

ANNUAL REPORT

2008-2009



**INDIANA
APOLIS
MUSEUM
OF ART**

IMA





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MISSION STATEMENT

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

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

On the cover -
Yin Ye
Chinese (Kangxi, Qing dynasty)
One-hundred Donkeys Transporting Grain (detail), about 1700
ink on paper
10 5/8 x 18 5/8 in. overall
Jane Weldon Myers Art Fund 2008.257



Myrta J. Pulliam
Chairman of the IMA
2008–2010

The growth of the IMA and the changes this museum has experienced—whether looking back over our 125 years or just the last two years—have been astounding.

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

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

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

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

Another reason to celebrate: The works of art acquired by the IMA over the 18 months covered by this report, more than 800 individual items in all and many of them given by generous donors. Robert Irwin's new work *Light and Space III*,

which was commissioned in honor of the 125th anniversary, is one of my favorites. This “wall of light” has transformed Pulliam Family Great Hall—a space that has special meaning for me—and the way that visitors experience the Museum on their way to the galleries.

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

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

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

Myrta J. Pulliam
Chairman of the IMA



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

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

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

Notwithstanding these travails, the Museum succeeded in making important acquisitions and completing numerous commissions that greatly enriched the IMA's collection. One highlight was *Light and Space III*, a commissioned work by Robert Irwin. The \$1 million permanent installation in Pulliam Family Great Hall was made possible through a combination of art purchase funds and a gift from Ann M. and Chris Stack. Another was the acquisition of 11 zincographs by Paul

Gauguin, comprising one of the most important printmaking projects of 19th-century France. Known as the "Volpini Suite," the works were Gauguin's first set of prints, created just a few months after his stay in Pont-Aven, where he developed the approach that characterizes his mature work.

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

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

Further on in this report are accounts of how we have sought to improve our collection through strategic

deaccessioning; summaries of major special exhibitions organized and staged by the IMA; and a roundup of the IMA's educational offerings, including Viewfinders, our focused effort with third-grade students across the city, as well as major symposia, lectures, films, and gallery experiences.

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

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

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

In addition to visible infrastructure, the IMA made significant progress in "greening" the campus, ranging from dramatic reductions in energy consumption to alternative power-supply usage, a new energy-efficient bulb program, an enhanced recycling program, the favoring of recycled materials for new construction projects, and a wide array of green horticultural practices. As a result of our efforts, overseen today by June McCormack,

of our Board of Governors, the IMA became America's first art museum recognized with Energy Star certification by the Environmental Protection Agency.

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

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

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

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

Maxwell L. Anderson
The Melvin & Bren Simon Director and CEO
Indianapolis Museum of Art

125 YEARS OF ART FOR INDIANAPOLIS



Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO of the IMA, speaks to guests at the 125th anniversary gala in October 2008.

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

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

- In March 2009, the Museum celebrated the completion of its goal to secure 125 gifts to the permanent collection in honor of the Museum's anniversary. Ranging from Old Masters to contemporary works—the Robert Irwin sculpture among them—the gifts included paintings, textiles, sculpture, prints and design arts, enriching each of the IMA's collecting areas. Led by Ellen W. Lee, the Wood-Pulliam Distinguished Senior Curator at the IMA, the Museum's curatorial staff targeted and sought strategic additions to the collection during the 16-month campaign, and donors responded with great generosity. Many of the 125 works are already in the care of the IMA, and some are currently on view in the galleries. Other works will enter the Museum collection at future dates as donor commitments are fulfilled. The IMA Web site featured highlights of the anniversary gifts at www.imamuseum.org/125years/125-gifts. All are part of the complete list of acquisitions for 2008 and January through June 2009 that is included in this report.

125 YEARS OF ART FOR INDIANAPOLIS



Artist Robert Irwin looks out across Pulliam Family Great Hall to his installation, *Light and Space III*.

- It was also in March 2009 that the IMA announced the acquisition of 11 zincographs by Paul Gauguin, one of the most important printmaking projects of 19th-century France. Collectively known as the “Volpini Suite,” the works were Gauguin’s first set of prints and were created at a pivotal point in his career, just a few months after his stay in Pont-Aven, where he developed the approach that defines his mature work. Acquired from the collection of print connoisseur Samuel Josefowitz, Gauguin’s “Volpini Suite” enhances the Indianapolis Museum of Art’s already strong collection of Pont-Aven works, which were acquired from the Josefowitz Collection a decade ago. The IMA’s Pont-Aven paintings form the most important collection of such works in North America, and the Museum’s 84-piece collection of prints by members of the Pont-Aven School is the finest in the world.

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

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

125 YEARS OF ART FOR INDIANAPOLIS



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



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

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

EXHIBITIONS



Designs from the Neo-Pop movement were part of *European Design Since 1985: Shaping the New Century*.

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

On March 6 and 7, 2009, as a complement to the exhibition, the IMA hosted an international symposium on recent European decorative and industrial design that featured speakers and panelists representing the Modernist and Postmodernist movements. Twenty-four major figures of the design world participated in the symposium, including Alberto Alessi, Jurgen Bey, Juli Capella, Matali Crasset, Beatrice de Lafontaine, Michele De Lucchi, Rolf Fehlbaum, Didier Krzentowski, Catherine McDermott, R. Craig Miller, Cedric Morriset, Cilla Robach, Jerszy Seymour, Penny Sparke, Josef Strasser, and Richard Wright.

With the new focus on collecting, preserving, and interpreting modern design from an international perspective, the Museum acquired more than 70 objects for the IMA collection in 2008 and early 2009, 19 of which came from the Liliane and David M. Stewart Collection in Montreal, one of the most important international 20th- and 21st-century design collections in North America. In addition to these gifts, the IMA purchased a number of objects to further enhance the Museum's design holdings, including a 1929 sideboard by Eliel Saarinen, a chaise longue (*Bubbles*) by Frank Gehry, a bookcase by Maarten van Severen, and a side chair by Shiro Kuramata. In October 2008, the IMA opened The Lori Efroymson Aguilera & Sergio Aguilera Gallery, a new space devoted to design. Located on the Museum's third floor, the gallery offers visitors an opportunity to explore many of the conceptual and aesthetic ideas that have shaped modern design.

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

EXHIBITIONS

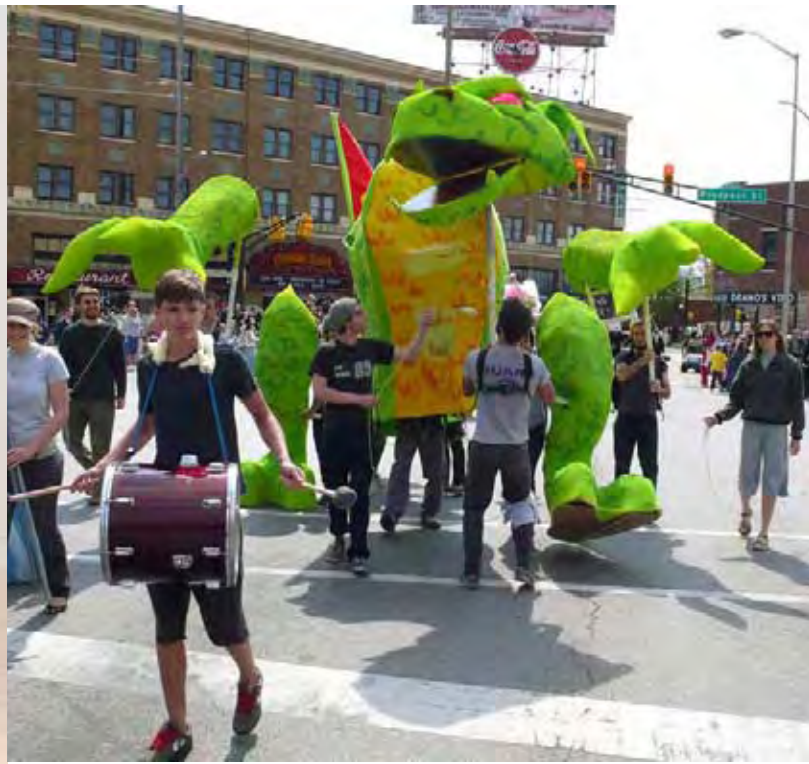
- Three other major exhibitions filled the Allen Whitehill Clowes Gallery in the Wood Pavilion between January 2008 and June 2009. *Breaking the Mode: Contemporary Fashion from the Permanent Collection, Los Angeles County Museum of Art* featured nearly 100 garments from the 1980s through 2006, fashions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

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

- The Museum hosted *To Live Forever: Egyptian Treasures from the Brooklyn Museum* from July 13 through September 7, 2008. The show, which featured approximately 120 objects dating from 3600 B.C. to A.D. 400 from the world-renowned Egyptian art collection of the New York museum, revealed the methods developed by the ancient Egyptians to defeat death and achieve success in the afterlife. Highlights included the painted coffin of a mayor of Thebes from about 1075–945 B.C.; the mummy and portrait of a wealthy citizen of Hawara, A.D. 95–100; stone sculpture and statues; protective gold jewelry made for nobility; and amulets, among other objects. Many of the objects had never been exhibited before. The exhibition, which made its debut at the IMA, was organized by the Brooklyn Museum.

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

EXHIBITIONS



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

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

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

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

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

EXHIBITIONS



Visitors study photographs by Robert Frank in the exhibition *On the Road Again with Jack Kerouac and Robert Frank*.

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

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

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

ARTBABBLE: AN ART VIDEO DESTINATION



Left - IMA Web designer Matt Gipson with the official "Play Art Loud." sticker promoting the Web site Art Babble.

Right - IMA visitors try out the new Davis LAB.

- Producing video and audio content and making databases available on the Web are just part of the IMA's commitment to utilizing technology as a means to engage and educate visitors and to promote transparency. Innovation has characterized these efforts over the last several years. In April 2009, the Museum announced the launch of ArtBabble.org, a new Web site created to showcase videos about art. The groundbreaking site allows visitors to explore works of art and art-related topics online, including interviews with artists and curators, original documentaries, and art installation videos. ArtBabble features high-definition video, a text transcription of each video on the site, and interactive features, including viewer feedback and video sharing. A series of embedded "notes" offer visitors the ability to jump from point to point within a video and provide links to related content, such as

art events, images on Flickr, books on Amazon.com, topics on Wikipedia and additional art videos within ArtBabble or on YouTube. Options include a high-resolution video player with full-screen mode and download options including video iPod, iPhone and HD formats.

Conceived and spearheaded by the IMA, ArtBabble is designed to allow other museums and organizations that produce high-quality, art-focused video content to join the IMA in building this art video destination. At the time the site was launched, the IMA had partnered with Art21, Los Angeles County Museum of Art, The Museum of Modern Art, The New York Public Library, San Francisco Museum of Modern Art and Smithsonian American Art Museum, each of which provided content for the site. The IMA also provides video on imamuseum.org,

iTunes U and YouTube and utilizes cloud computing technology to stream high-quality video instantly to site visitors. ArtBabble was developed by the IMA's award-winning new media and technology departments and made possible by a grant from the Ball Brothers Foundation.

