciated by new audiences and younger generations who seek to experience and understand the best in American design.



TOP TO BOTTOM Miller House and Garden: Exterior, Kitchen, and Conversation Pit

# Venice Biennale

For more than a century, artists, writers, diplomats, collectors, and fans have flocked to the canals of Venice in celebration of contemporary art. Held every two years, the Venice Biennale provides a glimpse of the international art scene at 30 national pavilions. The oldest and perhaps most significant international visual arts event, the Biennale has served as a global showcase for contemporary art since 1895.

The IMA was selected by the US Department of State to present the work of Puerto Rico-based artist collaborative Jennifer Allora and Guillermo Calzadilla at the US Pavilion at the 54th Venice Biennale in 2011. IMA senior curator and chair of contemporary art Lisa Freiman served as commissioner of the exhibition, *Gloria*, which featured six new commissions by Allora & Calzadilla that were developed in response to the US Pavilion site. The multimedia works employed performance, sculpture, video, and sound elements to analyze contemporary geopolitics through the lens of spectacular nationalistic and competitive enterprises. Familiar symbols and forms were juxtaposed in unexpected ways to destabilize existing narratives around national identity, global commerce, democracy, and militarism.



Three of the pieces presented in Venice—*Body in Flight (American)*, *Body in Flight (Delta)*, and *Track and Field*—incorporated performances by gymnasts and runners, including Olympic medalists, on platforms ranging from incredibly detailed reproductions of airline seats to a massive, overturned military tank. The other installations included *Algorithm*, an amalgam of a fully functioning ATM and a custom-made pipe organ; *Armed Freedom Lying on a Sunbed*, which featured an altered bronze replica of the statue that crowns the dome of the US Capitol Building; and *Half Mast\Full Mast*, a 21-minute video filmed in sites that symbolically mark places of victory or setback in Puerto Rico's struggle for peace, ecological justice, and sustainable development. Over 300,000 visitors toured the US Pavilion over the five months of the exhibition.

Among the many activities that took place in Venice surrounding the Biennale, the IMA was particularly pleased to lead a program that afforded students from Indiana, Puerto Rico, and Italy a singular opportunity to engage with art and culture on a global stage. The Teen Global Exchange Program was an iteration of the IMA's Museum Apprentice Program (MAP), an audience engagement initiative that employs a small group of local high school students. Indianapolis students from MAP participated in a series of preparatory events that included a panel discussion on national identity, cultural diplomacy, and the role of contemporary art led by Freiman, as well as talks on the evolution of international expositions and the history and culture of Puerto Rico. A videoconference conducted via Skype allowed the teens to get acquainted prior to the culmination of the program, when the teen delegations from Indianapolis and Ponce, Puerto Rico, met their counterparts from Venice in Italy for a ten-day tour. A packed itinerary of excursions to sites in Rome including the Vatican, Pantheon, and the Coliseum preceded the students' trip to Venice, where they toured the Biennale exhibition. Students documented their experiences before, during, and after their visit with blog posts and YouTube videos that reflected the profound influence the program had on them; as one student, Jakob, observed, "I've started to think about being American in terms of being kind of a global person . . . Instead of thinking insularly about America, I've started thinking about being a citizen of the country in terms of how that relates to the whole world in general."

The impact of the Biennale on the IMA was no less significant. The exhibition at the US Pavilion was wildly successful, attracting thoughtful reviews and further increasing the Museum's profile in the international art scene. Audiences in Indianapolis will be able to share in the experience after the close of the Biennale, as *Body in Flight (Delta)* has been acquired for the IMA's permanent collection, and the artists' *Vieques Series*, including *Half Mast\Full Mast* from the Pavilion, will be shown in its entirety for the first time in the IMA's Carmen and Mark Holeman Gallery in 2012. In addition, the IMA has published a lavishly illustrated catalogue that includes essays by Freiman and other art historians and documents the exhibition installation in Venice. The beautiful volume provides a fitting and lasting tribute to the extraordinary work undertaken by the artists, performers, and IMA staff to bring this exhibition to life.



LEFT Allora & Calzadilla, *Body in Flight (Delta)*, 2011. Photo by Andrew Bordwin.

TOP Allora & Calzadilla, *Track and Field*, 2011. Photo by Andrew Bordwin.

BOTTOM Allora & Calzadilla, *Algorithm*, 2011. Photo by Andrew Bordwin.



## Conservation Science Laboratory

The new Conservation Science Laboratory at the IMA was completed in March 2011 and research is underway. This state-of-the-art facility has strengthened the IMA's nationally respected conservation capabilities, allowing for more intensive study of the composition of objects and the development of innovative preservation techniques for the IMA's collection.

Plans to build the Conservation Science Laboratory were announced in October 2008 to complement the IMA's existing expertise in conservation, and Dr. Gregory Smith, now the Otto N. Frenzel III Senior Conservation Scientist, was recruited to lead the facility. The IMA's lab joins an esteemed group of conservation science labs at other leading arts institutions in the United States, including the National Gallery of Art, the Metropolitan Museum of Art, the Harvard Art Museums, the Art Institute of Chicago, and the Getty Conservation Institute. A grant from Lilly Endowment Inc. supported the scientific equipment and construction of the laboratory. Additional funding for lab operations was provided by Kay Koch.

The launch of the Conservation Science Laboratory is helping the IMA to establish scientific research and art conservation collaborations with major museums worldwide, as well as to foster partnerships with universities and corporations involved in central Indiana's growing role as a hub of the life sciences industry. Dr. Jie Liu, a graduate of Purdue University in nanomaterials chemistry, was recruited as the laboratory's first postdoctoral researcher. Dr. Liu worked with Dr. Smith to install and train on the lab's equipment; she also conducted technical studies of Museum objects as well as research projects utilizing her expertise in electron microscopy and nanomaterials. Dr. Victor Chen, a retired biochemist from Eli Lilly and Company, is currently lending his expertise on a full-time volunteer basis to conduct natural dye analysis. Several undergraduate researchers have been mentored by Dr. Smith while assisting in short-term research projects, and discussions are underway to deepen ties with other local institutions.

Already in its first few months of operation, the laboratory has conducted methods and materials research on several items in the IMA's permanent collection, including the Bernard *Corner Cabinet with Breton Scenes*, Braque's *Still Life with Pink Fish*, and Laval's *Going to Market, Brittany*, as well as numerous analyses related to ongoing conservation treatment work on other objects. The work being conducted by researchers at the Conservation Science Laboratory is expected to particularly enhance efforts to effectively preserve and care for works in the IMA's contemporary art, fashion arts, and design arts collections, which have grown extensively in both quality and scope in recent years. Many of these works are made from modern materials not yet fully understood from a conservation perspective, and the laboratory will allow the Museum to conduct cutting-edge research to understand and inhibit the degradation processes of these materials. Improving the capability to study and preserve the objects in the IMA's collection also will strengthen the case for additional acquisitions, increased donations from collectors, and commissions of new art—more ways in which the Conservation Science Laboratory will contribute to the development and protection of the IMA's collection for years to come.



LEFT Dr. Victor Chen, a full-time Conservation Science Laboratory volunteer, uses liquid chromatography with mass spectrometry to separate and identify mixtures of natural dyes from colored textiles.

TOP Postdoctoral IMA Scholar Dr. Jie Liu analyzes ink samples from Brizio's *Painting a Fresco with Giotto* #2009.466A-B (colored pens laid out on benchtop).

BOTTOM A Raman microscope is used to conduct in situ analysis of patina on a study collection imitation Chinese *fang ding* or ritual vessel (Jane S. Dutton Educational Resource Center EC.579).





## Restoring the Four Seasons Garden

In 1939 the Lilly family hired Anne Bruce Haldeman of Louisville to design a garden to accompany their new recreation building, known today as Garden Terrace. The result was the Four Seasons Garden, named for the four limestone statues representing each season that encircled the central water feature. More than 100 yews and many dozen boxwood shrubs made up the backbone of this circular garden, which originally featured formally cut hedges that emphasized clean lines and symmetry. Unfortunately, the years took a toll on the once-gracious space.

Through the generous support of Helen and Dick Dickinson, the garden underwent a thorough rehabilitation in the spring of 2011. With its completion, the garden has been restored to its former beauty, and Oldfields is now one of the most intact Country Place Era estates in the country.

Historic features found in old plans and photographs in the IMA's collection helped inform the redesign, which required extensive work. In the fall of 2010, the garden was entirely cleared of the old, overgrown, and misshapen yews, and the troublesome circular pool that never drained well was demolished. New drain lines were installed, as well as a new irrigation system and new electrical systems. An outside contractor created a new, deeper pool, which will recirculate water and has a skimmer box to trap debris. A handsome marble bench at the garden's west end was repaired, and a sundial was secured and placed at the garden's south entrance, just as the original plans had shown. And while an existing stacked bluestone retaining wall was left intact, other patios of large bluestone pavers were reset and a walkway from the original design was recreated.

A key focus of the 2011 Four Seasons Garden project was to incorporate more seasonal interest with diverse shrub, perennial, and annual plantings. In the past, the bloom periods of the two featured ornamental plantings overlapped, and there was little interest throughout the rest of the year, with the exception of architectural form and the non-functioning water feature. With the new design, substantial effort was devoted to diversifying bloom time, placement of fragrance, and ornamental interest through each of the four seasons. New flowering bulbs were added to frame the putti statues and add year-round color and height. On the perimeter, shrubs were added to offer an introduction to the formal areas of the garden. All of these flowering perennials, shrubs, and trees were chosen for their dynamic features, ability to contribute to the original design intent, adaptability to low-maintenance garden design, and pest and disease resistance. It is the Museum's hope that this new garden represents, beyond its ornamental qualities, a best-practices platform for the design and maintenance of historical gardens.

Ultimately, the IMA has tried to present a historic garden with modern amenities. The newly restored Four Seasons Garden embraces its beginnings while offering contemporary features in a more sustainable design.



## Mellon Curators-at-Large Program



In March 2011 the Andrew W. Mellon Foundation announced its intention to underwrite a new pilot project at the IMA: the Mellon Curators-at-Large Program. The program is designed to allow for the recruitment of curatorial expertise that will benefit the IMA's research and collection agenda without the confines of geographical limitations or restrictions of a traditional museum infrastructure. On-site work at the IMA's Indianapolis campus will be an essential part of the curators' tenure, but the program is designed to provide the flexibility to combine this with a research agenda that can be conducted from anywhere in the world. The \$1 million grant will support annually appointed non-resident curators over the next three years in six different fields: Chinese Art, Art of India and South Asia, Art of the Americas, African Art, Design Arts, and Islamic Art. The project outcomes for each curator will vary, but examples could include a program of scholarly publications, a detailed review of part of the IMA's collection, exhibition organization, gallery reinstallation, or the arrangement of long-term loans to the IMA from other collections.

The IMA's extensive collection of Chinese art will be the focus of attention for the first Mellon curator-at-large, who begins his work in fall 2011. James Watt, the Brooke Russell Astor Curator Emeritus of Asian Art at the Metropolitan Museum of Art, currently teaches at the Chinese University of Hong Kong. Watt will conduct a comprehensive review of the IMA's Chinese collection in preparation for the reinstallation of the Asian collection on the third floor. He will examine all of the approximately 4,500 pieces in the collection and fill in gaps in their catalogue records such as dates, medium, and culture or nationality; identify works requiring more research or analysis by conservation; and make recommendations for deaccessions. Watt will research items of interest while in Hong Kong and New York, in addition to conducting on-site work in Indianapolis.

The Mellon Curators-at-Large Program will provide critical curatorial support to the IMA's identified areas of greatest need, but the Museum's goals for the program are even more broad. Part of the program's attention will be directed toward shaping new technological means of conducting and disseminating research between scholars, institutions, and other stakeholders located all over the world—a target that will undoubtedly draw on the resources of the IMA's award-winning media and technology division, IMA Lab.

The improvement in the quality and accessibility of distance learning technology will allow for increased educational benefits for the curators-at-large, IMA staff, and the local academic community in Indianapolis, as well as the establishment of productive new relationships with colleagues and partner institutions around the world. The Mellon Curators-at-Large Program will provide an exemplary and sustainable research model that will bolster opportunities for collaboration and sharing of expertise among the world's foremost museums.



ABOVE James Watt. Image courtesy of The Metropolitan Museum of Art.

RIGHT Chinese, Northern Song dynasty, 960–1127, *Vase with Carved Peony Scrolls*, about 1000, stoneware with slip and clear glaze, Cizhou-type ware, 17 x 8 1/2 (diam.) in. Gift of Mr. and Mrs. Eli Lilly 47.153

# Exhibitions

JULY 2010–JUNE 2011

## ALLEN WHITEHILL CLOWES SPECIAL EXHIBITION GALLERY

### *Andy Warhol Enterprises*

October 10, 2010–January 2, 2011

*Andy Warhol Enterprises* was proudly sponsored by PNC Financial Services Group.

### *Hard Truths: The Art of Thornton Dial*

February 25–September 18, 2011

The exhibition was made possible through the generosity of the Allen Whitehill Clowes Charitable Foundation. Additional programming support provided by an award from the National Endowment for the Arts.



All exhibitions were organized by the IMA unless otherwise noted.

ABOVE *Andy Warhol Enterprises* in the Allen Whitehill Clowes Special Exhibition Gallery in Wood Pavilion

RIGHT *Hard Truths: The Art of Thornton Dial* in the Allen Whitehill Clowes Special Exhibition Gallery in Wood Pavilion






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**STEVEN CONANT GALLERIES**  
**IN MEMORY OF MRS. H. L. CONANT**

*Drawings to Prints*  
July 3, 2010–January 2, 2011

*The Old Masters*  
March 25–December 31, 2011

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**EFROYMSON FAMILY ENTRANCE PAVILION**

*Ball-Nogues Studio: Gravity's Loom*  
September 3, 2010–March 20, 2011  
Support provided by a grant from the Efroymsen Family Fund, a fund of Central Indiana Community Foundation.

*William Lamson: Divining Meteorology*  
April 8–August 28, 2011  
Support provided by a grant from the Efroymsen Family Fund, a fund of Central Indiana Community Foundation.

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**SUSAN AND CHARLES GOLDEN GALLERY**

*Gauguin as Printmaker: The Volpini Suite*  
March 11–September 18, 2011

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**CARMEN & MARK HOLEMAN GALLERY**

*Selections from Project 35*  
April 1–October 30, 2011  
*Project 35* is produced and circulated by Independent Curators International (ICI), New York. The exhibition and tour are made possible, in part, by grants from the Cowles Charitable Trust; Foundation for Contemporary Art; the Horace W. Goldsmith Foundation; The Toby Fund; and ICI Benefactors Agnes Gund, Gerrit and Sydnie Lansing, Jo Carole Lauder, and Barbara and John Robinson.

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**IMA ALLIANCE GALLERY**

*The Viewing Project:*  
*The Pleasures of Uncertainty*  
July 17, 2010–March 13, 2011  
*The Viewing Project* is supported by a generous grant from ART MENTOR FOUNDATION LUCERNE.

*Venetian Views: American Works on Paper*  
June 3–December 31, 2011

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**FRANCES PARKER APPEL GALLERY**

*Pairs: Contrasts and Parallels in Japanese Prints*  
September 24, 2010–January 30, 2011

*Light, Texture and Solitude: The Art of Tanaka Ryōhei*  
May 13–September 18, 2011

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**ALICE AND LEONARD BERKOWITZ GALLERY**

*The Tomb of Vigna Codini II*  
February 4, 2011–January 2013  
Pieces are a long-term loan from the Italian Ministry of Heritage and Culture—Special Superintendency for the Archaeological Heritage of Rome.

ABOVE Installation of *Gravity's Loom* by Ball-Nogues Studio in the Efroymsen Family Entrance Pavilion




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**LILLY HOUSE**

*Christmas at Lilly House*  
November 10, 2010–January 2, 2011

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**JUNE M. MCCORMACK FOREFRONT GALLERIES**

*Framed*  
November 5, 2010–March 6, 2011

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**NORTH HALL GALLERY**

*Watercolor Society of Indiana Annual Juried Exhibition*  
October 16–December 5, 2010

*Indiana Artists' Club Annual Exhibition*  
April 16–June 5, 2011

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**LAWRENCE A. AND ANN O'CONNOR, JR. GALLERY**  
**MARY ANN AND GENE ZINK EUROPEAN CERAMICS GALLERY**  
**DAVID AND ANNE KNALL TREASURY**

*Read My Pins: The Madeleine Albright Collection*  
November 7, 2010–January 30, 2011  
*Read My Pins: The Madeleine Albright Collection* has been organized by the Museum of Arts and Design in New York City. Generous support for this exhibition has been provided by Bren Simon. Support for the catalogue has been provided by St. John Knits.

ABOVE *Gauguin as Printmaker: The Volpini Suite* in the Susan and Charles Golden Gallery

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**GERALD AND DORIT PAUL GALLERIES**

*Material World*  
April 22, 2011–February 6, 2012

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**US PAVILION AT THE 2011 VENICE BIENNALE**

*Gloria*  
June 4–November 27, 2011  
Lead support provided by the United States Department of State, Bureau of Educational and Cultural Affairs and HUGO BOSS. Additional support provided by Diana and Moisés Berezdivin, Ignacio J. López and Laura Guerra, Donald R. Mullen, Jr., Christie Digital Systems USA, Inc., Council for Canadian American Relations, Diebold, and Friends of Allora & Calzadilla.

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**TOURING**

*European Design Since 1985: Shaping the New Century*  
Milwaukee Art Museum: October 6, 2010–January 9, 2011  
The exhibition is organized by the IMA and the Denver Art Museum in conjunction with Kingston University, London. It is curated by R. Craig Miller of the IMA and organized at the Milwaukee Art Museum by Mel Buchanan, Mae E. Demmer Assistant Curator of 20th-Century Design.

# Audience Engagement

The IMA's Audience Engagement department seeks to activate the museum's collection as a tool for learning, discussion, and creativity by engaging many types of museum visitors—including families, teens, students, teachers, and scholars.



## STAR STUDIO

Serving several thousand visitors annually, the Indianapolis Star Family Studio allows museum-goers of all ages to participate in hands-on art making experiences related to the IMA's permanent collection and special exhibitions. Star Studio includes self-directed activities and a drop-in art studio where visitors are invited to work with a teaching artist to create works of art. Every Saturday, the drop-in art studio averages 50 participants. Community member and teaching artist Jill Render reflects: "As a visitor coming with children, it is really nice to have a space where you can sit and make something. As a teacher, it is fun meeting out-of-town visitors."

## VIEWFINDERS

Through the Viewfinders program, the IMA trains local elementary school teachers in Visual Thinking Strategies (VTS)—a facilitated discussion method that uses art to stimulate conversation and develop students' cognitive skills—and invites teachers and their students for an end-of-the-year field trip. During the 2010–2011 school year, 4,274 students from two area school districts participated in the Viewfinders program.

In 2009 the IMA received an Institute of Museum and Library Services grant to explore the feasibility of integrating VTS into pre-service teacher education using the existing Viewfinders program as a model. As part of this initiative, the IMA hosted school of education faculty from Indiana University–Purdue University Indianapolis, Butler University, and Marian University at a series of seven workshops during 2010–2011.



## PERSPECTIVES

The Perspectives after-school program offers students from two local partner schools a series of informal learning experiences focused on art, nature, and design. Students are transported by bus to the Museum to explore the galleries and grounds; each class also participates in critical thinking activities, language projects, and art making. At the end of the year, parents gather at the IMA to see student demonstrations and the work they produced. The goal of this program is to encourage young people to see the world—and the IMA—in new ways, as well as to become regular visitors to the Museum.

## MUSEUM APPRENTICE PROGRAM: TEEN GLOBAL EXCHANGE

The Museum Apprentice Program—an IMA audience engagement initiative that employs local high school students and connects them to various museum projects—was expanded in 2011 to include teens from Indiana, Puerto Rico, and Italy in a cultural exchange project made possible by the IMA's participation in the Venice Biennale. In partnership with the Museo de Arte de Ponce in Puerto Rico and the Peggy Guggenheim Collection in Venice, students were selected to contribute their voices to discussions of art, national identity, and cultural diplomacy. The visiting teens explored Rome together prior to meeting the Italian teens in Venice to experience the Biennale. Looking back on the experience, one teen participant observed: "You realized that there wasn't one way of thinking; that you're not always right on everything. But you came to respect everyone else's opinion...even though [we] were thinking completely different things."

## IMA INTERNSHIP PROGRAMS

The IMA offers two categories of internships: IMA Scholars and IMA Interns. The IMA Scholar Program allows graduate students to undertake in-depth projects in the areas of conservation and conservation science, curatorial research, and historic preservation. In the spring, the Museum welcomed its first postdoctoral IMA Scholar for Conservation Science, and during the summer engaged three additional IMA Scholars for Conservation. The IMA Intern Program provides applied learning experiences for college juniors, seniors, recent graduates, and graduate students from a variety of museum career orientations, and hosted 17 students during the 2010–2011 academic year.

## THE VIEWING PROJECT

The Viewing Project is a three-year series of installations designed to offer visitors creative and enjoyable experiences with objects from the IMA's permanent collection and is funded in part by a generous grant from ART MENTOR FOUNDATION LUCERNE. The fifth installation, *The Pleasures of Uncertainty*, was on view from July 17, 2010, to March 13, 2011, in the IMA Alliance Gallery. This installation explored the deliberateness and the delights of ambiguity in art.

Visitor research and evaluation is an integral part of the project, and one of the ways in which the team collects data is through visitor comment cards. Nearly 800 comment cards were submitted in response to *The Pleasures of Uncertainty*, with one visitor stating, "The exhibit forces the interpretation back on the viewer—rather startling when so often people expect to be told what something means or the why. It's refreshing to be left uncertain just exactly what it's about and to experience that bit of tension that I will never know. It adds some depth and wonder to the work."

# Public Programs

JULY–DECEMBER 2010

## LECTURES, TALKS, AND TOURS

**Talk: Benjamin Ball and Gaston Nogues of Ball-Nogues Studio**  
Benjamin Ball and Gaston Nogues, artist and architecture team  
Presented by the IMA Contemporary Arts Society  
September 2

**Sumi-e: The Art of Japanese Ink Painting with Shozo Sato**  
Shozo Sato, artist  
Presented with support from the IMA Asian Art Society and the Japan-America Society of Indiana, Inc.  
October 1

**Boston Furniture of the 18th Century**  
Brock Jobe, University of Delaware  
Presented by the IMA Design Arts Society  
October 21

**Lives or Lies? The Truth about Biopics**  
Dennis Bingham, IUPUI  
October 28

**Framed: Kate Gilmore and Lilly McElroy on Space, Place, and Boundary**  
Kate Gilmore, artist; Lilly McElroy, artist; Sarah Urist Green, IMA associate curator of contemporary art  
Presented by the IMA Contemporary Art Society  
November 4

**Edible Landscaping with Rosalind Creasy**  
Rosalind Creasy, photographer and author  
Presented by the IMA Horticultural Society  
November 7

**Madeleine Albright: My Life with Pins**  
Madeleine Albright, former Secretary of State;  
Q&A moderated by Maxwell Anderson, The Melvin & Bren Simon Director and CEO of the IMA  
Presented by the IMA Fashion Arts Society.  
Promotional support provided by WFYI.  
November 12

**Vincent Fremont on Andy Warhol, TV Mastermind**  
Vincent Fremont, filmmaker and producer  
November 18



ABOVE Madeleine Albright and Maxwell Anderson at *Madeleine Albright: My Life with Pins*



## PERFORMANCES

**Sitar Recital by Pundit Nayan Ghosh**  
Pundit Nayan Ghosh, musician  
Presented by the Indian Association of Indiana Fine Arts Committee with support from the IMA Asian Art Society  
September 25

**Project IMA: Fashion Unbound**  
In conjunction with the *Body Unbound* exhibition  
October 22

**Vienna Vegetable Orchestra**  
Support from the Austrian Cultural Forum and the Indiana Humanities Council in cooperation with the National Endowment for the Humanities  
November 6

**Yuval Ron Ensemble**  
Yuval Ron, musician; with Sukhawat Ali Khan, singer; Talia Goren, singer; Whirling Dervish Aziz  
Cosponsored by the Jewish Community Relations Council, Muslim Alliance of Indiana, Peace Learning Center, and the IMA  
November 17

ABOVE Project IMA: *Fashion Unbound*

**Dean & Britta: 13 Most Beautiful . . . Songs for Andy Warhol's Screen Tests**  
Dean & Britta, musical ensemble  
December 2

## FILMS

**Summer Nights (Film Series)**  
*Stella Dallas* (dir. King Vidor, 1937), July 2  
*North by Northwest* (dir. Alfred Hitchcock, 1959), July 9  
*Rocky Horror Picture Show* (dir. Jim Sharman, 1975), July 16  
*Monty Python and the Holy Grail* (dir. Terry Gilliam and Terry Jones, 1974), July 23  
*The Muppets Take Manhattan* (dir. Frank Oz, 1984), July 30  
*A Fish Called Wanda* (dir. Charles Crichton, 1988), August 6  
*Stand by Me* (dir. Rob Reiner, 1986), August 13  
*L.A. Confidential* (dir. Curtis Hanson, 1997), August 20  
*O Brother, Where Art Thou?* (dir. Joel Coen, 2000), August 27  
Summer Nights Films Series is proudly sponsored by NUVO.