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

ARTBABBLE: AN ART VIDEO DESTINATION

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

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

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

NEW MEDIA AWARDS

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

PRINT PUBLICATIONS AWARDS

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

THE SCIENCE OF CONSERVATION

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

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

IMA assistant conservator Christina O'Connell works on a new acquisition, *Virgin of Guadalupe*.



THE TOBY



Maxwell L. Anderson,
The Melvin & Bren Simon
Director and CEO, at the
lectern in the IMA's
new Tobias Theater.

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

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

Nicknamed "The Toby" to reflect the informal style of the space and its programs, the theater's schedule since its opening has included award-winning films and documentaries, talks, a design symposium and performances. The theater (formerly the home of the Indianapolis Civic Theatre) reopened on November 21, 2008, with a performance of Western and Chinese classical and contemporary music by violinist Cho-Liang Lin and pipa artist Min Xiao-Fen. The event was presented by International Violin Competition of Indianapolis and the IMA, with support from the Irving Yucheng Lo Memorial Asian Department Fund and the Indianapolis Cultural Development Commission. Alice Waters, master chef, food educator and Slow Food pioneer, was the first speaker in the new venue, on December 2 (Delicious Revolution: An Evening with Alice Waters). Inaugural programming was supported by Barnes & Thornburg LLP. In an inaugural series in fall 2008 and spring 2009, Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO of the IMA, joined directors from the West African Museum Programme; J. Paul Getty Trust; the Van Gogh Museum, Amsterdam; MoMA; and the Solomon R. Guggenheim Foundation for conversations on a variety of topics relating to museums today.

ENVIRONMENTAL & HISTORIC ASSETS



Above - Adam Ames, of *Type A*, helps break ground for 100 Acres at a ceremony in 2008.

Below - A lake and woodlands are part of 100 Acres, which adjoins the main museum campus.

The Indianapolis Museum of Art fosters exploration not only of the art in its museum collections, but also of the natural environment and the historic properties for which the IMA has been given stewardship.

100 ACRES: THE VIRGINIA B. FAIRBANKS ART & NATURE PARK

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

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



ENVIRONMENTAL & HISTORIC ASSETS



MILLER HOUSE

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

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



NONIE'S GARDEN

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

THE HISTORIC ORCHARD OF OLDFIELDS

Restoration of the historic orchard on the grounds of Oldfields, made possible through generous funding by Gene and Rosemary Tanner, was completed in spring 2009. Oldfields, the 26-acre historic estate and house museum located on the IMA campus, is the former home of Indianapolis businessman and philanthropist J.K. Lilly Jr. The estate features gardens and grounds designed in the 1920s by Percival Gallagher of the famous landscape architecture firm Olmsted Brothers. The restoration brings to life a long-lost aspect of estate life during the Country Place era in the United States. While aesthetically pleasing with its arbor and long borders of perennials, this garden also functions as a working orchard, containing apple and other fruit trees, as well as bush fruits and extensive vegetable beds that feature many heirloom varieties.

Top - The Miller House in spring.

Above - The kitchen at the Miller House.

HIGHLIGHTS OF IMA EDUCATION AND COMMUNITY PROGRAMS



IMA docent Marian Pettengill guides young visitors on a tour of the museum.

TEACHER AND STUDENT PROGRAMS

Students from seven schools in the Indianapolis Public Schools (IPS) district participated in visual and performing arts programs through the *Collaborative Arts Partnership (CAP)* during the 2007/2008 school year. The students, in grades K through 8, developed dance and theater performances and created paintings, drawings, mosaics and relief sculpture focused on planet earth. For one project, students painted a bridge located near their school, and others participated in an international photo and video exchange program with young people in Cape Town, South Africa. Teens in the *Museum Apprentice Program (MAP)* participate in paid internships during the spring and summer. The six students from Broad Ripple High School and Herron High School who were selected for the pilot year of the program completed projects in the Curatorial, Design and Installation, Education, Protection Services, New Media, Marketing and Visitor Services departments. Their experiences were recorded on the social networking site MySpace.com.

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

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

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

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

HIGHLIGHTS OF IMA EDUCATION AND COMMUNITY PROGRAMS

DOCENT PROGRAMS

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

SUSTAINABILITY PROGRAMS

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

STAR STUDIO

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

MULTI-AGE PROGRAMS

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

STUDIO PROGRAMS

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

PARTNERSHIPS

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

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

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

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

A free program unique to Indiana, *Camp Tataya Mato*, offered by the *Jameson Camp*, makes a traditional camping experience available to children from across the state who are affected by HIV/AIDS. Approximately 50 children visited the IMA in June 2009 for a day of touring the galleries and grounds, lunch and an art-making experience.

SUSTAINABILITY AT THE IMA

Because the IMA values the conservation of its environmental assets as well as its artistic assets, the Museum has established a new Greening the IMA task force, which has been charged with creating a comprehensive plan for greening and sustainability practices. IMA Board member June McCormack is chair of the task force, and Mark Zelonis, Ruth Lilly Deputy Director of Environmental and Historic Preservation, is staff liaison. Other members include Board members William Chin and John Krauss, former board member Dan Appel, and IMA staff members Chad Franer, Claire Hoevel, Anne Laker, and Jack Leicht. Among the goals that the task force hopes to accomplish through this initiative are educating IMA staff and external constituents about the importance and means of “going green”; reducing the IMA’s carbon footprint; partnering with neighbors and city, state, and private entities to leverage resources for these efforts, and, ultimately, demonstrating environmental leadership through pioneering methods of stewardship.

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

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

- **ENERGY STAR certification.** In April 2008, the IMA became the first fine art museum to be recognized by the government, achieving ENERGY STAR certification, for its efforts to become more environmentally responsible.
- **Energy consumption.** At the end of 2008, the IMA had reduced its natural gas usage by 42% since 2005, and had also reduced its average monthly demand for electricity by 10.3% since 2005.
- **Green power.** All IMA outbuildings take part in Indianapolis Power & Light Company’s green energy option. One hundred percent of the electricity used in these buildings is generated from clean, renewable energy sources, including wind, solar, geothermal or biomass generation (including landfill gas). IMA outbuildings comprise 3 percent of the IMA’s total electricity demand.
- **Lighting efficiency.** In January 2009, the IMA partnered with Sylvania Lighting Services to improve lighting efficiency throughout the Museum by replacing standard bulbs with more energy-efficient bulbs with a longer life span throughout the service and ground levels of the Museum. The IMA projects that this change will cut energy usage in these areas by 24%. With the energy savings and material cost savings, the IMA anticipates a net annual savings of nearly \$9,000. The Museum has also installed motion-sensitive lights where appropriate.
- **Recycling.** Waste-recycling initiatives at the IMA have led to the following achievements in 2008: 181 pounds of newspaper recycled per week, on average; 131 pounds of office paper recycled per week, on average; and 44 pounds of plastic, aluminum, and glass recycled per week.
- **Paper use.** The IMA prefers using vendors who use “green” practices, including Saint Clair Press, a printing service, which recently announced its new Forest Stewardship Council (FSC) certification. Additionally, the Museum has taken steps to reduce its paper use by relying more heavily on its Web site to disseminate information about Museum programming.
- **Exhibition installation.** The IMA’s exhibition design and installation teams reuse risers that were built for previous IMA exhibitions and take measures to reduce construction waste.
- **Tobias Theater:** During the renovation of Tobias Theater (The Toby) in 2008, the IMA used green products whenever possible and recycled 23,642 pounds of metal, carpet, foam, fabric and plastic. Additionally, 80 old theater seats were donated to a local theater group.
- **Horticultural practices.** The IMA horticulture staff follows a number of sustainable practices on the grounds, including a landscape design utilizing groundcover and plantings that minimize disturbance of the ground; reduction of horticulture waste by composting and using finished compost in beds around the campus; an integrated pest management system; diversion of rainwater runoff from parking lots through a four-bay filter to the wetlands in the Art & Nature Park; re-use of scrap stone from expansion projects for walls and walks; and organic gardening methods for the newly renovated orchard of Oldfields.

EXHIBITIONS

ALLEN WHITEHILL CLOWES GALLERY IN WOOD PAVILLION

Breaking the Mode: Contemporary Fashion from the Permanent Collection, Los Angeles County Museum of Art

March 16–June 1, 2008

Organized by the Los Angeles County Museum of Art.
Sponsored by Saks Fifth Avenue.

To Live Forever: Egyptian Treasures from the Brooklyn Museum

July 13–September 7, 2008

Organized by the Brooklyn Museum.

Power and Glory: Court Arts of China's Ming Dynasty

October 26, 2008–January 11, 2009

Organized by the Asian Art Museum of San Francisco, the Palace Museum, the Nanjing Municipal Museum and the Shanghai Museum. The exhibition was developed through a grant from the Robert H.N. Ho Family Foundation. Additional support was provided by the Henry Luce Foundation, the Starr Foundation and the National Endowment for the Arts. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Sponsored by Fifth Third Bank.

European Design Since 1985: Shaping the New Century

March 8–June 21, 2009

Organized by the IMA in conjunction with the Denver Art Museum and Kingston University, London. Support provided by the Mondriaan Foundation, Amsterdam, with additional support from the Consulate General of the Netherlands in New York.

ALLIANCE GALLERY

Edward Hopper: Paper to Paint

August 30, 2008–January 11, 2009

Preserving a Legacy: Wishard Hospital Murals

January 17–March 29, 2009

FRANCES PARKER APPEL GALLERY

Tajima Hiroyuki

April 1–October 11, 2009

CARMEN & MARK HOLEMAN VIDEO GALLERY

Lida Abdul

April 11–September 28, 2008

Mark Lewis: Rear Projection: Molly Parker

November 7, 2008–April 5, 2009

Adaptation: Video Installations by Ben-Ner, Herrera, Sullivan, and Sussman & The Rufus Corporation

May 8–August 16, 2009

Organized by the David and Alfred Smart Museum of Art

CONANT GALLERIES

British Qualities: Works on Paper, 1875–1930

February 16–July 13, 2008

Fine Prints for Five Dollars

July 26, 2008–April 19, 2009

Eighteenth-Century Furniture Design

May 23, 2009–February 21, 2010

EFROYMSON FAMILY ENTRANCE PAVILION

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

Julianne Swartz: Terrain

February 8–April 20, 2008

Friends With You: Dream Maker

May 2–November 2, 2008

Orly Genger: Whole

November 21, 2008–June 14, 2009

LILLY HOUSE

Christmas at Lilly House

November 18, 2008–January 11, 2009

Sponsored by OneAmerica

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

EXHIBITIONS

MCCORMACK FOREFRONT GALLERIES

On Procession

May 2–August 10, 2008

(Parade: Saturday, April 26, 2008, Fountain Square, Indianapolis)

Supported by the Arts Council of Indianapolis and the Indianapolis Cultural Development Commission.

Class Pictures: Photographs by Dawoud Bey

September 26–November 23, 2008

Organized by Aperture Foundation. Sponsored by The Penrod Society.