**Generations of Animation (Film Series)**  
Featured Animators: John Ludwick, Albert William, J. Stephan Leeper  
*Gertie the Dinosaur* (1914)  
*Snow White and the Seven Dwarves* (1937)  
*The Secret of Kells* (2009)  
*The Dinosaur and the Missing Link* (1915)  
*Teeny Super Little Guy* (1971)  
*Western Spaghetti* (2009)  
*Luxo Jr.* (1986)  
*Paco* (2008)  
*Oktapodi* (2007)  
August 22

**Follow Me Home** (dir. Peter Bratt, 1996)  
Part of the Campecine Film Festival  
September 24

**Campecine Film Festival**  
Presented by the Latino Youth Collective  
September 25

**Good Fortune** (dir. Landon van Soest, 2009)  
Part of the African Film Series  
Presented by the IMA and the IUPUI Committee on African and African American Studies, with support from Provocate.org, Cold Spring Institute, The Village Experience, Oxfam Action Corps Indianapolis, and the IUPUI Office of International Affairs  
September 30

**Strange Things: Children of Haiti** (dir. Alexandria Hammond, 2009)

Part of the African Film Series

Presented by the IMA and the IUPUI Committee on African and African American Studies, with support from Provocate.org, Cold Spring Institute, The Village Experience, Oxfam Action Corps Indianapolis, and the IUPUI Office of International Affairs

October 7

**Bride of Frankenstein** (dir. James Whale, 1935)

Introduction by Lou Harry, Indianapolis Business Journal

Presented in part by Indy Film Buffs

October 20

**Mexican Cinema Double Feature***Las Abandonadas* (dir. Emilio Fernández, 1944)*Santo y Blue Demon contra los monstruos* (dir. Gilberto Martínez Solares, 1969)

November 19

**Marwencol** (dir. Jeff Malmberg, 2010)

Presented by the IMA and the Indianapolis International Film Festival

December 9

**Smash His Camera** (dir. Leon Gast, 2009)

December 30

## FESTIVALS/EVENTS

**Indiana Black Expo Film Festival***Between Kings and Queens* (dir. Joy Dickson, 2010)*An African-American Quest for Authenticity* (dir. Cindy Ball, 2010)*Soundtrack for a Revolution* (dirs. Bill Guttentag and Dan Sturman, 2009)*For Our Sons* (dirs. Vanz Chapman and Eric McKay, 2009)*TenEight: Shoot for the Moon* (dir. Mary Mazzio, 2009)

Presented in part by the IMA, Allen Whitehill Clowes Foundation, W.C. Griffith Trust, and Heartland Truly Moving Pictures.

July 10

**Indianapolis International Film Festival**

July 15–25

**48 Hour Film Project**

Presented by Big Car

August 7

**Meteor Shower Viewing**

August 13

**Imagine Indiana Summit**

Keynote Speaker: Deborah L. Wince-Smith, President and CEO of the Council on Competitiveness

Presented as a partnership with The Meridian Institute, Lincoln Center for the Performing Arts, National Academy of Science, Council on Competitiveness, US Chamber of Commerce, Indianapolis Museum of Art, Purdue University, Indiana University, Ball State University, Eli Lilly and Company, University of Notre Dame, Indy Partnership, Smaller Indiana, and other national and state partners

October 12

**Instrument Making Workshop**

Members of the Vienna Vegetable Orchestra craft instruments out of vegetables.

Supported in part by the Indiana Humanities Council in cooperation with the National Endowment for the Humanities

November 5



ABOVE Instrument making workshop with members of the Vienna Vegetable Orchestra

# Public Programs

JANUARY–JUNE 2011

## LECTURES, TALKS, AND TOURS

**Planet Indy: Richard Reynolds on Guerilla Gardening**

Richard Reynolds, gardener and author

Presented in part by the IMA Horticultural Society as part of the Planet Indy series. Promotional support for the Planet Indy Series provided by WFYI.

February 10

**Design Series: Chris Ware & Chip Kidd**Chris Ware, graphic novelist; Chip Kidd, art director at Knopf  
Presented by the IMA Design Arts Society with support from Herron School of Art & Design and AIGA Indianapolis. Promotional support for the Design Series provided by WFYI.

February 17



LEFT Design Series: Chris Ware &amp; Chip Kidd

RIGHT Temple Grandin

**Gauguin as Printmaker: The Volpini Suite**

Heather Lemonedes, Cleveland Museum of Art

Talk made possible with support from the Myrtie Shumacker Lecture Fund

March 10

**Planet Indy: Emily Pilloton on Designing Social Impact**

Emily Pilloton, architect, designer, teacher, and founder of Project H Design and Studio H

Presented with support from Herron School of Art &amp; Design as part of the IMA's Planet Indy series and the IndyTalks series. Promotional support for the Planet Indy Series is provided by WFYI.

March 24

**Mary Cassatt's Parisian Fashions**

Nancy Mowll Mathews, Williams College Museum of Art

This talk made possible by the Myrtie Shumacker Lecture Fund and presented by the IMA Alliance and the IMA Fashion Art Society

March 31

**Kitchen Garden Renaissance**

Susan Belsinger, herb specialist

Supported by the IMA Horticultural Society

April 14

**Planet Indy: Temple Grandin on Visual Thinking and Animal Behavior**Temple Grandin, author, scientist, and animal welfare advocate  
Promotional support provided by WFYI.

April 28

**Reconstructing the Past in 3-D: Keith Wilson on the Cave Temples of Xiangtangshan**

Keith Wilson, Freer and Sackler Galleries  
Presented by the IMA Asian Art Society  
June 9

**Stefan Sagmeister on Design & Happiness**

Stefan Sagmeister, designer  
Presented by the IMA Design Arts Society and made possible by the Evans Woollen Memorial Lecture Fund, with promotional support from AIGA Indianapolis  
June 16

## PERFORMANCES

**Ólafur Arnalds**

Ólafur Arnalds, composer/musician  
January 29

**Still Life by eighth blackbird**

eighth blackbird, ensemble  
Presented by the Ensemble Music Society and the IMA. Promotional support provided by WFYI.  
March 26

**And the Whole Yard Said Amen**

Theaster Gates, installation artist, and his ensemble The Black Monks of Mississippi  
April 8

**Arrington de Dionyso's Malaikat dan Singa / Angels & Lions**

Arrington de Dionyso, experimental musician  
June 2

**Aphasia Dance Company: Rencontres des Imbéciles**

Aphasia Dance Company  
June 18

## FILMS

**Winter Nights (Film Series)**

*Blood Simple* (dir. Joel Coen, 1984), January 7  
*Criss Cross* (dir. Robert Siodmak, 1949), January 14  
*Key Largo* (dir. John Huston, 1948), January 21  
*Stray Dog* (dir. Akira Kurosawa, 1949), January 28  
*Kiss Me Deadly* (dir. Robert Aldrich, 1955), February 11  
*Detour* (dir. Edgar Ulmer, 1945), February 18  
*Memento* (dir. Christopher Nolan, 2000), February 25  
Winter Nights Film Series is proudly sponsored by Wells Fargo Advisors, LLC Member SIPC. Winter Nights Film Series is proudly sponsored by NUVO.

**La Mission with Filmmaker Peter Bratt**

(dir. Peter Bratt, 2009)  
Presented by the Latino Youth Collective, Indiana Youth Group, and the IMA  
January 13

**Milton Glaser: To Inform & Delight** (dir. Wendy Keys, 2008)

Presented by the IMA Design Arts Society and AIGA Indianapolis  
January 20

**The Kid (1921) & The Idle Class (1921)**

The Indianapolis Chamber Orchestra accompanies a double feature starring Charlie Chaplin.  
In collaboration with the Indianapolis Chamber Orchestra  
February 4

**Fela!**

Presented by Cultural Cannibals, LLC  
February 5

**Oscar Nominees at The Toby**

*Waste Land* (dir. Lucy Walker and Karen Harley, 2010)  
*Dogtooth (Kynodontas)* (dir. Yorgos Lanthimos, 2009)  
*Exit through the Gift Shop* (dir. Banksy, 2010)  
February 26

**Valentino: The Last Emperor** (dir. Matt Tyrnauer, 2008)

Presented by the IMA Fashion Arts Society  
March 3

ABOVE *The Kid* (1921) & *The Idle Class* (1921), with the Indianapolis Chamber Orchestra

**Temple Grandin** (dir. Mick Jackson, 2010)

April 22

**Camille** (dir. George Cukor, 1936)

With a musical teaser of *La Traviata* courtesy of the Indianapolis Opera Ensemble  
May 5

**Summer Nights (Film Series)**

*Mommie Dearest* (dir. Frank Perry, 1981), June 3  
*Blue Hawaii* (dir. Norman Taurog, 1961), June 10  
*The Sandlot* (dir. David Evans, 1993), June 17  
*The Wiz* (dir. Sidney Lumet, 1978), June 24  
Summer Nights Film Series is proudly sponsored by NUVO.

## FESTIVALS/EVENTS

**Snow Maze/Labyrinth Day**

With artists Heidi Fledderjohn and Tom Streit  
January 15

**Passion and Pursuit: Search for the Ideal Perennial**

Featured speakers include Richard Hawke of the Chicago Botanic Garden, Allen Bush of Jelitto Perennial Seeds, Chris Hansen of Great Garden Plants, Dan Heims of Terra Nova Nurseries, Kirk Brown of Joanne Kostecky Garden Design, and Dr. Steven Still of Ohio State University.  
Presented by the Perennial Plant Association and the IMA's Division of Environmental and Historic Preservation  
February 10

LEFT Summer Nights

RIGHT Julian Bond at *Hard Truths: A Forum on Art and the Politics of Difference*

**Spring Equinox: Sun Boxes**

With sound artist Craig Colorusso  
Presented in part by Big Car  
March 18–20

**Hard Truths: A Forum on Art and the Politics of Difference**

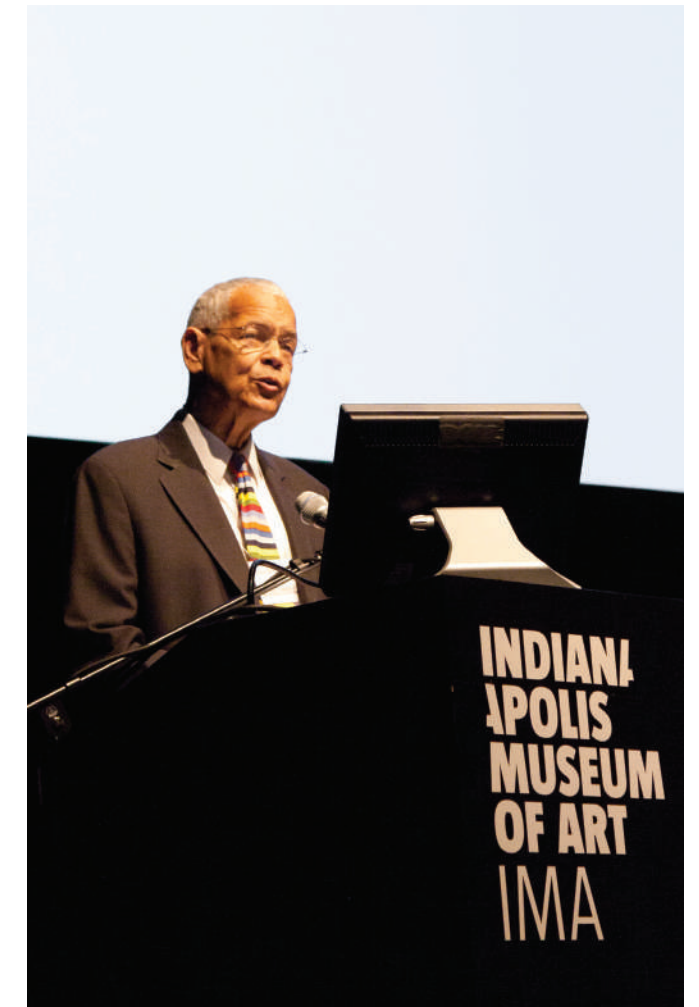
Speakers include Julian Bond, civil rights leader, former Georgia state legislator, and former chairman of the NAACP; Joanne Cubbs, curator of the *Hard Truths* exhibition and IMA adjunct curator of American art; Theaster Gates, installation and performance artist, University of Chicago; Fred Moten, writer and professor, Duke University; Franklin Sirmans, Terri and Michael Smooke Curator and Department Head, Contemporary Art, Los Angeles County Museum of Art; Greg Tate, cultural critic and musician.  
Promotional support provided by WFYI  
April 8

**Miller House Symposium**

Presented by the IMA Design Arts Society in partnership with Indiana Landmarks and Indiana ASLA. This program was made possible by the Myrtle Shumacker Lecture Fund.  
May 20

**Summer Solstice**

With Heidi Fledderjohn and Steven Angel  
June 18





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# Art Acquisitions

## *July 2010–June 2011*

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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>

RIGHT Japanese, *Standing Bishamonten*, late 1100s, wood and polychrome paint, A) figure: 45 in. B) spear: 49 1/4 in. C) wheel: 12 1/2 in. (diam.). Jane Weldon Myers Art Fund, The Ballard Fund, Lucille Stewart Endowed Art Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund 2010.234A–C



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## AFRICAN

Congolese, ***Hunting Horn***, 1850–1888, ivory. Gift in memory of Karl Steckelmann by his grand niece, Julia M. Richey Hoehner, daughter of Lee and Julia Steckelman Richey of Greenfield, Indiana 2011.52

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## ASIAN

### CHINESE

Wang Yachen, Chinese, 1894–1983, ***Bird and Willow***, 1966, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.311

Wang Yachen, Chinese, 1894–1983, ***Birds and Small Fish***, 1960s, ink and light colors on paper. Gift of Christina Fang and Benjamin Chou 2010.315

Wang Yachen, Chinese, 1894–1983, ***A Blossom after the Rain***, 1968, aqueous colors on paper. Gift of Christina Fang and Benjamin Chou 2010.307

Wang Yachen, Chinese, 1894–1983, ***Cat***, 1967, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.314

Wang Yachen, Chinese, 1894–1983, ***Crow***, 1967, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.317

Wang Yachen, Chinese, 1894–1983, ***Frogs and Lysimachia (Jinqiancao)***, 1967, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.312

Wang Yachen, Chinese, 1894–1983, ***Ink Bamboo and Mynah Bird***, 1966, ink on paper. Gift of Christina Fang and Benjamin Chou 2010.313

Wang Yachen, Chinese, 1894–1983, ***Mountain Landscape***, 1960, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.308

Wang Yachen, Chinese, 1894–1983, ***Mountain Mouse***, 1967, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.310

Wang Yachen, Chinese, 1894–1983, ***Palm Leaves in Ink***, 1968, ink and light colors on paper. Gift of Christina Fang and Benjamin Chou 2010.304

Wang Yachen, Chinese, 1894–1983, ***Pomegranate Tree***, 1968, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.309

Wang Yachen, Chinese, 1894–1983, ***School of Fish***, 1960, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.306

Wang Yachen, Chinese, 1894–1983, ***Small Bird and Autumn Leaves***, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.305

Wang Yachen, Chinese, 1894–1983, ***White Lotus Blossom and Small Fish***, 1967, ink and colors on paper. Gift of Christina Fang and Benjamin Chou 2010.316

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## JAPANESE

Arai Yoshimune, Japanese, 1873–1945, ***7 Gods of Good Fortune***, ink and colors on silk. Gift of John and Cynde Barnes 2010.226

Fukuda Kodojin, Japanese, 1865–1944, ***Landscape***, 1926–1944, ink on paper. Purchased with funds donated by Tim and Jody Garrigus 2010.236



Tekisui Giboku, Japanese, 1822–1899, ***Calligraphy***, 1859–1899, ink on paper. Gift of the Asian Art Society of the Indianapolis Museum of Art 2010.237

Toyohara Chikanobu, Japanese, 1838–1912, ***Parody Pairing of Images of Twenty-Four Paragons of Filial Piety: Lù Ji, No. 9***, 1890, color woodblock print. Gift of Francine and Roger Hurwitz 2010.225

Tsukioka Yoshitoshi, Japanese, 1839–1892, ***The Fox-Woman Kuzunoha Leaving Her Child***, from the series ***New Forms of Thirty-Six Ghosts***, ink and colors on paper; color woodblock print. Purchased with funds provided by Len and Kathryn Betley 2010.222

Tsukioka Yoshitoshi, Japanese, 1839–1892, ***Priest Raigo of Miidera***, from the series ***New Forms of Thirty-Six Ghosts***, ink and colors on paper; color woodblock print. Purchased with funds provided by Len and Kathryn Betley 2010.220

Tsukioka Yoshitoshi, Japanese, 1839–1892, ***Sadanobu Threatening a Demon in the Palace at Night***, from the series ***New Forms of Thirty-Six Ghosts***, ink and colors on paper; color woodblock print. Purchased with funds provided by Len and Kathryn Betley 2010.221

Utawaga Kunisada, Japanese, 1786–1864, ***Aoi, with Genji crest for chapter 9, Aoi, of the Tale of Genji***, 1852, 5th month, color woodblock print. Gift of Francine and Roger Hurwitz 2010.296

Utawaga Kunisada, Japanese, 1786–1864, ***E-awase, with Genji crest for chapter 17, E-awase, of the Tale of Genji***, 1852, 12th month, color wood block print. Gift of Francine and Roger Hurwitz 2010.301

Utawaga Kunisada, Japanese, 1786–1864, ***Kiritsubo, with Genji crest for chapter 10, Sakaki, of the Tale of Genji***, 1852, 8th month, color woodblock print. Gift of Francine and Roger Hurwitz 2010.297

ABOVE Tekisui Giboku, Japanese, 1822–1899, *Calligraphy* (detail), 1859–1899, ink on paper, 58 x 18 1/8 in. (image). Gift of the Asian Art Society of the Indianapolis Museum of Art 2010.237

Utawaga Kunisada, Japanese, 1786–1864, ***Matsukaze, with Genji crest for chapter 44, Takegawa, of the Tale of Genji***, 1852, 12th month, color woodblock print. Gift of Francine and Roger Hurwitz 2010.303

Utawaga Kunisada, Japanese, 1786–1864, ***Otome, with Genji crest for chapter 44, Takegawa, of the Tale of Genji***, 1852, 12th month, color woodblock print. Gift of Francine and Roger Hurwitz 2010.302

Utawaga Kunisada, Japanese, 1786–1864, ***Sakaki, with Genji crest for chapter 10, Sakaki, of the Tale of Genji***, 1852, 8th month, color woodblock print. Gift of Francine and Roger Hurwitz 2010.298

Utawaga Kunisada, Japanese, 1786–1864, ***Sekiya, with Genji crest for chapter 16, Sekiya, of the Tale of Genji***, 1852, 8th month, color woodblock print. Gift of Francine and Roger Hurwitz 2010.299

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LEFT Japanese, *Standing Amitābha (Japanese: Amida), Buddha of the Western Paradise*, 1200s, wood, polychrome paint, gold, crystal, 47 x 20 1/2 (diam. at base) in. Anonymous IV Art Fund, The Ballard Fund, Alliance Income Fund, Jane Weldon Myers Acquisition Fund, Mr. and Mrs. William R. Spurlock Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Roger G. Wolcott Fund, Asian Art Discretionary Fund, Russell and Becky Curtis Art Purchase Endowment Fund, Martha Delzell Memorial Fund, Emma Harter Sweetser Fund, Mrs. Pierre F. Goodrich Endowed Art Fund, E. Hardey Adriaance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriaance, Mr. and Mrs. William B. Ansted, Jr. Art Fund, Mr. and Mrs. Richard Crane Fund, Cecil F. Head Art Fund, General Endowed Discretionary Art Fund, Mary V. Black Art Endowment Fund, Elizabeth S. Lawton Fine Art Fund, James V. Sweetser Fund 2010.235A–K

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Japanese, ***Standing Amitābha (Japanese: Amida), Buddha of the Western Paradise***, 1200s, wood, polychrome paint, gold, crystal. Anonymous IV Art Fund, The Ballard Fund, Alliance Income Fund, Jane Weldon Myers Acquisition Fund, Mr. and Mrs. William R. Spurlock Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Roger G. Wolcott Fund, Asian Art Discretionary Fund, Russell and Becky Curtis Art Purchase Endowment Fund, Martha Delzell Memorial Fund, Emma Harter Sweetser Fund, Mrs. Pierre F. Goodrich Endowed Art Fund, E. Hardey Adriaance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriaance, Mr. and Mrs. William B. Ansted, Jr. Art Fund, Mr. and Mrs. Richard Crane Fund, Cecil F. Head Art Fund, General Endowed Discretionary Art Fund, Mary V. Black Art Endowment Fund, Elizabeth S. Lawton Fine Art Fund, James V. Sweetser Fund 2010.235A–K

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Linda Adele Goodine, American, b. 1958, ***Bella Hawk***, 2005, polyflex print. Gift of the Artist in memory of Mark Pescovitz 2010.294

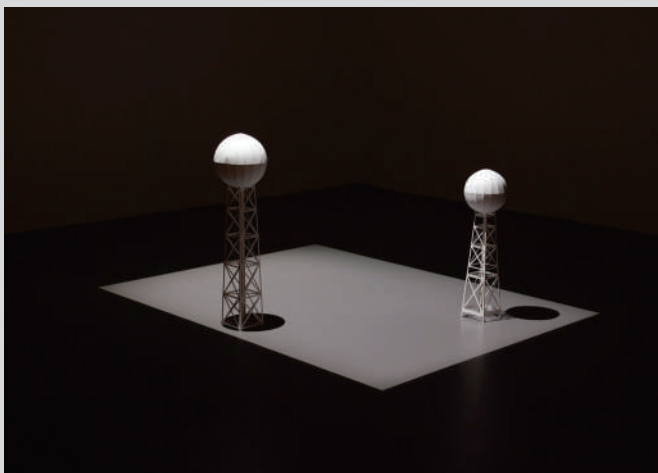


Los Carpinteros, Cuban, founded 1991, ***Free Basket***, 2010, concrete, steel, paint, plastic. Commissioned by the Indianapolis Museum of Art, purchased with funds provided by the Griffith Foundation Gift, in memory of Melvin Simon 2010.217



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Shiro Kuramata, Japanese, 1934–1991, Ishimaru Co., Ltd. (manufacturer), Japanese, *Flower Vase #3*, 1989, acrylic and glass. Gift of Daniel Wolf 2010.82A-C

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BOTTOM Jan Tichy, Czech, b. 1974, *Installation No. 4 (Towers)*, 2007, paper, video installation, 39 x 102 x 78 3/4 in. (installed). Henry F. and Katherine DeBoest Memorial Fund 2010.241A-E © Jan Tichy

LEFT Dorothy Grant, British, *Tankard*, 1681, silver. Gift of A. Ian Fraser, 2010.113

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Snowcrash (Teppo Asikainen, b. 1968; Ilkka Terho, b. 1968), Finnish, Netsurfer Ltd., then Snowcrash (manufacturer), **Netsurfer Computer Workstation**, 1995, steel and leather. Gift of Proventus 2011.13

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Otto E. Stelzer, American, Calkins Appliance Corporation (manufacturer), **Breakfaster Roaster and Cooker**, 1945, aluminum, Bakelite, nylon and plastic. Gift of David A. Hanks, in honor of George R. Kravis II 2010.286

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Marie Goth, American, 1887–1975, **Ruth**, about 1932, oil on canvas. Gift of the family of Ruth Lilly LH2010.3

American, **Sconce**, about 1900, bronze. Gift of the family of Ruth Lilly LH2010.6.1