Collected Thoughts: Works from the Dorothy and Herbert Vogel Collection

December 12, 2008–April 12, 2009

Sponsored by The Penrod Society.

Adaptation: Video Installations by Ben-Ner, Herrera, Sullivan, and Sussman & The Rufus Corporation

May 8–August 16, 2009

Organized by the David and Alfred Smart Museum of Art

MILLIKEN GALLERY

Cirrus Editions/Crown Point Press

May 31–March 15, 2009

Organized by the IMA.

PAUL FASHION ARTS GALLERY

Simply Halston

April 12, 2008–January 4, 2009

Fashion in Bloom

April 4, 2009–January 31, 2010

PAUL TEXTILE ARTS GALLERY

Shared Beauty: Eastern Rugs & Western Beaded Purses

May 31, 2008–April 5, 2009

SCHAEFER AND GRAY GALLERY

On the Road Again with Jack Kerouac and Robert Frank

June 26–September 21, 2008

Organized by the IMA with The Lilly Library, Indiana University, and Addison Gallery of American Art.

SUSAN AND CHARLES GOLDEN GALLERY

Gifts of the Gamboliers

September 6, 2008–June 7, 2009

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

MMFX–Manufacturing Material Effects: Rethinking Design and Making in Architecture

March 28–June 8, 2008

Organized by the IMA and Ball State University's Institute for Digital Fabrication.

NORTH HALL GALLERY

Indiana Artists' Club Annual Exhibition

April 20–June 1, 2008

Organized by the Indiana Artists' Club.

Indiana Artists' Club Annual Exhibition

April 18–May 31, 2009

Organized by the Indiana Artists' Club.

Watercolor Society of Indiana Annual Juried Show

September 28–October 25, 2008

Organized by the Watercolor Society.

STAR STUDIO

Squares-Folds-Life: Contemporary Origami by Robert J. Lang

February 17–July 20, 2008

More Than Four Legs: A Closer Look at Chairs

August 10, 2008–January 19, 2009

ART ACQUISITIONS 2008

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



AFRICA, THE SOUTH PACIFIC AND THE AMERICAS

Henry Munyaradzi, Zimbabwean, 1931–1998, *Spirit Protecting Orphans*, 1996–1998, soapstone. Gift from Kirsten Grosz in memory of her husband, Hanus J. Grosz, M.D. 2008.751

Asante people, *Hair Comb for Woman*, 1900–1940, wood. From the collection of Richard and Carole Darst 2008.752

Dan people, *Face Mask*, 1920–1950, wood. Anonymous IV Art Fund 2008.261

AMERICAN

George Ames Aldrich, American, 1872–1941, *Gray Day in Normandy*, about 1910, oil on canvas. Gift of Allen B. Schroeder 2008.47

Horace Pippin, American, 1888–1946, *The Blue Tiger*, 1933, oil on fabric. Gift of the Eiteljorg Gallery of Western Art by exchange, James E. Roberts Fund, Mr. and Mrs. C. Severin Buschmann, Jr. Fund 2008.362

Augusta Savage, American, 1900–1962, *Gamin*, 1929, hand-painted plaster. The Indianapolis Chapter of the Links, Inc., Gift of the Friends of American Art by exchange 2008.183

Worthington Whittredge, American, 1820–1910, *Landscape*, about 1886, oil on canvas. Gift of Dr. Charles Jordan. 2008.778

ASIAN

CHINESE

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

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

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

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

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

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



Asante people
Ghana, Western Africa
Hair Comb for Woman, 1900–1940
wood
10 3/8 x 4 1/2 x 1 3/8 in.
From the collection of Richard
and Carole Darst 2008.752

Augusta Savage, American, 1892–1962
Gamin, 1929
hand-painted plaster
19 1/8 x 5 3/4 x 4 1/8 in.
The Indianapolis Chapter of the Links, Inc.,
Gift of the Friends of American Art by
exchange 2008.183

ART ACQUISITIONS 2008



Zhang Chong
Chinese (Chongzhen, Ming dynasty)
Farmers Fighting in Springtime (detail), 1641
ink on silk
8 1/2 x 70 1/2 in. (painting)
Gift of Francine and Roger Hurwitz 2008.345



Hakuin Ekaku
Japanese, 1685–1768
Portrait of Rinzai, about 1750
ink and light color on paper
51 7/8 x 21 3/4 in. (image)
The Ballard Fund and Deaccessioned Asian Art 2008.363

JAPANESE

Azechi Umetarō, Japanese, 1902–1999, *Rescued Bird (Tasukatta tori)*, about 1957, color woodblock print. Gift of Holliday T. Day 2008.782

Azechi Umetarō, Japanese, 1902–1999, *Bird in Tree*, color woodblock print. Gift of Holliday T. Day 2008.783

Funasaka Yoshisuke, Japanese, b. 1939, *Lemon-340*, 1973, color woodblock print and silkscreen. Gift of Holliday T. Day 2008.784

Hakuin Ekaku, Japanese, 1685–1768, *Portrait of Rinzai*, about 1750, ink and light color on paper, vertical hanging scroll. The Ballard Fund and Deaccessioned Asian Art 2008.363

Hatano Zenzō, b. 1942, *Hagi Faceted Flower Vase*, 2008, wood-fired glazed stoneware. Gift of Patricia J. LaCrosse 2008.348

Kaneta Masanao, Japanese, b. 1953, *Hagi Ash-veiled Hollowed-out Water Jar*, 2006, wood-fired glazed stoneware. Gift of John and Cynde Barnes 2008.349A-B

Muan Xingtao, Chinese, 1611–1684, *Five Character Calligraphy*, about 1670, ink on paper. Gift of William and Marni Fechtman 2008.771

Munakata Shikō, Japanese, 1903–1975, *Kenkon Sōun* (Heaven and Earth, Sweeping Away the Clouds), 1926–1989, ink and color on paper. Anonymous Gift, 2008.780

Sora Mitsuki, Japanese, b. 1933, *No. 7*, November 1968, color woodblock print. Gift of Holliday T. Day 2008.785

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

Suzuki Shōnen, Japanese, 1848–1918, *Aged Dragons*, about 1900, ink and colors on gold leaf over paper. Gift of John and Cynde Barnes 2008.347.1–2

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

Tanabe Chikuunsai III, Japanese, b. 1940, *Loop-handled Flower Basket*, 1969–1991, bamboo and rattan. Gift of Jacqueline Hamilton and Ann Stool Kasman 2008.259

Toshi Yoshida, Japanese, b. 1911, *Raichō* (Japanese Rock Ptarmigan), 1930, color woodblock print. Gift of Holliday T. Day 2008.781

Utogawa Kuniyoshi, Japanese, 1797–1861, *Ōshō Catches Fish for His Stepmother*, about 1848, color woodblock print, chūban. Jane Weldon Myers Art Fund 2008.260

Utogawa Kunisada, Japanese, 1786–1864, *Ichikawa Ebizō as Ishikawa Goemon*, 1851, color woodblock print. Purchased with funds provided by Leonard and Kathryn Betley, Peter and Zora Dunn, Tim and Jody Garrigus, Walter and Laura Jolly, Douglas L. Tillman in honor of the 2008 IMA Japan Tour 2008.364A

ART ACQUISITIONS 2008



Tanabe Chikuunsai I
Japanese, 1877–1937

Plaited Wide-mouthed Flower Basket with Handle
(*sashiko hirokuchi hana kago*), 1919
bamboo and rattan
17 5/16 x 11 7/16 in.

Purchased with funds provided by Leonard and Kathryn
Betley, Peter and Zora Dunn, Tim and Jody Garrigus,
Walter and Laura Jolly,
Douglas L. Tillman in honor of the 2008 IMA Japan Tour
2008.258

Utagawa Kunisada, Japanese, 1786–1864, *Sawamura Chōjurō as Mashiba Hisayoshi*, 1851, color woodblock print. Purchased with funds provided by Leonard and Kathryn Betley, Peter and Zora Dunn, Tim and Jody Garrigus, Walter and Laura Jolly, Douglas L. Tillman in honor of the 2008 IMA Japan Tour 2008.364B

CONTEMPORARY

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

Ingrid Calame, American, b. 1965, *From #258 Drawing (Tracings from the Indianapolis Motor Speedway and the L.A. River)*, 2007, enamel paint on aluminum. Carmen & Mark Holeman Contemporary Fund 2008.3

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

Thornton Dial, Sr., American, b. 1928, *Don't Matter How Raggly the Flag, It Still Got to Tie Us Together*, 2003, mattress coils, chicken wire, clothing, can lids, found metal, plastic twine, wire, Splash Zone compound, enamel, spray paint on canvas on wood. 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

Omer Fast, Israeli, b. 1972, *The Casting*, 2007, four-channel video installation, color, sound; 14 min. Carmen & Mark Holeman Contemporary Fund, Henry F. and Katherine DeBoest Memorial Fund 2008.250

Tony Feher, American, b. 1956, *(10 Spot Buddy)*, 2007, glass bottles with plastic screw caps, glass marbles, vodka, galvanized steel wire, metal chain. Dan and Lori Efromson Fund 2008.248

Suzan Frecon, American, 1941, *composition with red earth and red earth*, 2005, oil on linen. Ann M. Stack Art Purchase Fund 2008.365A-B

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

Sam Gilliam, American, b. 1933, *Red & Black: B #4*, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48B

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

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

Sam Gilliam, American, b. 1933, *Red & Black: Eagle 4/2*, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48E

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

Sam Gilliam, American, b. 1933, *Red & Black: Raven #2*, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48G

ART ACQUISITIONS 2008



Tim Hawkinson
American, b. 1960
Möbius Ship, 2006

wood, plastic, Plexiglas, rope, staples, string, twist ties, glue
104 x 122 x 51 in.