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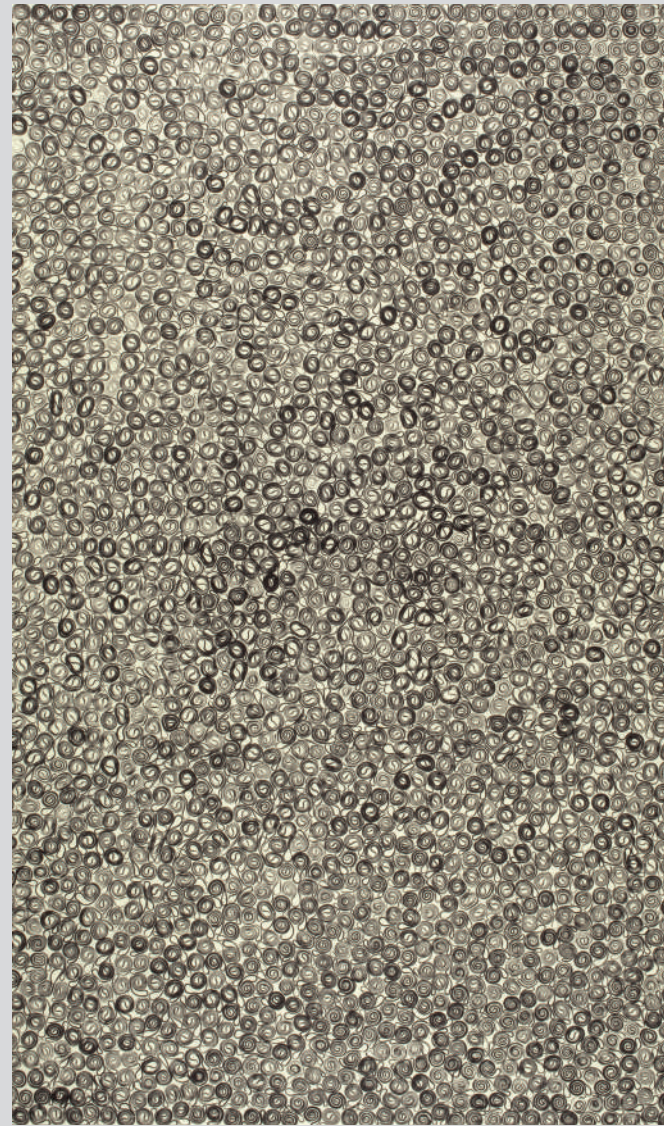
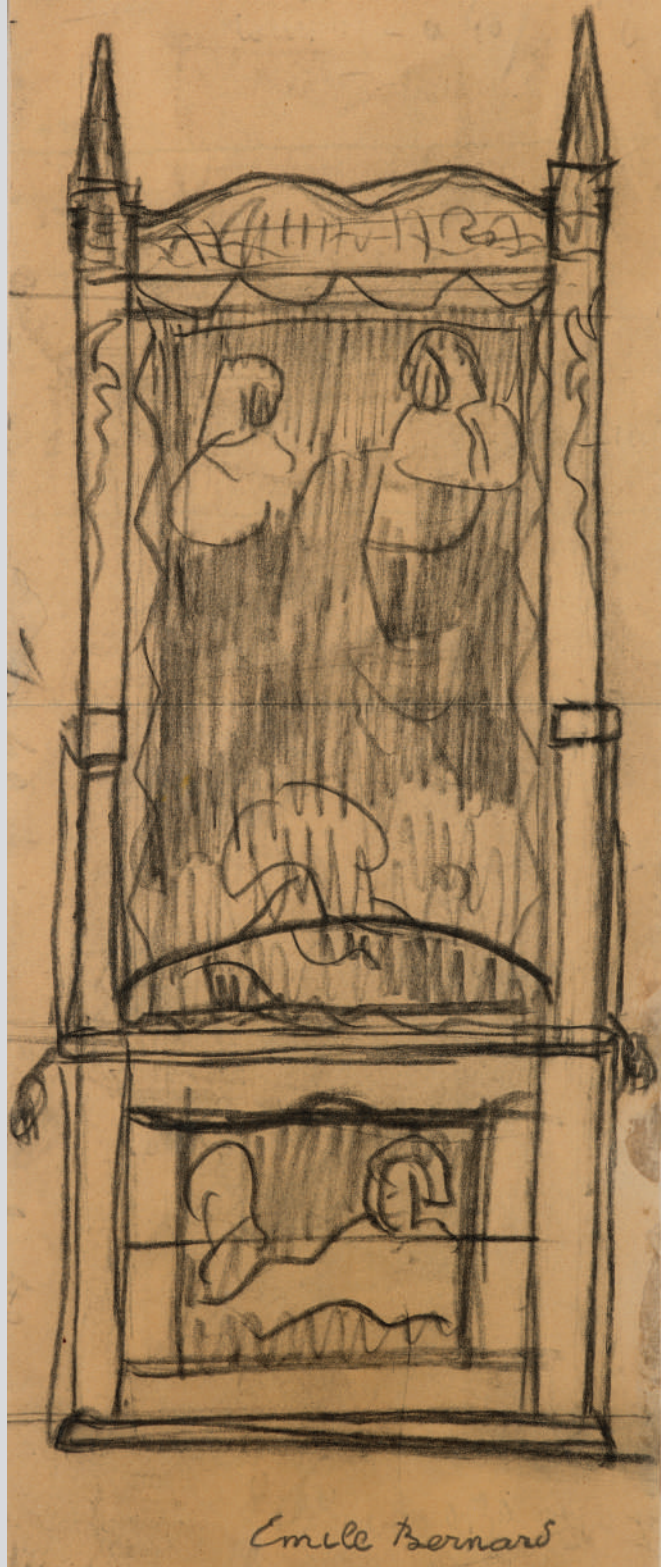
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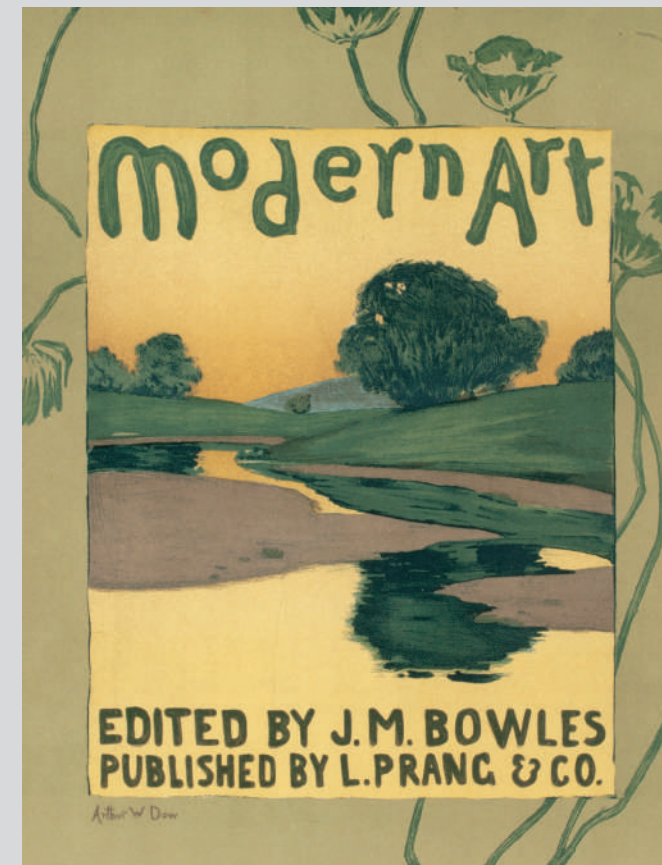
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Robert Indiana, American, b. 1928, *KoFX*, 1991, screenprint on white Saunders Watercolor 410g paper. Martha Delzell Memorial Fund, General Art Fund 2010.129

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Gyorgy Kepes, American, 1906–2001, *Five Photographs*. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.167–.171

Gyorgy Kepes, American, 1906–2001, *Untitled*, photogram: gelatin silver print. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Drs. Tom Kuebler, Barbara Herman, and Charlotte Ray 2010.201

Gerson August Leiber, American, b. 1921, *Stockholders' Meeting*, 1959, etching on cream wove paper. Gift of Dr. Steven Conant 2010.137

El Lissitzky, Russian, 1890–1941, *Four Photographs*, about 1925. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Drs. Tom Kuebler, Barbara Herman, and Charlotte Ray 2010.197–.200

LEFT Emile Bernard, French, 1868–1941, *Design for a Cabinet/Chair*, about 1891, black charcoal on tan wove paper, 13 3/4 x 5 1/2 in. (sheet). Gift of the Josefowitz Family 2010.267 © 2011 Artists Rights Society (ARS), New York/ADAGP, Paris

RIGHT Tara Donovan, American, b. 1969, *Untitled*, 2006, relief print from rubber band matrix on ivory Japanese paper, 36 3/4 x 25 1/8 in. (image). Gift of Dr. Steven Conant 2010.139 © Tara Donovan, courtesy The Pace Gallery

Thilo Maatsch, German, 1900–1983, *Untitled*, 1924, woodblock print on cream wove paper. Gift of Dr. Steven Conant 2010.133

Thilo Maatsch, German, 1900–1983, *Untitled*, 1924, woodblock print on cream wove paper. Gift of Dr. Steven Conant 2010.134

Thilo Maatsch, German, 1900–1983, *Untitled*, 1926, woodblock print on cream wove paper. Gift of Dr. Steven Conant 2010.135

Thilo Maatsch, German, 1900–1983, *Untitled*, 1926, woodblock print on cream wove paper. Gift of Dr. Steven Conant 2010.136

Marisol, American, b. 1930, *Hand and Purse*, 1965, lithograph on cream wove BFK Rives paper. Gift of Dr. Steven Conant 2010.147

Lillian Burk Meeser, American, 1864–1942, *House with Figures*, about 1922, color woodblock print on ivory Japanese paper. Gift of Dr. Steven Conant 2010.143

László Moholy-Nagy, American, 1895–1946, *Ten Photographs*. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.172–.181

Ed Moses, American, b. 1926, *Untitled*, 1997, etching and aquatint on off-white wove paper. Gift of the Sam Francis Foundation 2011.24

Dianora Niccolini, Italian, b. 1936, *Ballet Dancer*, 1960–1965, gelatin silver print. Gift of the Artist 2011.48

Dianora Niccolini, Italian, b. 1936, *Child Asleep in Stroller, New York World's Fair*, 1964, gelatin silver print. Gift of the Artist 2011.31

Dianora Niccolini, Italian, b. 1936, *Couple at a Drinking Fountain, New York World's Fair*, 1964, gelatin silver print. Gift of the Artist 2011.27

Dianora Niccolini, Italian, b. 1936, *Dieter's Chest and Hand*, 2000, gelatin silver print. Gift of the Artist 2011.43

Dianora Niccolini, Italian, b. 1936, *Kraige Back Bending - Solarized*, 2001, gelatin silver print. Gift of the Artist 2011.38

Dianora Niccolini, Italian, b. 1936, *Lisette Model Talking to Cornell Capa*, 1975–1979, gelatin silver print. Gift of the Artist 2011.28

Dianora Niccolini, Italian, b. 1936, *Male Chest*, 1975, gelatin silver print. Gift of the Artist 2011.47

Dianora Niccolini, Italian, b. 1936, *Male Nude - Solarized*, 2001, gelatin silver print. Gift of the Artist 2011.37

Dianora Niccolini, Italian, b. 1936, *Nun, New York World's Fair*, 1964, gelatin silver print. Gift of the Artist 2011.29

Dianora Niccolini, Italian, b. 1936, *Philippe Halsman at a Dinner in His Honor*, about 1975, gelatin silver print. Gift of the Artist 2011.26

Dianora Niccolini, Italian, b. 1936, *Ricky*, 2007, gelatin silver print. Gift of the Artist 2011.41

Dianora Niccolini, Italian, b. 1936, *Stretching*, 1980, gelatin silver print. Gift of the Artist 2011.42

Dianora Niccolini, Italian, b. 1936, *Untitled (Discus Thrower)*, 2006, silver gelatin prints. Gift of the Artist 2011.44

Dianora Niccolini, Italian, b. 1936, *Untitled (Female Nude Climbing Rock Face)*, 1974, gelatin silver print. Gift of the Artist 2011.35

Dianora Niccolini, Italian, b. 1936, *Untitled (Female Nude on Parapet)*, 1974, gelatin silver print. Gift of the Artist 2011.36

Dianora Niccolini, Italian, b. 1936, *Untitled (Male Nude, Back View with Hoop)*, 2008, gelatin silver print. Gift of the Artist 2011.39

Dianora Niccolini, Italian, b. 1936, *Untitled (Male Nude with Hoop)*, 2008, gelatin silver print. Gift of the Artist 2011.45

Dianora Niccolini, Italian, b. 1936, *Untitled (Male Nude - Two Frames)*, 1991, gelatin silver print. Gift of the Artist 2011.40

Dianora Niccolini, Italian, b. 1936, *Untitled (Male Swimmer)*, 1982, gelatin silver print. Gift of the Artist 2011.46

Dianora Niccolini, Italian, b. 1936, *Untitled (Pregnant Female Nude)*, 1995–2000, gelatin silver print. Gift of the Artist 2011.34

Dianora Niccolini, Italian, b. 1936, *Weegee*, 1964?, gelatin silver print. Gift of the Artist 2011.32



Dianora Niccolini, Italian, b. 1936, *Weegee Taking Photo of Model*, 1960–1965, gelatin silver print. Gift of the Artist 2011.30

Dianora Niccolini, Italian, b. 1936, *Weegee at World Trade Fair, Flushing, NY*, 1964, gelatin silver print. Gift of the Artist 2011.33

Rudy O. Pozzatti, American, b. 1925, *Turbaned Head*, 1965, etching and lift-ground etching on cream wove paper. Gift of Gary R. Rice in memory of Diane Wohlfeld Bercovitz and Deb Bercovitz Stewart 2010.269

Vilém Reichmann, Czech, 1908–1991, *Six Gelatin Silver Prints*. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.161–.166

Jaroslav Rössler, Czech, 1902–1990, *Three Gelatin Silver Prints*, about 1947. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.152–.154

Theodore Roszak, American, 1907–1981, *Six Photographs*, 1937–1941. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.155–.160

ABOVE Dianora Niccolini, Italian, b. 1936, *Weegee Taking Photo of Model*, 1960–1965, gelatin silver print, 10 3/8 x 13 1/2 in. (image). Gift of the Artist 2011.30

Christian Schad, German, 1894–1982, *Zirkusprobe (Circus Rehearsal)*, 1925, woodblock print on cream card stock. Gift of Dr. Steven Conant 2010.132

Karl Schrag, American, 1912–1995, *Self-Portrait with Burning Match*, 1969, aquatint on cream wove paper. Gift of Dr. Steven Conant 2010.145

Julia Graydon Sharpe, American, b. about 1857–1939, *Bust of Menelaus*, about 1896, charcoal on cream laid paper. Bequest of Charles Latham, Jr. 2011.51

Kate Shepherd, American, b. 1961, *Circling around Yellow, Bigmouth*, 2010, screenprint on off-white Coventry Rag paper. Gift of Ann M. Stack 2010.288

Charles Turzak, American, 1899–1986, *Weighing the Geese*, about 1930, color woodblock print on off-white Japanese paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.196

Charles Turzak, American, 1899–1986, *Peasants and Melons*, about 1930, color woodblock print on off-white Japanese paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Drs. Tom Kuebler, Barbara Herman, and Charlotte Ray 2010.203