Contemporary Art Society Fund, Koch Contemporary Art
Purchase Fund and Purchased with funds provided by Michelle
and Perry Griffith 2008.247

© Tim Hawkinson

Sam Gilliam, American, b. 1933, *Red & Black: Eagle 4/1*, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48H

Sam Gilliam, American, b. 1933, *Red & Black: B2*, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48I

Sam Gilliam, American, b. 1933, *Red & Black: Raven 4*, 1981, acrylic on canvas with collage. Gift of Aaron and Barbara Levine 2008.48J

Tim Hawkinson, American, b. 1960, *Möbius Ship*, 2006, wood, plastic, Plexiglas, rope, staples, string, twist ties, glue. Contemporary Art Society Fund, Koch Contemporary Art Purchase Fund and Purchased with funds provided by Michelle and Perry Griffith 2008.247

Robert Irwin, American, b. 1928, *Light and Space III*, 2008, fluorescent lights. Purchased with funds provided by Ann M. and Chris Stack, The Ballard Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Anonymous Art Fund, Lucille Stewart Endowed Art Fund, Martha M. Shertzer Art Purchase Fund in Memory of Her Nephew, Charles S. Sands, Roger G. Wolcott Fund, Gift of the Alliance of the Indianapolis Museum of Art, Frank Curtis Springer & Irving Moxley Springer Purchase Fund, E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance, Emma Harter Sweetser Fund, Mr. and Mrs. Richard Crane Fund, Elizabeth S. Lawton Fine Art Fund, Cecil F. Head Art Fund, Mary V. Black Art Endowment Fund, General Endowed Art Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, General Memorial Art Fund, General Art Fund, James V. Sweetser Fund 2008.358

Emily Kennerk, American, b. 1973, *Welcome Home*, 2007, commercially fabricated, waterproofed awnings, metal, plastic. Gift of Emily Kennerk 2008.772A-C

Catherine Lee, American, b. 1950, *Large Painting #2*, 1977, ink and acrylic on canvas with grommets. Ann M. Stack Fund for Contemporary Art 2008.249

Adrian Schiess, Swiss, b. 1959, *Malerei*, 2006, inkjet print and rainbow lacquer on aluminum sandwich board. Martha Delzell Memorial Fund and the Henry F. and Katherine DeBoest Memorial Fund 2008.184

Adrian Schiess, Swiss, b. 1959, *Malerei*, 2005, rainbow lacquer on aluminum sandwich board. Gift of Adrian Schiess, Zürich, Switzerland, and Rosemarie Schwarzwälder, Vienna, Austria, and the Alice and Kirk McKinney Fund 2008.185

Allison Smith, American, b. 1972, *The Donkey, The Jackass, and The Mule*, 2008, wood, paint, horsehair, glass eyes, leather, brass tacks, oak boards, steel, rubber, hemp rope and Lambda prints. Installation includes 3 sculptures, 14 placards, 11 photographs. Dan and Lori Efroymson Fund and Koch Contemporary Art Purchase Fund 2008.366A-BB

Theodoros Stamos, American, 1922–1997, *Abstract*, 1959, oil on canvas. Gift of Ann M. Stack in honor of David Owsley 2008.277

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

Stephen Antonakos, American, b. 1926, *JA#57 - 1980 Berlin*, 1980, silkscreened paper. 2008.278

Stephen Antonakos, American, b. 1926, *JA#54 - 1980 Berlin*, 1980, silkscreened paper. 2008.279

Stephen Antonakos, American, b. 1926, *JA#27 - 1980 Berlin*, 1980, silkscreened paper collage. 2008.280

ART ACQUISITIONS 2008

Stephen Antonakos, American, *JA#25 - 1980 Berlin*, 1980, silkscreened paper collage. 2008.281

Will Barnet, American, b. 1911, *Study for The Collectors*, 1977, graphite on paper. 2008.282

Robert Barry, American, b. 1936, *Untitled*, 1978, watercolor, silver paint, and graphite on coated paper. 2008.283

Robert Barry, American, b. 1936, *Untitled*, 1989, acrylic on paper. 2008.284

Lynda Benglis, American, b. 1941, *Secret Polaroid #6*, 1975, Polaroid photo collage. 2008.285

Lynda Benglis, American, b. 1941, *Untitled*, 1967–1968, wax and spray paint on wove paper. 2008.291

James Bishop, American, b. 1927, *Untitled*, 1971, oil on paper. 2008.286

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

Michael Clark, American, b. 1946, *Grey, Green, Blue*, 1975, oil on linen. 2008.288

Charles Clough, American, b. 1951, *Pyrophone*, 1992, enamel on Masonite. 2008.289

Charles Clough, American, b. 1951, *HV [16 May '81]*, 1981, enamel and graphite on paper. 2008.290

Richard Francisco, American, b. 1942, *Sense of Place*, 1974, watercolor, silk thread, acrylic, balsa wood on paper. 2008.292

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

Michael Goldberg, American, 1924–2007, *Piede Contadino VII*, 1982, chalk, pastel, and acrylic on paper. 2008.294

Michael Goldberg, American, 1924–2007, *Untitled*, 1986, acrylic on canvas. 2008.295

Don Robert Hazlitt, American, b. 1948, *Rooster*, 1980, oil, papier-mâché, blue ballpoint pen, incisions, wire, nails on cardboard. 2008.296

Stewart Hitch, American, 1940–2002, *Untitled*, 1980, oil stick and pastel on paper. 2008.297



Ingrid Calame
American, b. 1965
From #258 Drawing (Tracings from the Indianapolis Motor Speedway and the L.A. River, 2007
enamel paint on aluminum
72 x 120 in.
Carmen & Mark Holeman
Contemporary Fund 2008.3
© Ingrid Calame

ART ACQUISITIONS 2008



Omer Fast
Israeli, b. 1972
The Casting, 2007
four-channel video installation, color, sound; 14 min.
Carmen & Mark Holeman Contemporary Fund, Henry F. and
Katherine DeBoest Memorial Fund 2008.250
© Omer Fast

Steve Keister, American, b. 1949, *Untitled*, about 1991–1992, Fiberglas, Masonite, paint, string. 2008.298

Ronnie Landfield, American, b. 1947, *Untitled*, 1998, acrylic on paper. 2008.299

Robert Mangold, American, b. 1937, *Looped Line Torn Zone*, 1999, pastel, pencil, acrylic, and collage on paper. 2008.300

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

Elizabeth Murray, American, 1940–2007, *Study for Midnight Train*, 2000, colored pencil and oil paint on paper. 2008.302

Elizabeth Murray, American, 1940–2007, *Study for Midnight Train*, 2001, colored pencil and oil paint on paper. 2008.303

Elizabeth Murray, American, 1940–2007, *Study for Midnight Train*, 2000, colored pencil on paper. 2008.304

Lucio Pozzi, American, b. 1935, *Famiglia*, 1996, watercolor on paper. 2008.305

Lucio Pozzi, American, b. 1935, *Spring Camellias*, 1996, watercolor on paper. 2008.306

Lucio Pozzi, American, b. 1935, *Flight to Andromeda*, 1997, watercolor on paper. 2008.307

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

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

Edda Renouf, American, b. 1943, *Incised Point Progression – Three*, 1975, pastel on paper. 2008.310

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

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

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

Daryl Trivieri, American, b. 1957, *Isadora Duncan*, 1991, acrylic on canvas. 2008.314

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

Richard Tuttle, American, b. 1941, *Five Madrid Ones I–V*, 1977, graphite on paper. 2008.316–2008.320

Richard Tuttle, American, b. 1941, *Spanish Sculpture I–VI*, 1985, watercolor and graphite on paper. 2008.321–2008.326

Richard Tuttle, American, b. 1941, *Loose Leaf Notebook Drawings – Box 9, Group 1*, 1980–1982, watercolor on paper, 17 loose leaf drawings. 2008.327.1–2008.327.17

Credit line for 2008.278 through 2008.327.17, above:

Indianapolis Museum of Art, The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services

ART ACQUISITIONS 2008



Eliel Saarinen
American, b. Finland, 1873–1950
Sideboard, 1929
mahogany and other veneers
49 5/16 x 77 9/16 x 20 13/16 in.
Jane Weldon Myers Acquisition Fund 2008.1

DESIGN ARTS

Edward Barnsley, British, 1900–1987, *Arts and Crafts Bowl*, 1934, matte-glazed earthenware. Gift of Martin Filler and Rosemarie H. Bletter 2008.789

Mario Bellini, Italian, b. 1935, *Olivetti* (manufacturer), *Lexikon 82 Typewriter with Case*, 1975, plastic and metal. Gift of Dorothy and Lee Alig 2008.340A-C

Fulvio Bianconi, Italian, 1915–1996, Paolo Venini, Italian, 1895–1959, *Fazzoletto Vase*, about 1950, glass. The Liliane and David M. Stewart Collection 2008.338

Braun, *H7Heater*, 1960s, plastic and metal. Gift of Dorothy and Lee Alig 2008.341

Joe Cesare Colombo, Italian, 1930–1971, *Smoke Goblets*, 1964, glass. The Liliane and David M. Stewart Collection 2008.219.1 and 2008.219.2

Salvador Dalí, Spanish, 1904–1989, *Tile*, 1954, glazed earthenware. The Liliane and David M. Stewart Collection 2008.334

Christian Dell, German, 1893–1974, *Table Lamp*, 1925–1930, enameled steel, aluminum, and Bakelite. The Liliane and David M. Stewart Collection 2008.328

William De Morgan, British, 1839–1917, Halsey Ricardo, British, 1854–1928, *Art Nouveau Tile*, 1888–1897, glazed earthenware. Gift of Martin Filler and Rosemarie H. Bletter 2008.790

Christopher Dresser, British, 1834–1904, Ault Pottery (manufacturer), *Arts and Crafts Vase*, 1879–1892, raspberry-glazed earthenware. Gift of Martin Filler and Rosemarie H. Bletter 2008.791

Gianfranco Frattini, Italian, 1926–2004, Livio Castiglioni, Italian, 1911–1979, *Boalum Lamp*, 1969–1970, PVC plastic. The Liliane and David M. Stewart Collection 2008.333

Frank Owen Gehry, American, b. 1929, *Bubbles Chaise Lounge*, 1979, corrugated cardboard. Gift of the Alliance of the Indianapolis Museum of Art 2008.186

Michael Graves, American, b. 1934, Alessi (manufacturer), *Kettle with Bird*, about 1995, stainless steel, plastic. Gift from Frank and Barbara Grunwald 2008.342A-C

Charles Gwathmey, American, b. 1938, Robert H Siegel, American, b. 1939, *Tuxedo Dinner Plate, Salad Plate, Bowl, Cup and Saucer*, about 1985, ceramic. Gift of Dorothy and Lee Alig 2008.339.1–2008.339.4A-B

Josef Franz Maria Hoffmann, German, 1870–1956, *Patrician Goblets*, about 1920, glass. The Liliane and David M. Stewart Collection 2008.335.1–5

Massimo Iosa-Ghini, Italian, b. 1959, *Simulator Carafe*, 1989, alpaca. The Liliane and David M. Stewart Collection 2008.332

Poul Kjaerholm, Danish, 1929–1980, E. Kold Christensen (manufacturer), *PK 22 Lounge Chair*, 1955, chrome-plated steel, cane. Mrs. Pierre F. Goodrich Endowed Art Fund 2008.187

Florence Schust Knoll, American, b. 1917, Knoll Associates, Inc. (manufacturer), *#525 Credenza*, about 1955, oak, chromium and Arabescato marble. Museum Accession 2008.354

ART ACQUISITIONS 2008

Florence Schust Knoll, American, b. 1917, **#2553 Sofa with Four Pillows**, about 1955, wood and fabric. Museum Accession 2008.355A-E

Florence Schust Knoll, American, b. 1917, Knoll Associates, Inc. (manufacturer), **#2551 Lounge Chair with One Pillow**, about 1955, wood and fabric. Museum Accession 2008.356A-C

Shiro Kuramata, Japanese, 1934–1991, Ishimaru Co., Ltd. (manufacturer), **Three-legged Chair**, 1983, chrome-plated steel, oak. Mrs. Pierre F. Goodrich Endowed Art Fund 2008.190

William Edmond Lescage, American, 1896–1969, George Howe, American, 1877–1955, Howe & Lescage (manufacturer), **Armchair**, about 1930, chromium-plated steel and leather. The Liliane and David M. Stewart Collection 2008.218