Unknown, *Still Life (Apple, Orange and Bottle)*, about 1932, gelatin silver print. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.150

Unknown, *Still Life (Bottle, Apple and Mirrors)*, about 1932, gelatin silver print. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.149

Unknown, *Still Life (Tin Can and Shell)*, about 1932, gelatin silver print. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.151

Monika von Boch, French, 1915–1993, *Four Photographs*. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.191–.194

Monika von Boch, French, 1915–1993, *Untitled (Landscape)*, 1954, gelatin silver print. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant and in honor of Dr. Tom Kuebler, Dr. Barbara Herman, and Dr. Martin Krause 2010.195

Catherine Wagner, American, b. 1953, *Pipette Stand*, 1993, gelatin silver print. Gift of Dr. Steven Conant in honor of Tom Kuebler 2010.148

Ferol Sibley Warthen, American, 1890–1986, *Sailboat and Gull*, 1953, color woodblock print on cream wove paper. Gift of Dr. Steven Conant 2010.144

Caroline Watson, British, 1760–1814 (engraver), after John Russell, British, 1745–1806, *John Jeffries M.D.*, April 3, 1786, stipple engraving on off-white laid paper. Bequest of Mr. Allen Whitehill Clowes 2011.19

Christopher Wool, American, b. 1955, *Untitled (Triptych)*, 1998, soft-ground etching on off-white wove paper. Gift of the Sam Francis Foundation 2011.25A–C

## TEXTILE AND FASHION ARTS

### FASHION

Gilbert Adrian, American, 1903–1959, *Suit*, 1940s, rayon faille. Caroline Marmon Fesler Fund 2010.228A–B

Azzedine Alaïa, French, b. 1940, *Dress*, Fall/Winter 1986/1987, acetate knit. Deaccessioned Textiles Fund, purchased with funds provided by Marian M. Pettengill 2011.16

Azzedine Alaïa, French, b. 1940, *Dress*, 1990s, rayon, silk, polyester. Deaccessioned Textiles Fund, and with funds provided by Sue Ellen Paxson and Ronda Kasl, Ellen W. Lee, Alba and Jerald Keys, David and Robbi Miller, Jon and Katie Zarich, Lisa Freiman and Ed Coleman, R. Craig Miller 2011.17

Azzedine Alaïa, French, b. 1940, *Jumpsuit*, 1992, rayon, nylon, spandex. Caroline Marmon Fesler Fund 2010.214

Rudi Gernreich, American, 1922–1985, *Dress*, about 1973, wool, polyester. Textile Arts Fund 2010.208

Rudi Gernreich, American, 1922–1985, *Dress*, about 1973, wool double knit, appliquéd with wool double-knit flowers. General Endowed Discretionary Art Fund 2010.231



Rudi Gernreich, American, 1922–1985, *“Japanese Schoolboy” Ensemble*, 1967, wool. Caroline Marmon Fesler Fund 2010.205A–F

Rudi Gernreich, American, 1922–1985, *“Jimmy” Bathing Suit*, about 1957, wool, mother-of-pearl buttons, cotton. General Endowed Art Fund, Textile Arts Fund 2010.207

ABOVE Rudi Gernreich, American, 1922–1985, *“Japanese Schoolboy” Ensemble*, 1967, wool, A) hat: 5 1/4 x 11 1/2 (diam.) in. B) top: 27 in. (length, back neck to hem) C) shorts: 19 1/2 in. (length) D–E) stockings: 26 11/16 in. (each) F) bow tie: 8 1/16 in. (width). Caroline Marmon Fesler Fund 2010.205A–F

Rudi Gernreich, American, 1922–1985, **Suit**, 1950s, wool, plastic, metal. Caroline Marmon Fesler Fund 2010.206A–B

Harry Gordon, American, 1930–2007, **“Rocket” Poster Paper Dress**, 1968, 75% rayon, 25% nylon. Deaccessioned Textiles Fund 2011.15



Halston, American, 1932–1990, **Evening Dress**, 1972, silk knit. Gift of the Alliance of the Indianapolis Museum of Art and purchased with funds provided by Gene and Rosemary Tanner, Patricia J. LaCrosse, Walter and Joan Wolf, Anne Greenleaf, and Frank and Barbara Grunwald 2010.227

Christian Lacroix, French, b. 1951, **Evening Ensemble**, 1990s, silk, cotton and synthetic fiber (rayon or nylon) lace, metal buttons. Textile Arts Discretionary Fund, General Endowed Discretionary Art Fund 2010.232A–C

Martin Margiela, Belgian, b. 1957, **Jacket**, Spring/Summer 1997, linen, cotton lining, metal hook and eye fasteners. Caroline Marmon Fesler Fund 2010.229

Martin Margiela, Belgian, b. 1957, **Vest**, Autumn/Winter 2001, polyester and nylon metal zippers. Caroline Marmon Fesler Fund 2010.230



Claire McCardell, American, 1905–1958, **Playsuit, Jacket, and Dress**, about 1950, cotton, brass hooks. Caroline Marmon Fesler Fund 2011.14.1–3

Franco Moschino, Italian, 1950–1994, **“Dinner Suit” Suit**, 1989/1990, wool, metal, acetate, rayon, plastic. General Endowed Art Fund, Mr. and Mrs. William B. Ansted, Jr. Art Fund 2010.209A–B

Franco Moschino, Italian, 1950–1994, **“Maison Moschino” Purse**, 1990s, leather, cloth, brass, acrylic, ink/paint. General Endowed Art Fund, E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance 2010.212

Franco Moschino, Italian, 1950–1994, **“Milk Carton” Purse**, 1990s, leather, metal, ink/paint. Textile Arts Fund 2010.213

Franco Moschino, Italian, 1950–1994, **“Sand Pail” Purse**, 1990s, leather, metal, ink/paint. Deaccessioned Textiles Fund, Emma Harter Sweetser Fund 2010.211

Franco Moschino, Italian, 1950–1994, **Suit**, 1990s, rayon, nylon, acetate. Textile Arts Fund 2010.210A–B

Miuccia Prada, Italian, b. 1949, **Skirt**, Spring/Summer 2005, cotton, peacock feathers. Gift of Katherine C. Nagler 2011.18

Zandra Lindsey Rhodes, British, b. 1940, **Ensemble**, 1979, silk chiffon, rayon, faux pearls, plastic sequins, rhinestones. Gift of Niloo Imami-Paydar 2010.215A–C

Gianni Versace, Italian, 1946–1997, **Ensemble**, 1980s, synthetic fibers (polyester chiffon, polyester, or rayon). Textile Arts Discretionary Fund 2010.233A–C

American, **Wedding Dress**, 1928, silk satin, silk velvet, metal and glass beads. Gift of Barbara and Richard Leventhal 2010.216

Turkish, **Woman’s Jacket**, mid-1900s, velvet, metallic threads, metallic braids and brass spangles. Gift of Gail Martin in memory of Öcsi Ullman 2010.292

#### TEXTILES

Afghan, **Hanging**, mid-1900s, cotton, wool, silk. Gift of Gail Martin 2010.289

Afghan, **Hanging**, mid-1900s, silk, wool, cotton, metallic threads. Gift of Gail Martin 2010.291

Uzbek, **Hanging**, mid-1900s, silk, cotton, metallic threads. Gift of Gail Martin 2010.290



#### MILLER HOUSE ACQUISITIONS

The gift of personal property from members of the Miller family that accompanied the acquisition of Miller House and Garden is still being processed; over 900 objects were accessioned in the fiscal year. The gift included a wide range of materials, from kitchen utensils to furniture and objects custom-designed for the house by Alexander Girard. There are items of personal association with members of the Miller family as well, giving a palpable sense of their presence in the home. Together, they help tell the story of the property as both a family home and a design masterwork.

FOR A COMPLETE LIST OF WORKS IN THE MILLER HOUSE COLLECTION, CONSULT THE IMA’S COLLECTIONS DATABASE.  
<http://www.imamuseum.org/art/collections/search#search=“miller house”>



LEFT Halston, American, 1932–1990, *Evening Dress*, 1972, silk knit, 56 x 38 in. Gift of the Alliance of the Indianapolis Museum of Art and purchased with funds provided by Gene and Rosemary Tanner, Patricia J. LaCrosse, Walter and Joan Wolf, Anne Greenleaf, and Frank and Barbara Grunwald 2010.227

RIGHT Claire McCardell, American, 1905–1958, *Playsuit*, about 1950, cotton, brass hooks, 23 15/16 in. (length). Caroline Marmon Fesler Fund 2011.14.1

LEFT *Garniture*, 1850–1900, painted chalkware, 14 x 10 x 4 in. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.268

TOP RIGHT Phillip Tennant, American, b. 1948, *Music Stand*, 1981, walnut, 43 x 18 x 16 in. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.12 © Phillip Tennant

BOTTOM RIGHT Charles Eames, American, 1907–1978, Ray Kaiser Eames, American, 1912–1988, Alexander Hayden Girard, American, 1907–1993, Herman Miller Furniture Company (manufacturer), *Customized Sofa Compact*, 1961, wool and brass. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.7 © Charles and Ray Kaiser Eames, Alexander Hayden Girard

# Loans from the Collection

JULY 2010–JUNE 2011

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

THE BOSTON ATHENAEUM, BOSTON, MASSACHUSETTS  
NORTON MUSEUM OF ART, WEST PALM BEACH, FLORIDA  
GREY ART GALLERY, NEW YORK, NEW YORK

**John Storrs: Architectural Forms**

John Bradley Storrs, *New York*, about 1925 (73.8)

BRANDYWINE RIVER MUSEUM, CHADDS FORD, PENNSYLVANIA  
PORTLAND MUSEUM OF ART, PORTLAND, MAINE

**John Haberle: American Master of Illusion**

John Haberle, *U.S.A.*, about 1889 (2002.225)

CHEEKWOOD ART AND GARDENS, NASHVILLE, TENNESSEE  
TAMPA MUSEUM OF ART, TAMPA, FLORIDA  
TAFT MUSEUM OF ART, CINCINNATI, OHIO

**American Impressionists in the Garden**

Harriet Whitney Frishmuth, *Crest of the Wave*, 1925 (1988.251)

DALLAS MUSEUM OF ART, DALLAS, TEXAS

African, Igbo people, *Body Cover*, 1950–1999 (1989.897B)

DENVER ART MUSEUM, DENVER, COLORADO

**Cities of Splendor: A Journey through Renaissance Italy**

Titian, *Portrait of a Man*, about 1508–1510 (47.1)

DETROIT INSTITUTE OF ARTS, DETROIT, MICHIGAN

THE NELSON-ATKINS MUSEUM OF ART, KANSAS CITY, MISSOURI

**Through African Eyes: The European in African Art, 1500–Present**

African, Yoruba people, *Royal Ceremonial Jacket*, 1935–1950 (2005.30)

EITELJORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART, INDIANAPOLIS, INDIANA

**Red/Black: Related Through History**

African, Dan people, *Staff with Human Head Finial*, 1920–1950 (1989.347)

African, Mangbetu people, *Vessel* (1988.234)

GALERIES NATIONALES (GRAND PALAIS), PARIS, FRANCE

**Retrospective: l’Hommage a Monet au Grand Palais en 1980**

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

HERRON HIGH SCHOOL, INDIANAPOLIS, INDIANA

American, *Sewall Memorial Torches*, 1920–1921

(TR10199/Non-Art 276A–B)

INDIANA UNIVERSITY–PURDUE UNIVERSITY INDIANAPOLIS (IUPUI)

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

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

John Francis Torreano, *Mega-Gem*, 1989 (1997.6)

Zhou Brothers, *Portrait of History*, 1997 (2001.388)

JAPAN SOCIETY GALLERY, NEW YORK, NEW YORK

NEW ORLEANS MUSEUM OF ART, NEW ORLEANS, LOUISIANA

**The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin**

Hakuin Ekaku, *Portrait of Rinzai*, about 1750 (2008.363)

KUNSTHALLE DER HYPO-KULTURSTIFTUNG, MUNICH, GERMANY

KUNSTHALLE ROTTERDAM, ROTTERDAM, THE NETHERLANDS

**Realism—The Adventure of Reality**

Edward Hopper, *Hotel Lobby*, 1943 (47.4)

MINT MUSEUM OF ART, CHARLOTTE, NORTH CAROLINA

**From New York to Corrymore: Robert Henri and Ireland**

Robert Henri, *Old Johnnie’s Wife*, 1913 (81.795)

MISSISSIPPI MUSEUM OF ART, JACKSON, MISSISSIPPI

**The Orient Expressed: Japan’s Influence on Western Art, 1854–1918**

Mortimer L. Menpes, *The Parasol*, 1888 (72.121.2)

MUSÉE DES BEAUX-ARTS DE QUIMPER, QUIMPER, FRANCE

**Meijer de Haan, the Secret Master**

Meyer de Haan, *Still Life with Apples and Vase of Flowers*, about 1890 (2001.349)