Olavi Lindén, Finnish, b. 1946, **Power-Lever Easy Reach Bypass Pruner**, about 2004, plastic and steel. Gift of Brent McHenry 2008.777

Olavi Lindén, Finnish, b. 1946, **Power Gear**, 1996, plastic and steel. Gift of Brent McHenry 2008.776

Javier Mariscal, Spanish, b. 1950, **Liria** (yellow), 1997, plastic, Liria: Design by Javier Mariscal for Cosmic 2008.773A-B

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

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

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

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

Alessandro Mendini, Italian, b. 1931, **Alchemilla Vases**, 1993, glazed porcelain, gilt. The Liliane and David M. Stewart Collection 2008.233 and 2008.234

Jasper Morrison, British, b. 1951, Rowenta (manufacturer), **Toaster**, 2004, metal, plastic. Gift of David A. Hanks in honor of R. Craig Miller 2008.241

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

Marc Newson, Australian, b. 1963, Cappellini International Interiors (manufacturer), **Embryo Chair**, 1988, chrome-plated tubular steel, polyurethane and neoprene. Jane Weldon Myers Acquisition Fund 2008.255

Marcello Nizzoli, Italian, 1887–1969, Olivetti (manufacturer), **Lexicon 80 Typewriter**, 1947, painted metal. Gift of Frank M. and Barbara E. Grunwald in memory of Kurt Grunwald, M.D., and Melitta Grunwald 2008.240

Isamu Noguchi, American, 1904–1988, Knoll Associates, Inc. (manufacturer), **No. 311 Dining Table**, about 1953 (redesigned about 1957), Formica, plywood, beaverboard, cast iron, and steel. The Liliane and David M. Stewart Collection 2008.236A-B

ART ACQUISITIONS 2008

Eliot Fette Noyes, American, 1910–1977, IBM (manufacturer), *Selectric Typewriter I*, 1961, metal and plastic.
Gift of the Indianapolis Star 2008.238

Eliot Fette Noyes, American, 1910–1977, IBM (manufacturer), *Selectric Typewriter II*, 1971, metal and plastic.
Gift of the Indianapolis Star 2008.239

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

Gaetano Pesce, Italian, b. 1939, *UP7 (Il Piede)*, 1969, polyurethane foam. Lucille Stewart Endowed Art Fund 2008.253

Harry S. Preble, A.C. Gilbert Company (manufacturer), *Hairdryer*, about 1944, Bakelite, chromium-plated and enameled steel. The Liliane and David M. Stewart Collection 2008.225

Jens Harald Quistgaard, Danish, 1919–2008, Dansk International Designs, Ltd. (manufacturer), *Ice Bucket*, about 1957, teak and plastic. The Liliane and David M. Stewart Collection 2008.231A-B

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

Dieter Rams, German, b. 1932, Braun (manufacturer), *ET44 Calculator*, 1978, plastic.
Gift of Form + Function, Indianapolis 2008.344

Eliel Saarinen, American, 1873–1950, *Sideboard*, 1929, mahogany and other veneers.
Jane Weldon Myers Acquisition Fund 2008.1

Borek Sipek, Czech, b. 1949, *Ota Otanek Armchair*, 1988, painted wood, lacquered hammerite.
The Liliane and David M. Stewart Collection 2008.228

Ettore Sottsass II, Italian, 1917–2007, *Teadora Armchair*, 1986–1987, plastic laminate and Perspex.
The Liliane and David M. Stewart Collection. 2008.226

Ettore Sottsass II, Italian, 1917–2007, *Pausania Lamp*, 1970, Plexiglas, chromium-plated steel and aluminum. The Liliane and David M. Stewart Collection 2008.227

Ettore Sottsass II, Italian, 1917–2007, *Basilissa Vase*, 1972, glass. Purchased with funds provided by James E. and Patricia J. LaCrosse 2008.256

Ettore Sottsass II, Italian, 1917–2007, *Shiva Vase*, 1971, glazed ceramic. Purchased with funds provided by Frederick M. King and Anonymous Endowed Decorative Art Fund 2008.254

Ettore Sottsass II, Italian, 1917–2007, Alessi (manufacturer), *Ginevra Goblets* (Tendenste Series), 1996, glass. Gift of David A. Hanks in honor of Marilyn Johnson 2008.788A-C

Philippe Starck, French, b. 1949, *Ara Lamps*, 1988, chromium-plated aluminum.
The Liliane and David M. Stewart Collection 2008.232.1 and 2008.232.2

Philippe Starck, French, b. 1949, *Max le Chinois Colander*, 1990–1991, stainless steel, brass.
The Liliane and David M. Stewart Collection 2008.329

Philippe Starck, French, b. 1949, *Hot Bertaa Kettle*, 1990–1991, anodized aluminum.
The Liliane and David M. Stewart Collection 2008.330

ART ACQUISITIONS 2008

Philippe Starck, French, b. 1949, *Hot Bertaa Kettle*, 1990-1991, brushed aluminum with green painted spout/handle. The Liliane and David M. Stewart Collection 2008.331

Clifford B. Stevens, Edward P. Schreyer, Waverly Tool Company (manufacturer), *Petit Point Iron*, designed 1941, chromium-plated steel, Bakelite, aluminum. The Liliane and David M. Stewart Collection 2008.224

Gustav Stickley, American, 1858–1942, *Sideboard*, about 1905, oak and copper. Gift of Marilynn Johnson in memory of Glenn Laporte Johnson 2008.786

Matteo Thun, Italian, b. 1952, *Lesbia Oceanica Teapot*, 1982, glazed ceramic with applied decoration. Mrs. Pierre F. Goodrich Endowed Art Fund 2008.191

Matteo Thun, Italian, b. 1952, *Volga Vase*, 1983, glazed porcelain. The Liliane and David M. Stewart Collection 2008.235

Underwood Typewriter Company (manufacturer), *Portable Manual Typewriter and Carrying Case*, about 1950, typewriter: metal and plastic. Gift of Myrta Pulliam 2008.237A-B

Maarten van Severen, Belgium, b. 1956, *CK94 Copyright Bookcase*, 1994, aluminum honeycomb sheet, translucent polycarbonate. The Ballard Fund 2008.189

Robert Venturi, American, b. 1925, Knoll International (manufacturer), *Art Deco Side Chair*, 1979–1984, plywood, plastic laminate and silk-screened decoration. The Liliane and David M. Stewart Collection 2008.222

Hans J Wegner, Danish, 1914–2007, *The Round (PP501) Armchair* (2), 1949, teak, caning. Museum Accession 2008.357.1 and 2008.357.2

Marco Zanini. *Colorado Teapot Alessio Sarri for Memphis*, 1983, glazed ceramic. Mrs. Pierre F. Goodrich Endowed Art Fund 2008.192

English, *Smoothie Travel Iron*, about 1945, phenolic and chromium-plated steel. The Liliane and David M. Stewart Collection 2008.223

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

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

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

Three Cup and Saucer Sets for Coffee Service, about 1930, glazed terracotta. The Liliane and David M. Stewart Collection 2008.230.2A-B–2008.230.4A-B

ART ACQUISITIONS 2008



EUROPEAN PAINTING AND SCULPTURE BEFORE 1800

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

El Greco and Workshop, Greek, 1541–1614, active in Spain, *St. Luke*, about 1610–1614, oil on canvas. The Clowes Fund Collection 2008.273

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

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

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

Mexican, *Virgin of Guadalupe*, about 1700, oil on canvas. Maisie Eden Power Endowment Fund 2008.361



EUROPEAN PAINTING AND SCULPTURE 1800–1945

Armand Guillaumin, French, 1841–1927, *The Quai d'Austerlitz*, about 1877, oil on canvas. Gift of Elaine Ewing Fess and Stephen W. Fess. 2008.374

PRINTS, DRAWINGS AND PHOTOGRAPHS

Bob Adelman, American, b. 1930, *Fifteen Picketed Howard Johnson, New York City*, 1962, gelatin silver print. Russell and Becky Curtis Art Purchase Endowment Fund and Miscellaneous Print Fund 2008.368

Milton Avery, American, 1893–1965, *Sleeping Baby (Study of March Avery)*, 1933, drypoint on cream wove paper. Gift of Joan and Walter Wolf 2008.803

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

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

Baccio Baldini, Italian, 1426–1487, *Amos*, 1475–1480, engraving on off-white laid paper. Gift of Joan and Walter Wolf 2008.794

Gustave Baumann, American, 1881–1971, 93 drawings (graphite, tempera, chalk and other media), 1905–1952. Gift of Ann Baumann 2008.54–2008.142, 2008.147, 2008.148, 2008.169 and 2008.171

Gustave Baumann, American, 1881–1971, 52 color woodblock prints, 1905–1952. Gift of Ann Baumann 2008.143A, 2008.143B, 2008.144–2008.146, 2008.149–2008.168, 2008.170.1–14, 2008.172–2008.179, 2008.180.1–4 and 2008.181

Gustave Baumann, American, 1881–1971, *Summer Breezes: Blue Block*, 1916, basswood. Gift of Ann Baumann 2008.170.15

Armand Guillaumin
French, 1841–1927

The Quai d'Austerlitz, about 1877
oil on canvas
15 x 23 1/8 in.

Gift of Elaine Ewing Fess and Stephen W. Fess.
2008.374

Mexican,
Virgin of Guadalupe, about 1700
oil on canvas
Maisie Eden Power Endowment Fund
82 7/10 x 54 3/10 in.
2008.361

ART ACQUISITIONS 2008

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

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

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

Charles Ephraim Burchfield, American, 1893–1967, *Crows in March*, 1951, lithograph on cream wove paper. Gift of Joan and Walter Wolf 2008.805

Charles Ephraim Burchfield, American, 1893–1967, *Autumn Wind*, 1952, lithograph on cream wove paper. Gift of Joan and Walter Wolf 2008.806

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

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

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

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

Stuart Davis, *Anchor*, 1936, lithograph on cream wove paper. Gift of Joan and Walter Wolf 2008.804

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

Dan Flavin, American, 1933–1996, *To Katharina and Christoph*, 1971, 1971–1973, screenprint and white wove paper. Gift of Dr. Steven Conant in honor of Ursula Kolmstetter 2008.762

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

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

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

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

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



Paul Gauguin, French, 1848–1903
Edward Ancourt (printer), French

The Joys of Brittany, from the series *Dessins lithographiques (The Volpini Suite)*, 1889
zincograph with watercolor and gouache on canary yellow wove paper
8 x 9 1/2 in. (image)

Caroline Marmon Fesler Fund, Beeler Fund, Anonymous Art Fund,
Mr. and Mrs. William R. Spurlock Fund, Mrs. Pierre F. Goodrich
Endowed Art Fund, Nancy Foxwell Neuberger Acquisition Endowment
Fund, Gift of the Alliance of the Indianapolis Museum of Art, Russell
and Becky Curtis Art Purchase Endowment Fund, Roger G. Wolcott
Fund, E. Hardey Adriance Fine Arts Acquisition Fund in memory of
Marguerite Hardey Adriance, Mary V. Black Art Endowment Fund,
Delavan Smith Fund, Emma Harter Sweetser Fund, Cecil F. Head
Art Fund, Mr. and Mrs. Theodore P. Van Vorhes Art Fund, Mr. and
Mrs. Richard Crane Fund, Mr. and Mrs. William B. Ansted, Jr. Art Fund,
Richard W. Lee Memorial Fund, General Endowed Art Fund 2008.359.2

El Greco and Workshop, Greek, 1541–1614, active in Spain
St. Luke, about 1610–1614
oil on canvas, 28 1/4 x 21 5/8 in.
The Clowes Fund Collection 2008.273

ART ACQUISITIONS 2008



Gustave Baumann
American, 1881–1971
Grand Canyon (Cedar Tree), 1920
tempera over graphite on brown paper
9 x 10 5/8 in.
Gift of Ann Baumann 2008.57

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

Paul Gauguin, French, 1848–1903, Edward Ancourt (printer), French, *The Dramas of the Sea–Brittany, Dessins lithographiques (The Volpini Suite)*, 1889, zincograph on canary yellow wove paper. 2008.359.7

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

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

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

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

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

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

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

Ann Hamilton, American, b. 1956, *Wreath*, 2001, blind debossment.
Gift of Anna S. White and James P. White 2008.769

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

Grace Hartigan, American, 1922–2008, *The Persian Jacket*, 1953, screenprint on cream wove paper.
Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.757

Grace Hartigan, American, 1922–2008, *River Bathers* 1953, screenprint on cream wove paper.
Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.758

Grace Hartigan, American, 1922–2008, *Abstract Still Life* 1953, screenprint on cream wove paper.
Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.759

Stanley William Hayter, British, 1901–1988, *Greeting Card 1946–1947*, 1946, engraving on cream laid paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.764

ART ACQUISITIONS 2008



Blanche Lazzell
American, 1878–1956
Study for Petunias, 1928
charcoal on tan wove paper
14 1/8 x 11 7/8 in. (image)
Gift of Dr. Steven Conant in
memory of Mrs. H. L. Conant
2008.753

Stanley William Hayter, American, 1868–1933, *Jeux d'eau* (Play of Water), 1953, engraving, soft-ground etching with stencil coloring on beige Lauriat paper. Gift of Joan and Walter Wolf 2008.813

Stanley William Hayter, American, 1868–1933, *Jeux d'eau* (Play of Water), 1953, engraving, soft-ground etching with stencil coloring on beige Lauriat paper. Gift of Joan and Walter Wolf 2008.814

Stanley William Hayter, American, 1868–1933, *Aquarius (C)*, 1970, screenprint on white Bristol Board. Gift of Joan and Walter Wolf 2008.815

Stanley William Hayter, American, 1868–1933, *Aquarius (D)*, 1970, screenprint on white Bristol Board. Gift of Joan and Walter Wolf 2008.816

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

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

Malvina Hoffman, American, 1887–1966, *Oukrainky*, 1915, lithograph on cream Japanese paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.761

James H. Karales, American, 1930–2002, *Selma to Montgomery March (clouds)*, 1965 (printed later), gelatin silver print. E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance 2008.6

Walter Kuhn, American, 1913–1984, *Angel*, about 1925, lithograph on cream wove paper. Gift of Joan and Walter Wolf 2008.801

Wifredo Lam, Cuban, 1902–1982, *Les Vaches sont maigres en Haiti* (The Cows Are Thin in Haiti), 1973, color lithograph on cream wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.767

Mauricio Lasansky, American (b. Argentina), b. 1914, *Caballo*, 1944, engraving on cream wove paper. Gift of Joan and Walter Wolf 2008.810

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

Louis Lozowick, American, 1892–1973, *Steam Shovel*, 1930, printed 1972, lithograph on white wove paper. Gift of Joan and Walter Wolf 2008.811

Andrea Mantegna, Italian, 1426–1506, *The Senators*, 1495–1498, engraving on cream laid paper. Gift of Joan and Walter Wolf 2008.795

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

John Marin, American, 1870–1953, *Chartres Cathedral*, 1910, etching with plate tone on cream wove paper. Gift of Joan and Walter Wolf 2008.800

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

ART ACQUISITIONS 2008

Charles Maurin, French, 1856–1914, *La Rose Thé*, about 1900, color etching, soft-ground etching and aquatint on cream laid paper. Gift of Joan and Walter Wolf 2008.798

Peter Milton, American, b. 1930, *The Jolly Corner I:4*, 1971, resist ground etching and engraving on Arches Buff paper. Gift of Joan and Walter Wolf 2008.821

Robert Motherwell, American, 1915–1991, *Untitled*, 1966, lithograph on white Rives BFK. Gift of Joan and Walter Wolf 2008.822

William Nicholson, British, 1872–1949, *S is for Sportsman*, about 1898, woodblock print on cream wove paper. Gift of Francine and Roger Hurwitz 2008.244

Rinaldo Paluzzi, American, b. 1927, *Totem*, 1983, lithograph on BFK Rives white wove paper. Gift of Francine and Roger Hurwitz 2008.242

Fairfield Porter, American, 1907–1975, *Ocean, State I*, 1973, color lithograph on cream wove Arches paper. Gift of Dr. Steven Conant in memory of Joan D. Weisenberger 2008.760

Rudy Pozzatti, American, b. 1925, *Apollo*, 1970, color etching and aquatint on white wove paper. Gift of Joan and Walter Wolf 2008.823

Doel Reed, American, 1894–1985, *Summer Evening in Taos*, 1953, etching and aquatint on cream wove paper. Gift of Joan and Walter Wolf 2008.808

Doel Reed, *Drawing for Summer Evening in Taos*, 1953, colored crayon and white chalk on tan wove paper. Gift of Joan and Walter Wolf 2008.809

William Trost Richards, American, 1833–1905, *Seascape*, 1887, pen and ink on cream wove paper. Gift of Francine and Roger Hurwitz 2008.243

Alfred Russell, American, b. 1920, *Untitled*, 1947, engraving on cream wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant 2008.765

Ben Shahn, American, 1898–1969, 10 lithographs from the portfolio *Levana and Our Ladies of Sorrow*, 1931, lithographs on Canson and Montgolfier cream wove paper. Gift of Joan and Walter Wolf 2008.793.1–2008.793.10



Paul Gauguin, French, 1848–1903
Edward Ancourt (printer), French
Design for a Plate-Leda, from the series *Dessins lithographiques (The Volpini Suite)*, 1889
zincograph with watercolor and gouache on canary yellow wove paper, mounted on cardboard folder
11 15/16 x 10 3/16 in. (image)
Caroline Marmon Fesler Fund, Beeler Fund, Anonymous Art Fund, Mr. and Mrs. William R. Spurlock Fund, Mrs. Pierre F. Goodrich Endowed Art Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Gift of the Alliance of the Indianapolis Museum of Art, Russell and Becky Curtis Art Purchase Endowment Fund, Roger G. Wolcott Fund, E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance, Mary V. Black Art Endowment Fund, Delavan Smith Fund, Emma Harter Sweetser Fund, Cecil F. Head Art Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, Mr. and Mrs. Richard Crane Fund, Mr. and Mrs. William B. Ansted, Jr. Art Fund, Richard W. Lee Memorial Fund, General Endowed Art Fund 2008.359.1

ART ACQUISITIONS 2008



Bes-Ben
American, 1898–1988
Hat (dogs), 1950s
jersey, plastic, netting, felt
Gift of the Alliance of the Indianapolis Museum of Art
2008.7

John Sloan, American, 1871–1951, Ernest David Roth (printer), American, 1879–1964, *Nude and Arch*, 1933, etching on cream wove paper. Gift of Francine and Roger Hurwitz 2008.245

Frank Stella, American, b. 1936, *Union*, 1974, color lithograph and screenprint on Arches cream wove paper. Gift of Joan and Walter Wolf 2008.817

Frank Stella, American, b. 1936, *Effingham*, 1974, color lithograph and screenprint on Arches cream wove paper. Gift of Joan and Walter Wolf 2008.818

Frank Stella, American, b. 1936, *Pastel Stack*, 1970, screenprint on cream wove paper. Gift of Joan and Walter Wolf 2008.819

George Tooker, American, b. 1920, *Self-Portrait I*, 1984, lithograph on Rives BFK white wove paper. Gift of Joan and Walter Wolf 2008.820

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

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

TEXTILE AND FASHION ARTS

AMERICAN AND EUROPEAN FASHION

Bes-Ben, American, 1898–1988, *Hat (dogs)*, 1950s, jersey, plastic, netting, felt. Gift of the Alliance of the Indianapolis Museum of Art 2008.7

Bes-Ben, American, 1898–1988, *Hat (cigarettes and matches)*, 1950s, straw, wooden beads, leather, netting. Gift of the Alliance of the Indianapolis Museum of Art 2008.8

Bes-Ben, American, 1898–1988, *Hats (hats)*, 1950s, felt, beads, feather trim, netting. Gift of the Alliance of the Indianapolis Museum of Art 2008.9

Bes-Ben, American, 1898–1988, *Hat (vegetables)*, 1950s, plastic. Gift of the Alliance of the Indianapolis Museum of Art 2008.10

Bes-Ben, American, 1898–1988, *Hat (seahorses)*, 1950s, printed flannel and netting. Gift of the Alliance of the Indianapolis Museum of Art 2008.11

Bes-Ben, American, 1898–1988, *Hat (leaves and clocks)*, 1950s, plastic leaves, wooden beads, felt horses, netting. Gift of the Alliance of the Indianapolis Museum of Art 2008.12

Bes-Ben, American, 1898–1988, *Hat (owls)*, 1950s, jersey, plastic, netting, feathers. Gift of the Alliance of the Indianapolis Museum of Art 2008.13

ART ACQUISITIONS 2008



Ceremonial Hanging (suzani), 1899
cotton, silk, embroidery
96 1/4 x 65 3/4 in.
The Fling Collection 2008.779

Bes-Ben, American, 1898–1988, *Hat (bullfighters)*, 1950s, velvet, plastic beads, figurines, netting. Gift of the Alliance of the Indianapolis Museum of Art 2008.14

Bes-Ben, American, 1898–1988, *Hat (horses)*, early 1950s, wool, cotton. Gift of the Alliance of the Indianapolis Museum of Art 2008.15

Bes-Ben, American, 1898–1988, *Hat (pillows)*, 1950s, jersey, plastic tubing, and fabric pillows. Gift of the Alliance of the Indianapolis Museum of Art 2008.16

Bes-Ben, American, 1898–1988, *Hat (skunks)*, 1950s, plastic, painted leather, netting, felt. Gift of the Alliance of the Indianapolis Museum of Art 2008.17

André Courrèges, French, b. 1925, *Jacket*, 1970s, polyurethane, cotton and acetate lining. Gift of the Alliance of the Indianapolis Museum of Art 2008.262