MUSEUM FOLKWANG, ESSEN, GERMANY

**Images of a Capital—The Impressionists in Paris**

Maximilien Luce, *La Rue Mouffetard*, 1889–1890 (79.311)

MUSEUM OF CONTEMPORARY ART, CHICAGO, ILLINOIS

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

Alexander Calder, *Two White Dots in the Air*, 1958 (1987.89)

THE MUSEUM OF FINE ARTS, HOUSTON, TEXAS

**Charles M. Russell: The Masterworks in Oil and Bronze**

Charles M. Russell, *Waiting and Mad*, 1899 (73.104.5)

**Drawing from Nature: Landscapes by Liebermann, Corinth, and Slevogt**

Lovis Corinth, *Large Walchenzee*, early 20th century (74.4)

MUSEUM WIESBADEN, WIESBADEN, GERMANY

**The Spirit in Art: From the Blue Rider to Abstract Expressionism**

Hans Hofmann, *Radiant Space*, 1955 (1996.247)

NEUE GALERIE FOR GERMAN AND AUSTRIAN ART, NEW YORK, NEW YORK

**Vienna 1900: Style and Identity**

Théo van Rysselberghe, *Big Clouds*, 1893 (79.287)

NORTH CAROLINA MUSEUM OF ART, RALEIGH, NORTH CAROLINA

**Permanent Collection Reinstallation**

African, Akan people, *Ring with Frog* (1989.491)

African, Akan people, *Ring with Porcupine*, 1920–1950 (1989.493)

African, Akan people, *Ring with Spikes* (1989.495)

African, Asante people, *Pair of Men’s Sandals*, 1920–1950 (1990.35A–B)

PAINE ART CENTER AND GARDENS, OSHKOSH, WISCONSIN

**William Merritt Chase: Family Portraits**

William Merritt Chase, *Dorothy*, 1902 (03.4)

THE PALMER MUSEUM OF ART AT PENN STATE, UNIVERSITY PARK, PENNSYLVANIA

THE HUNTINGTON LIBRARY AND ART COLLECTIONS, SAN MARINO, CALIFORNIA

**Taxing Visions: Financial Episodes in Late 19th-Century American Art**

Ellen M. Ingraham, *Out of Work* (23.79)

PORTLAND MUSEUM OF ART, PORTLAND, MAINE

**John Marin: Modernism at Midcentury**

John Marin, *Hurricane*, 1944 (61.42)

TAIPEI FINE ARTS MUSEUM, TAIWAN, REPUBLIC OF CHINA

**Paul Gauguin | Elsewhere**

Paul Gauguin, *Landscape with Poplars*, 1875 (82.54)

TATE MODERN, LONDON, ENGLAND

**Paul Gauguin: Maker of Myth**

Paul Gauguin, *Still Life with Profile of Laval*, 1886 (1998.167)

UCLA FOWLER MUSEUM OF CULTURAL HISTORY, LOS ANGELES, CALIFORNIA

**Central Nigeria Unmasked: Arts of the Benue River Valley**

African, Igala people, *Female Figure*, about 1950 (1989.300)

African, Igbira people, *Masquerade Headpiece in Bird Form*, 1890–1920 (1999.21)



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ABOVE Livia and Steve Russell at the opening party for the 54th International Art Exhibition—La Biennale di Venezia at The Granaries of the Venetian Republic, Hotel Cipriani.

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ABOVE (front to back) Alice Berkowitz, Ginny Hodowal, Michelle Griffith, and Myrta Pulliam at the opening party for the 54th International Art Exhibition—La Biennale di Venezia at The Granaries of the Venetian Republic, Hotel Cipriani.



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ABOVE Rajat Gupta, Catherine LaCrosse, Ronald Banta, Helmi Banta, Robin Rice, and Derica Rice at *The Flappers and The Flaming Youth*, the IMA's 3rd annual fundraiser.

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ABOVE John and Leslie Rapp at *The Flappers and The Flaming Youth*, the IMA's 3rd annual fundraiser.



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This list includes staff employed at the IMA as of June 30, 2011.

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

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Deputy Director of Collections  
and Exhibitions

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Print Room Manager

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Storage and Packing Technician

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Database Administration

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Department of Contemporary Art

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Curatorial Assistant,  
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Curator of Contemporary Art

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Senior Coordinator,  
Department of Contemporary Art

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Membership and Affiliate Manager