André Courrèges, French, b. 1925, *Sweater and Skirt*, 1970s, skirt: wool, rayon lining; sweater: synthetic fiber, probably acrylic. Lucille Stewart Endowed Fund 2008.263

Jean-Paul Gaultier, French, b. 1952, *Dress*, 1996, nylon. Deaccessioned Textile Fund 2008.266

Jean-Paul Gaultier, French, b. 1952, *Blouse*, 1996, nylon. Deaccessioned Textile Fund 2008.267

Jean-Paul Gaultier, French, b. 1952, *Blouse*, 1996, nylon; printed in metallic paint. Deaccessioned Textile Fund 2008.268

Jean-Paul Gaultier, French, b. 1952, *Dress*, 1996, nylon, rayon lining. Deaccessioned Textile Fund 2008.269

Jean-Paul Gaultier, French, b. 1952, *Jacket*, 1996, rayon. Deaccessioned Textile Fund 2008.270

Jean-Paul Gaultier, French, b. 1952, *Jacket*, 1996, wool, rayon. Deaccessioned Textile Fund 2008.271

Jean-Paul Gaultier, French, b. 1952, *Evening Dress*, 1996, nylon, and metal oxide. Deaccessioned Textile Fund 2008.272

Rudi Gernreich, American, b. 1922, 25 dresses, ensembles, jump suits, and other items, 1960s–1970s, various materials. Lucille Stewart Endowed Art Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, Mr. and Mrs. William B. Ansted, Jr. Art Fund, E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance, Textile Art Fund, Deaccessioned Textile Fund 2008.193A-D–2008.217A-B

Halston, American, 1932–1990, *Hat*, late 1950s, straw, silk (?), plastic, elastic, metal. Gift of Evie and Alan Fell 2008.351

Halston, American, 1932–1990, *Hat*, late 1950s, silk, buckrum, plastic, elastic. Gift of Evie and Alan Fell 2008.352

Halston, American, 1932–1990, *Hat*, late 1950s, synthetic horse hair braid, nylon tulle, silk velvet ribbon. Gift of Evie and Alan Fell 2008.353

Franco Moschino, *Suit*, 1991, wool, silk, cotton embroidery, acrylic lining. Mr. and Mrs. William B. Ansted, Jr. Art Fund 2008.264

ART ACQUISITIONS 2008



Gianni Versace, *Evening Ensemble*, 1995, nylon, spandex. Jane Weldon Myers Acquisition Fund, Deaccessioned Textile Fund 2008.265

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

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

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

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

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

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

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

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

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

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

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

Bracelet, 1935–1950, Bakelite, brass. The Liliane and David M. Stewart Collection 2008.229

AMERICAN TEXTILES

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

Pipsan Saarinen Swanson, American, 1905–1979, *Drapery Panel*, designed about 1952, cotton, linen and acetate, silk-screen printed. The Liliane and David M. Stewart Collection 2008.220

Pipsan Saarinen Swanson, American, 1905–1979, *Textile Panel*, designed 1952, linen, silk-screen printed. The Liliane and David M. Stewart Collection 2008.221

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

CENTRAL AMERICAN TEXTILES

Kuna Indians, San Blas Islands, Panama, *360 Shirt Panels (molas)*, *Shirt and Sash*, 1920–1970s, appliquéed cotton. The Paul and Irene Hollister Collection of Kuna Molas 2008.375–2008.737



Gianni Versace
Italian, 1937–1997
Evening Ensemble, 1995
nylon, spandex
corset: L: 12 7/8 in.; skirt: L: 43 in.
Jane Weldon Myers Acquisition Fund,
Deaccessioned Textile Fund 2008.265

Chinese
Saddle Cover, mid-19th century
wool, cotton
52 1/8 x 26 5/8 in.
Gift of Jon M. and Deborah M. Anderson
2008.31

ART ACQUISITIONS 2008



ASIAN TEXTILES

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

Chinese, 22 rugs (rugs, saddle covers, runners), 19th century, wool, cotton. Gift of Jon M. and Deborah M. Anderson 2008.18–2008.20, 2008.22–2008.34, 2008.36, 2008.37, 2008.39, 2008.44–2008.46

Japanese, *Kimono (haori)*, 1912–1926, silk, silk metallic threads. Beeler Fund 2008.370

Japanese, *Kimono (hitoe)*, 1912–1926, silk gauze. Beeler Fund 2008.371

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

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

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

Tibetan, *Rug*, mid-19th century, wool, cotton. Gift of Jon M. and Deborah M. Anderson 2008.35

Tibetan, *Rug*, 19th century, wool, cotton. Gift of Jon M. and Deborah M. Anderson 2008.38

Tibetan, *Rug*, 19th century, wool, cotton. Gift of Jon M. and Deborah M. Anderson 2008.41

Tibetan, *Rug (saddle rug)*, 19th century, wool, cotton. Gift of Jon M. and Deborah M. Anderson 2008.42

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

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



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

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

ART ACQUISITIONS JANUARY–JUNE 2009



Charles Eames, American, 1907–1978
Ray Kaiser Eames, American, 1912–1988
Pre-production DCW, 1945
birch plywood, rubber/nylon mounts,
steel hardware
29 x 19 x 20 in.
Koch Design Arts Purchase Fund 2009.27

AFRICAN

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

ASIAN

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

Shotai Ibata, Japanese, b.1935, *Cloud*, April 17, 2008, ink on paper. Purchased with funds provided by Leonard and Kathryn Betley, Peter and Zora Dunn, Tim and Jody Garrigus, Walter and Laura Jolly, Douglas L. Tillman in honor of the 2008 IMA Japan Tour 2009.2

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

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

CONTEMPORARY

Orly Genger, American, b. 1979, *Len*, 2008, nylon rope and acrylic latex paint.
Carmen & Mark Holeman Contemporary Fund 2009.1

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

Type A, American, *Push AA <----> AB / 5-1*, 2004, diptych, color coupler prints. Purchased with funds provided by Howard and Anita Harris and the Anita Harris Birthday Fund 2009.56

DESIGN ARTS

Matali Crasset, French, b.1965; Philippe Starck, French, b.1949, *Soundstation Radio Alarm Clock*, 1996–98, plastic. Gift of Dr. Michael Sze 2009.43

Charles Eames, American, 1907–1978; Ray Kaiser Eames, American, 1912–1988, *Pre-production DCW*, 1945, birch plywood, rubber/nylon mounts, steel hardware. Koch Design Arts Purchase Fund 2009.27

Ephraim Haines, American, 1740–1856; Henry Connelly, American, 1775–1837, *Armchair*, about 1810, wood, caning, upholstery. Gift of the Alliance of the Indianapolis Museum of Art 2009.49

Ole Jensen, Danish, b.1958, *Washing Up Bowl and Brush*, 1996, rubber, beech, boars' hair.
Gift of Dr. Michael Sze 2009.42A–B

Marc Newson, Australian, b..1963, *Dish Doctor*, 1997, polypropylene. Gift of Dr. Michael Sze 2009.41

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

ART ACQUISITIONS JANUARY–JUNE 2009



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

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

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

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

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

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

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

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

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

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

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

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

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

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

Philippe Starck, French, b.1949, *Les Ministres Centerpiece*, 1996, resin and steel.
Gift of Dr. Michael Sze 2009.44

Philippe Starck, French, b.1949, *Dr. Skud Flyswatter* (green), 1998, plastic. Gift of Dr. Michael Sze 2009.45

ART ACQUISITIONS JANUARY–JUNE 2009

Philippe Starck, French, b.1949, *Dr. Skud Flyswatter* (orange), 1998, plastic. Gift of Dr. Michael Sze 2009.46

Philippe Starck, French, b.1949, *Dr. Skud Flyswatter* (blue), 1998, plastic. Gift of Dr. Michael Sze 2009.47

Philippe Starck, French, b.1949, *Pipe Dreams Watering Can*, 2000, polyethylene. Gift of Dr. Michael Sze 2009.48A–B

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

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

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

EUROPEAN PAINTING AND SCULPTURE BEFORE 1800

John Constable, British, 1776–1837, *The Cornfield*, about 1826, oil on canvas. The Clowes Fund Collection 2009.53

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

FASHION ARTS

Franco Moschino, Italian, 1950–1994, *Dress*, 1980s, silk. Textile Arts Fund 2009.18

Franco Moschino, Italian, 1950–1994, *Dress*, 1980s, wool. Textile Arts Fund 2009.19

Franco Moschino, Italian, 1950–1994, *Bustier*, 1990s, nylon. Textile Arts Fund 2009.21

Franco Moschino, Italian, 1950–1994, *Jacket*, 1991, acetate and rayon. Textile Arts Fund 2009.22

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

Emilio Pucci, Italian, 1914–1992, *Dress and Coat*, about 1968, nylon tricot. Gift of Murph Damron 2009.25

Emilio Pucci, Italian, 1914–1992, *Scarf*, about 1968, silk. Gift of Murph Damron 2009.26

American, *Wedding Dress*, 1936, silk satin. Gift of Gayle R. Atkins in memory of her mother, Elizabeth H. Rogers 2009.23

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

PRINTS, DRAWINGS AND PHOTOGRAPHS

Josef Albers, American, 1888–1976, *Variant VIII*, 1966, screenprint on off-white wove paper. Bequest of Eldon and Friedy Nyhart 2009.15

Hans Arp, French, 1886–1966, *Untitled, Plate II*, 1962–1965, color woodblock print on cream wove paper. Bequest of Eldon and Friedy Nyhart 2009.13

ART ACQUISITIONS JANUARY–JUNE 2009

Jean Dubuffet, French, 1901–1985, *Peuplement des terres* (Peopling the Lands), 1953, color lithograph on cream wove Johannot paper. Bequest of Eldon and Friedy Nyhart 2009.9

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

Ellsworth Kelly, American, b.1923, *Blue and Yellow and Red-Orange*, 1964–1965, color lithograph on cream wove BFK Rives paper. Bequest of Eldon and Friedy Nyhart 2009.14

Robert S. Moskowitz, American, b.1935, *Moon Dog*, 1988, color woodblock print on white wove paper. Bequest of Eldon and Friedy Nyhart 2009.12

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

David Salle, American, b.1952, *Theme for an Aztec Moralist (Couple)*, 1983, color lithograph and photo-screenprint on white wove paper. Bequest of Eldon and Friedy Nyhart 2009.11

Jaune Quick-to-See Smith, American, b.1940, *People of Color*, 1989, pastel on cream wove paper. Bequest of Eldon and Friedy Nyhart 2009.17

Andy Warhol, American, 1928–1987, *Jimmy Carter I*, 1976, screenprint on white wove paper. Bequest of Eldon and Friedy Nyhart 2009.8

Tom Wesselmann, American, 1931–2004, *Cynthia Nude*, 1981, screenprint on white wove Arches 88 paper. Bequest of Eldon and Friedy Nyhart 2009.10

Paul Wunderlich, German, b.1927, *Grey Head*, 1962, color lithograph on white wove BFK Rives paper. Bequest of Eldon and Friedy Nyhart 2009.16 2009.16

LILLY HOUSE ACQUISITIONS JANUARY 2008–JUNE 2009

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

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

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

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

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

Meissen Porcelain Manufactory
Germany
Compote, about 1850
porcelain
10 7/16 x 12 1/4 x 10 1/4 in.
Gift of the Children of J.K. Lilly Jr.
LH2008.2.1

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

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

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

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

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

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

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

France
Vase, about 1850
glass, bronze
19 1/2 x 11 1/4 x 8 1/8 in.
Gift of Jane Rauch Kitchen
LH2008.15.2A-B

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

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

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

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

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

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

LILLY HOUSE ACQUISITIONS JANUARY 2008–JUNE 2009

United States

Side Chair, about 1950

wood, upholstery

42 x 22 1/8 x 21 in.