**Norma Croda**  
Membership Associate

**Aubrey DeZego**  
Grants Officer

**Lori Grecco**  
Assistant Director of Development

**Theresa Grimason**  
Database Coordinator

**Jane Rupert**  
Senior Manager of Events  
and Donor Relations

**Molly White**  
Stewardship Coordinator

## ENVIRONMENTAL AND HISTORIC PRESERVATION

### Mark Zelonis

The Ruth Lilly Deputy Director of Environmental & Historic Preservation

## GREENHOUSE

### Sue Nord Peiffer

Greenhouse Manager

### John Antonelli

Greenhouse Sales Assistant

### Sue Arnold

Greenhouse Sales Assistant

### Debra Ellett

Greenhouse Sales Assistant

### Laurie Gillespie

Plant Care Specialist

### Lynne Habig

Greenhouse Shop Coordinator

### Denise Petolino

Plant Care Specialist

## GROUNDS

### Chris DeFabis

Grounds Superintendent

### John Barbaglia

Grounds Technician

### Steve Clements

Groundskeeper

### Neal McWhirter

Groundskeeper

### Rhett Reed

Senior Grounds Technician

### Karl Schildbach

Senior Grounds Technician

### Kirk Snyder

Grounds Mechanic

### Joshua Sobieski-Pepple

Groundskeeper

## HISTORIC RESOURCES

### Bradley Brooks

Director of Historic Resources and Assistant Curator, American Decorative Arts

### Zachary Bruning

Miller House Groundskeeper

### Jeanine Franke

Miller House Housekeeper

### Carolyn McKim-Spicer

Miller House Housekeeper

### Jennifer Pardue

Miller House Host

### Haley Snyder

Miller House Host

### Ben Wever

Miller House Site Administrator

### Warren Wick III

Miller House Security Supervisor

## HORTICULTURE

### Chad Franer

Director of Horticulture

### Katie Booth

Horticulturist

### Irvin Etienne

Horticultural Display Coordinator

### Jonathon Hensley

Horticulturist

### Jim Kincannon

Horticulturist

### Margaret Knapke

Dr. Gilbert S. Daniels Horticultural Society Fellow

### Helen Morlock

Seasonal Gardener

### Gwyn Rager

Assistant Horticulturist/  
Administrative Assistant

### Patricia Schneider

Horticulturist

## FINANCE, HUMAN RESOURCES, INVESTMENTS, AND PURCHASING

### Jennifer Bartenbach

Chief Financial Officer

### Rebekah Badgley

Financial Analyst

### Christian Brown

Purchasing Manager

### James Bufore

Shipping/Receiving/Mail Clerk

### Sam Corbin

Contract Administrator

### Justin Grange

Budget and Planning Analyst

### Pamela Graves

Accounting Clerk

### Rebecca Marko

Accounting Manager

## HUMAN RESOURCES

### Laura McGrew

Director of Human Resources

### Jennifer Bevan

Manager of Human Resources

### Amanda Schank

Payroll and Benefit Specialist

## OPERATIONS

### Nick Cameron

Chief Operating Officer

### Lauren Amos

Senior Operations Coordinator

## CUSTODIAL SERVICES

### Ed Fite

Assistant Director of Custodial Services

### Thelma Austin

Custodian

### Robert Bibbs

Custodian

### Dorothy Fisher

Custodian

### Keith Freeman

Custodian

### Leslie Hardiman-Morris

Custodian

### Rosa Martinez

Westerley Housekeeper

### Brice Owens

Lead Custodian

### Crystal Richardson

Custodian

### Richard Roberson

Custodian

### Calvin Thomas

Custodian

### Shirley Vales

Lead Custodian

## DESIGN

### David Russick

Chief Designer

### Carol Cody

Lighting Designer

### Stacey Ernst

Production Designer

### Laurie Gilbert

Design Project Manager

### Lara Huchteman

Junior Exhibition Designer

### Matt Kelm

Junior Graphic Designer

### Phil Lynam

Senior Exhibition Designer

### Matt Taylor

Senior Graphic Designer

## EVENT SERVICES

### Christina Indiano

Event Services Administrative Assistant

### Nicole Minor

Coordinator of Internal Events and Programs

## FACILITIES

### Bert Reader

Director of Facilities

### Phil Day

Associate Director of Facilities for Mechanical and Architectural Trades

### John Battles

Senior Building Maintenance Technician–HVAC

### Jessica Fines

Senior Administrative Assistant

### Steven Harrison

Building Maintenance Technician–HVAC

### Jeff Julius

Building Maintenance Technician–Plumber

### Rick Sterrett

Building Service Technician

### Scott Watters

Senior Building Technician–Central Plant

## INSTALLATION

### Mike Bir

Associate Director of Facilities for Exhibition Construction and Installation

### Marc Anderson

Preparator, Installation Technician

### Brad Dilger

Preparator, Multimedia Technician

### Mike Griffey

Installation Crew Manager

### Derrick Method

Preparator, Woodshop Technician

### Scott Shoultz

Preparator, Installation Technician

### Paul Siebenthal

Preparator, Mount Maker

### Andy Stewart

Senior Preparator

## RETAIL MANAGEMENT

### Jennifer Geiger

Director of Retail Services

### Jeri Adams

Retail Sales Associate

### Elizabeth Bradner

Retail Sales Associate

### Brett Cox

Retail Operations Supervisor

### Mary Ferguson

Shipping and Receiving Assistant/  
Assistant Supervisor on Duty

### Suzannah Habig-Meyer

Assistant Supervisor on Duty

### Brian Harbison

Retail Sales Associate

### Judi Kueterman

Retail Sales Associate

### Christopher Patten

Retail Sales Associate

### Heather Renick

Retail Sales Associate

### Beth Sahaidachny

Assistant Buyer

### Deb Shaver

Wholesale, Corporate, and E-commerce Supervisor

### Veronica Vela

Retail Sales Associate

## SECURITY

### Martin Whitfield

Director of Security

### Tammy Couch

Shift Supervisor

### Clifford Graham III

Gallery Guard Supervisor

### Robin Long

Gallery Guard Supervisor

### Silvan Montgomery

Shift Supervisor

### Adam Perkins

Associate Director of Security

### Arron Reedus

Security Manager



**Sara Schoentrup**  
Security Coordinator

**Matthew Warner**  
Shift Supervisor

**Bonita Abercrombie**  
Surveillance Officer

**Joy Adams**  
EMT

**William Akar**  
Surveillance Officer

**Billy Anderson**  
Lead Guard

**Johnathan Baker**  
Gallery Guard

**Joanna Banister**  
Gallery Guard

**Ramatoulaye Barry**  
Gallery Guard

**Robert Batkin**  
Campus Police

**Christopher Beard**  
Gallery Guard

**Jeff Bell**  
Surveillance Officer

**Lucas Bentley**  
Gallery Guard

**Million Bowman**  
Gallery Guard

**Ariane Brennan**  
Gallery Guard

**Don Campbell**  
Campus Police

**Ezra Clemons**  
Campus Police

**Brittaney Coundiff**  
Gallery Guard

**Jaime Craig**  
Gallery Guard

**Keeondra Crittenden**  
Gallery Guard

**Jennifer Daugherty**  
Gallery Guard

**Clarence Day**  
Gallery Guard

**John Day**  
Gallery Guard

**DeNae Deckman**  
Gallery Guard

**Julia Dick**  
Gallery Guard

**Terin Dickerson**  
Gallery Guard

**Jorge Dorantes**  
Gallery Guard

**Stephen Drabick**  
Gallery Guard

**Chelsea Ellis**  
Gallery Guard

**Jan Emberton**  
Gallery Guard

**Kaila Epps**  
Gallery Guard

**Matthew Fertig**  
Gallery Guard

**Melinda Fields**  
EMT

**Denise Fines**  
Surveillance Officer

**Eli Flores**  
Gallery Guard

**Ken Ford**  
Lead Guard

**Amber Francis**  
Gallery Guard

**Casey Goodrow**  
Gallery Guard

**Emily Hall**  
Gallery Guard

**Casey Hammond**  
Campus Police

**Caleb Harber**  
Gallery Guard

**Wesley Hardiman**  
Gallery Guard

**Ashley Hauser**  
Gallery Guard

**Margaret Helms**  
Gallery Guard

**Dylan Hobbs**  
Gallery Guard

**Anthony Honcharuk**  
Gallery Guard

**Holly Honeyman**  
Gallery Guard

**Michael Howell**  
Surveillance Officer

**Kylee James**  
Gallery Guard

**Lawrence Jeffries**  
Lead Guard

**Aramicah Johnson**  
Gallery Guard

**Dior Johnson**  
Gallery Guard

**Michael Johnson**  
Gallery Guard

**Kyle Kania**  
Gallery Guard

**Stephen Keers**  
Campus Police

**Jessica Kendall**  
Gallery Guard

**Allison Kenney**  
Gallery Guard

**Mohammad Khaliq**  
Campus Police

**Victoria Klepacki**  
Gallery Guard

**Elizabeth LaFollette**  
Gallery Guard

**Jared LaMar**  
Gallery Guard

**Gerald Langner**  
Lead Guard

**Alexzandria Ligon**  
Gallery Guard

**Davona Lining**  
Gallery Guard

**Kyle Little**  
Gallery Guard

**Kurt Loy**  
Campus Police

**Lauren Lucchesi**  
Gallery Guard

**Matti Lynn**  
Gallery Guard

**Daniel MacLean**  
Gallery Guard

**Richard Maloney**  
Gallery Guard

**Rickey Martin**  
Campus Police

**Peter Maslowski**  
Gallery Guard

**Veronica Matthews**  
Gallery Guard

**Nouri McLucas**  
Gallery Guard

**Brandon Minor**  
Gallery Guard

**Garry Moore**  
Campus Police

**Wendy Morrison**  
Gallery Guard

**Lukas Murphy**  
Gallery Guard

**Shanice Nagel**  
Gallery Guard

**Bradley Nixon**  
Campus Police

**Neal Page**  
Gallery Guard

**Philip Pardue**  
EMT

**Sarah Parkhurst**  
Gallery Guard

**Nicholas Pattinson**  
Gallery Guard

**BreOnna Patton**  
Gallery Guard

**Stephanie Peddie**  
Gallery Guard

**Susan Peterman**  
Gallery Guard

**Rachel Pierson**  
Gallery Guard

**Abigail Pratt**  
Gallery Guard

**Jasmine Prim**  
Gallery Guard

**Joseph Puig**  
Campus Police

**Donna Reedus**  
Surveillance Officer

**David Robinson**  
Gallery Guard

**Tonya Robinson**  
Gallery Guard

**Massiel Rodriguez**  
Gallery Guard

**Dolfin Roper**  
Lead Guard

**Andrew Sanders**  
Surveillance Officer

**Tory Schendel**  
Gallery Guard

**Dana Scott**  
Campus Police

**Kimber Shaw**  
Gallery Guard

**Britni Sherlock**  
Gallery Guard

**Whitney Sherlock**  
Gallery Guard

**Kyle Shinn**  
Gallery Guard

**Rex Singletary**  
Campus Police

**Ashley Sloniker**  
Gallery Guard

**Candace Sluder**  
Gallery Guard

**Robyn Smith**  
Gallery Guard

**Richard Snay**  
Gallery Guard

**Allen Starks**  
Gallery Guard

**Lawrence Steeb**  
Gallery Guard

**Rachel Steiner**  
Gallery Guard

**Jeremia Sterkel**  
Gallery Guard

**George Stevens**  
Gallery Guard

**Melissa Thoma**  
Gallery Guard

**Joel Tinder IV**  
Gallery Guard

**Irene Trent**  
Gallery Guard

**Taylor Van Hoy**  
Gallery Guard

**Oren Wagner**  
Gallery Guard

**Marvena Washington**  
Lead Guard

**Jeffrey Weaver**  
Campus Police

**Mackenzie Weeks**  
Gallery Guard

**Brandalynn White**  
Gallery Guard

**Aamir Williams**  
Gallery Guard

**Daniel Williams**  
Gallery Guard

**Deandra Williams**  
Gallery Guard

**Leroy Williams**  
Surveillance Officer

**Patricia Williamson**  
Lead Guard

**Shannon Wills**  
Gallery Guard

**Bradley Wilson**  
Campus Police

**Sara Woodson**  
Campus Police

**Gary Younger**  
Surveillance Officer

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## PUBLIC AFFAIRS

**Katie Zarich**  
Deputy Director for Public Affairs

**Jennifer Anderson**  
Senior Communications Coordinator

**Candace Gwaltney**  
Public Relations Manager

**Meg Liffick**  
Assistant Director of Public Affairs

**Erica Marchetti**  
Marketing Manager

---

## VISITOR SERVICES

**Timothy Cocagne**  
Visitor Services Coordinator

**Yvonne Franklin**  
Visitor Services Associate

**Rochelle Guinn**  
Visitor Services Associate

**Nancy Hodgkins**  
Visitor Services Associate

**Heather Hudson**  
Receptionist

**Janet Hutchings**  
Visitor Services Associate

**Jayden Ketron**  
Visitor Information Associate

**Lois LeFever**  
Visitor Services Associate

**Anna Lepsch**  
Visitor Information Associate

**Tanya Maul**  
Visitor Services Associate

**Sarah Monroe**  
Visitor Services Associate

**Kaitlin Nease**  
Visitor Information Associate

**Erin O'Brien**  
Visitor Services Associate

**Venus Rowe**  
Receptionist

**Mary Schnellbacher**  
Visitor Services Associate

**Robin Simmons**  
Visitor Services Associate

**John Todd**  
Visitor Services Associate

**Angela Vinci-Booher**  
Visitor Services Associate

**Laura Wallman**  
Visitor Services Associate

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## VOLUNTEER SERVICES

**Amber Shelton**  
Coordinator of Volunteers

**Michael Fleischman**  
Assistant Coordinator of Volunteers

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## RESEARCH, TECHNOLOGY, AND ENGAGEMENT

**Robert Stein**  
Deputy Director for Research, Technology, and Engagement

**Jessica Barner**  
Administrative Assistant for Research, Technology, and Engagement

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## AUDIENCE ENGAGEMENT

**Carol White**  
Assistant Director of Audience Engagement

**Tiffany Leason**  
Manager of Higher Education Programs and Research Assessments

**Cara Lovati**  
Viewfinders Coordinator

**Jennifer Mayhill**  
Coordinator of Education Programs

**Aileen Novick**  
Research and Evaluation Coordinator

**Tariq Robinson**  
Senior Coordinator of Youth Programs

**Wendy Wilkerson**  
Senior Coordinator of School Services

---

## CONSERVATION

**David A. Miller**  
Chief Conservator

**Suellen Dupuis**  
Senior Coordinator, Conservation and Conservation Science Departments

**Morgan Hayes**  
Graduate Paintings Conservation Intern

**Claire Hoevel**  
Senior Conservator of Paper

**Kathleen Kiefer**  
Senior Conservator of Textiles

**Richard McCoy**  
Conservator of Objects and Variable Art

**Laura Mosteller**  
Conservation Technician II

**Christina O'Connell**  
Associate Conservator of Paintings

**Nicole Peters**  
IMA Scholar for Objects Conservation

**Aaron Steele**  
Digital Assets Specialist/  
Associate Photographer

**Rebecca Summerour**  
IMA Scholar for Textile Conservation

**Linda Witkowski**  
Senior Conservator of Paintings

---

## CONSERVATION SCIENCE

**Gregory Smith**  
Otto N. Frenzel III Senior Conservation Scientist

**Jie Liu**  
Postdoctoral IMA Scholar for Conservation Science

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## DOCENTS

**Margaret Duncan**  
Manager of Docent Programs

---

## IMA LAB

**Charlie Moad**  
Director of IMA Lab

**Kris Arnold**  
Web Developer

**Edward Bachtta**  
Application Developer

**Gray Bowman**  
Application Developer

**Daniel Cervantes**  
Application Developer

**Matt Gipson**  
Senior Digital Graphic Designer

**Kyle Jaebker**  
Application Developer

---

## IT OPERATIONS

**Yvel Guelcé**  
Director of IT Operations

**Robbie Davis**  
Help Desk Analyst

**Terry Myers**  
Network Administrator

**Lindsay Stewart**  
Systems and Database Administrator

---

## LIBRARIES AND ARCHIVES

**Alba Fernández-Keys**  
Head of Libraries and Archives

**Megan Bettag**  
Library Assistant

**Deborah Evans-Cantrell**  
Catalog/Reference Librarian

**Jennifer Whitlock**  
Archivist

**Crystal Worton**  
Library Assistant

---

## MEDIA SERVICES

**Jason Hamman**  
Manager of Media Services

**David Lapham**  
Audio/Visual Technician

**Christopher Reising**  
Audio/Visual Technician

---

## PUBLIC PROGRAMS

**Anne Laker**  
Director of Public Programs

**Lindsay Hand**  
Program Support Specialist

---

## PUBLISHING AND MEDIA

**Rachel Craft**  
Director of Publishing and Media

**Daniel Beyer**  
Senior Media Producer

**Tad Fruits**  
Chief Photographer

**Tascha Horowitz**  
Manager of Publications

**Julie Long**  
Assistant Photo Editor

**Emily Lytle-Painter**  
Media Project Coordinator

**Mike Rippy**  
Collections Photographer

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## RESEARCH

**Rachel Huizinga**  
Manager of Research Projects

**Annette Schlagenhauff**  
Associate Curator for Research

# Indianapolis Museum of Art

## Financial Statement

A complete financial report is available on the IMA website.  
<http://www.imamuseum.org/about/admin-information/financial-information>

### CONSOLIDATED STATEMENT OF FINANCIAL POSITION, JUNE 30, 2011 AND 2010

(In Thousands)

	2011	2010
<b>ASSETS</b>		
Cash	\$ 3,361	\$ 1,246
Accounts receivable	403	339
Contributions receivable	8,453	9,276
Government grant reimbursements receivable	500	257
Inventories	596	550
Prepaid expenses	679	396
Investments	354,099	313,659
Interests in charitable lead and remainder trusts	10,279	5,642
Unamortized bond issue costs	840	872
Library accessions	978	941
Property and equipment	129,541	131,688
Collections	—	—
<b>Total assets</b>	<b>509,729</b>	<b>464,866</b>
<b>LIABILITIES</b>		
Accounts payable	1,131	3,686
Accrued salaries, wages and employee benefits	911	849
Accrued pension expense	2,406	3,368
Deferred revenue	154	124
Other liabilities	1,562	1,526
Fair value of interest rate swap	2,324	2,691
Tax-exempt bonds payable	122,600	122,600
<b>Total liabilities</b>	<b>131,088</b>	<b>134,844</b>
<b>NET ASSETS</b>		
Unrestricted	116,225	90,487
Temporarily restricted	133,453	122,240
Permanently restricted	128,963	117,295
<b>Total net assets</b>	<b>378,641</b>	<b>330,022</b>
<b>Total liabilities and net assets</b>	<b>\$ 509,729</b>	<b>\$ 464,866</b>

### CONSOLIDATED STATEMENT OF ACTIVITIES, YEAR ENDED JUNE 30, 2011

(In Thousands)

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
<b>REVENUE, GAINS AND OTHER SUPPORT</b>				
Gifts, grants and memberships				
Annual giving, including memberships	\$ 1,315	\$ —	\$ —	\$ 1,315
Other contributions	1,433	8,944	3,721	14,098
Grants	857	—	—	857
Revenue from activities				
Admissions, fees and sales	2,837	171	—	3,008
Investment return designated for current operations and art acquisitions	79	14,937	—	15,016
	6,521	24,052	3,721	34,294
Net assets released from restrictions	18,438	(18,438)	—	—
<b>Total revenue, gains and other support</b>	<b>24,959</b>	<b>5,614</b>	<b>3,721</b>	<b>34,294</b>
<b>EXPENSES</b>				
Curatorial	14,573	—	—	14,573
Educational	8,225	—	—	8,225
Horticultural	2,133	—	—	2,133
Museum stores	2,093	—	—	2,093
<b>Total program services</b>	<b>27,024</b>	<b>—</b>	<b>—</b>	<b>27,024</b>
Management and general	3,815	—	—	3,815
Fundraising	1,715	—	—	1,715
<b>Total expenses</b>	<b>32,554</b>	<b>—</b>	<b>—</b>	<b>32,554</b>
<b>Change in Net Assets From Operations</b>	<b>(7,595)</b>	<b>5,614</b>	<b>3,721</b>	<b>1,740</b>
<b>NONOPERATING REVENUE (EXPENSE)</b>				
Investment return greater than amounts designated for current operations and art acquisitions	23,749	22,800	—	46,549
Changes in accumulated postretirement benefits arising during the period	382	—	—	382
Amortization included in net periodic pension cost	619	—	—	619
Change in fair value of interest rate swap agreement	367	—	—	367
Proceeds from sales of art	—	313	—	313
Purchases of art	(1,351)	—	—	(1,351)
Net assets released from restriction - art acquisition	1,251	(1,251)	—	—
Net asset reclassifications	8,316	(16,263)	7,947	—
<b>Change in Net Assets</b>	<b>25,738</b>	<b>11,213</b>	<b>11,668</b>	<b>48,619</b>
<b>Net Assets, Beginning of Year</b>	<b>90,487</b>	<b>122,240</b>	<b>117,295</b>	<b>330,022</b>
<b>Net Assets, End of Year</b>	<b>\$ 116,225</b>	<b>\$ 133,453</b>	<b>\$ 128,963</b>	<b>\$ 378,641</b>



4000 Michigan Road  
Indianapolis, IN 46208  
317-923-1331  
imamuseum.org

**INDIANA  
APOLIS  
MUSEUM  
OF ART  
IMA**