Gift of the Children of J.K. Lilly Jr.

LH2008.5.2

United States

Sofa, about 1930

wood, upholstery

41 1/4 x 77 1/2 x 33 in.

Gift of the Children of J.K. Lilly Jr.

LH2008.9

Figural Group, about 1930

porcelain

8 3/4 x 8 1/2 x 5 7/8 in.

Gift of the Children of J.K. Lilly Jr.

LH2008.12

Figure, about 1910

porcelain

9 1/2 x 4 3/4 x 3 1/2 in.

Gift of the Children of J.K. Lilly Jr.

LH2008.13

Pair of Lustres, about 1880

glass

H: 11 in. (each)

Gift of the Children of J.K. Lilly Jr.

LH2008.14.1 and LH2008.14.2

Pair of Lustres, about 1880

glass

H: 14 1/8 in. (each)

Gift of Mr. Mark Horwitz

LH2008.18.1 and LH2008.18.2

Lilly House



LOANS FROM THE COLLECTION 2008 AND JANUARY–JUNE 2009

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

John Baeder, *Yankee Clipper*, 1974 (76.205)

Ron Kleeman, *Johnny Rutherford Cartwheel Series*, 1977 (77.298)

Picture Perfect: Photorealism Revisited

Boca Raton Museum of Art, Boca Raton, Florida

James Carroll Beckwith, *Portrait of William Merritt Chase*, 1881–1882 (10.8)

High Society: American Portraits of the Gilded Age

Bucerius Kunst Forum, Hamburg, Germany

Ernest Leonard Blumenschein, *Portrait of a German Tragedian*, 1907 (41.32)

In Contemporary Rhythm: The Art of Ernest L. Blumenschein

Albuquerque Museum, New Mexico

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

I marmi vivi; Gian Lorenzo Bernini a la nascita del ritratto barocco

(Bernini and the Birth of Baroque Portrait Sculpture)

Museo Nazionale del Bargello, Florence, Italy

Dean Byinton, *Blue Landscape (Jewels)*, 2003, (2005.37)

Dean Byington

Frist Center for the Visual Arts, Nashville, Tennessee

Robert Fulton, *Portrait of Joel Barlow*, 1805 (64.30)

Bob's Folly: Inventing America's First Steamboat

Clermont State Historic Site, Germantown, New York

Paul Gauguin, *Christmas Night (Blessing of the Oxen)*, 1902–1903 (1998.169)

Emile Bernard, *Yellow Christ*, 1889 (1998.171)

Paul Sérusier, *Seaweed Gatherer*, about 1890 (1998.181)

Paul Gauguin: Artist of Myth and Dream

Complesso del Vittoriano, Rome

Vincent van Gogh, *Landscape at Saint-Rémy*, 1889 (44.74)

Painted with Words: Vincent van Gogh's Letters to Emile Bernard, 1887–1889

The Morgan Library, New York

Francisco José de Goya y Lucientes, *Portrait of Félix Colón de Larriátegui*, 1794 (75.454)

Legacy: Spain and the United States in the Age of Independence 1763–1848

National Portrait Gallery, Washington, D.C.

Francisco José de Goya y Lucientes, *The Sleep of Reason Produces Monsters, Plate 43*, 1799 (62.58)

Enrique Chagoya, *El sueño de la razón produce monstruos*,

20th century (2001.385F)

Fantasy and Fairy Tales

Ball State University, Muncie, Indiana

LOANS FROM THE COLLECTION 2008 AND JANUARY–JUNE 2009

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

Venice: From Canaletto and Turner to Monet

Fondation Beyeler, Basel, Switzerland

Bruce Nauman, *Untitled (Hand Circle)*, 1996 (1996.248)

Bruce Nauman: Topological Garden

United States Exhibition of the 53rd Venice Biennale (organized by the Philadelphia Museum of Art)

United States Pavilion, Giardini, Venice, Italy

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

Georgia O'Keeffe: Nature and Abstraction

Vancouver Art Gallery, Vancouver, British Columbia

Lucien Pissarro, *Interior of the Studio*, 1887 (1995.100)

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

Seurat e Signac

Palazzo Reale, Milan, Italy

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

Emissaries of Peace: The 1762 Cherokee and British Delegations

The Thomas Gilcrease Institute of American History and Art (Gilcrease Museum), Tulsa, Oklahoma

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

Rembrandt: Three Faces of the Master

Cincinnati Art Museum, Ohio

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

Mystic Masque: Semblance and Reality in Georges Rouault, 1871–1958

McMullen Museum of Art, Boston College, Boston

Adrian Schiess, *Malerei*, 2006 (2008.184)

Inaugural Exhibition in Modern Wing

The Art Institute of Chicago

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

John Sloan's New York

Westmoreland Museum of American Art, Greensburg, Pennsylvania

Smart Museum, University of Chicago, Chicago

Reynolda House Museum of American Art, Winston Salem, North Carolina

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

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

Shan Zou Zhou, *Portrait of History*, 1997 (2001.388)

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

Indiana University-Purdue University Indianapolis (IUPUI)

LOANS FROM THE COLLECTION 2008 AND JANUARY–JUNE 2009

Abbott Handerson Thayer, *Still Life*, about 1886 (36.7)

American Art and the East

Solomon R. Guggenheim Museum, New York

George Tooker, *Mirror III*, about 1970–1971 (2006.66)

George Tooker: A Retrospective

National Academy Museum, New York

Joseph Mallord William Turner, *The Fifth Plague of Egypt*, 1800 (55.24)

J. M. W. Turner

National Gallery of Art, Washington, D.C.

Joseph Mallord William Turner, *East Cowes Castle*, 1828 (71.32)

Joseph Mallord William Turner, *Bothwick Castle*, 1818 (72.182)

J. M. W. Turner

Dallas Museum of Art, Texas

Joseph Mallord William Turner, *Fall of the Tees, Yorkshire*, 1825–1826 (1997.141)

"Endless Form": Charles Darwin, Natural Science, and the Visual Arts

Yale Center for British Art, New Haven, Connecticut

Nigerian, *Helmet Mask*, 1930–1960 (1989.883)

Nigerian, *Helmet Mask*, 1930–1970 (1989.890)

Inscribing Meaning

Fowler Museum at UCLA, Los Angeles

Persian, *Loom*, about 1950s (S2077.77.1)

Take Me There: Egypt

The Children's Museum of Indianapolis

PUBLIC PROGRAMS 2008

LECTURES, TALKS AND TOURS

Urban Greening

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

A New Look at Old Rooms: The Renovation of the Met's 18th-century American Period Rooms

Amelia Peck, associate curator of American decorative arts, Metropolitan Museum of Art; presented by the IMA Decorative Arts Society.
February 28

The Garden in Winter

Suzy Bales, author; supported by the IMA Horticultural Society.
March 2

Dress as Concept: Curating Fashion at LACMA

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

Hello Kitty: The Global Brand with Nine Lives

Presentation and book-signing with Ken Belson, of the *New York Times*; presented by the Asian Art Society and the Japan-America Society of Indiana.
March 27

Artist Talk: Alison Heimstead

Street Theatre: the Art of the Parade
April 3

Artist Talk: Lida Abdul

April 10

Sustainable Rose Growing

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

The Architecture of Nature: A Talk by Maya Lin

Presented in part by the American Institute of Architects, Indianapolis chapter.
April 29

Japonisme: Fashion and Folds

Elizabeth Mix, professor of art history, Butler University
May 1

Street & Elite: the Sartorialist's World of Style

Scott Schuman, blogger and columnist for *GQ* magazine
May 8

Model, Muse or Guinea Pig? (guided tour of *Breaking the Mode*)

Nikki Sutton, Level-Interior Architecture + Design
May 11

Moving Forward, Backward and Sideways: Artist Nick Cave

May 29

Living Forever in Ancient Egypt

Dr. Edward Bleiberg, managing curator for Egyptian, Classical, and ancient Middle Eastern art, Brooklyn Museum
July 13

Immortality in Art

Guided tour of *To Live Forever: Egyptian Treasures from the Brooklyn Museum*
August 9, 14

Deciphering Egyptian Art

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

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

September 19

Class Pictures: A Conversation with Dawoud Bey

with Lisa Freiman, senior curator of contemporary art, IMA
September 25

Halston: Making Fashion

Patricia Mears, deputy director and curator, Fashion Institute of Technology
October 2

CONVERSATION SERIES: MUSEUMS IN A GLOBAL CONTEXT

Expanding Community: Relevant Roles for Museums in Africa and the United States

Dr. Boureima Diamitani, executive director of the West African Museum Programme, and Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO, IMA
October 9

Silent Theater of Edward Hopper: A Talk by Walter Wells

Underwritten by the Myrtie Shumacker Lecture Fund.
October 19

Preserving America's Exceptional Gardens

Antonia Adezio, executive director of the Garden Conservancy; supported by the IMA Horticultural Society.
October 23

Rug Appreciation: What to Look for When Collecting Rugs

Mary Jo Otsea, senior vice president, Sotheby's Rugs and Carpets Division
October 25

Return to Dragon Mountain with Jonathan Spence

Jonathan Spence, Sterling Professor of History Emeritus, Yale University
October 25

Gallery Tour with Poet Kevin Young

October 29

PUBLIC PROGRAMS 2008

After Memphis? Design in Europe since 1990

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

Imagining Place: A Conversation with Julie Dash and Joanna Haigood

Spirit & Place event; presented by the IMA and the IUPUI Committee on African and African American Studies
November 5

Life Is Short, Art Is Long

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

Imagining a Global City: Visions of Indianapolis and the World

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

CONVERSATION SERIES: MUSEUMS IN A GLOBAL CONTEXT Making Waves: Museums and Cultural Influence

James N. Wood, president and CEO of the J. Paul Getty Trust, and Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO of the IMA; underwritten by the Carl J. Weinhardt Jr. Memorial Lecture Fund.
November 23

CONVERSATION SERIES: MUSEUMS IN A GLOBAL CONTEXT Museums, Fame and Money

Axel Røgger, director of the Van Gogh Museum, Amsterdam, and Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO, IMA
December 7

Delicious Revolution: An Evening with Alice Waters

Presented in part by Eagle Creek Park Foundation and other partners, with support from an anonymous donor.
December 2

PERFORMANCES

Roman Finale: An Afternoon of Opera at the IMA

Indianapolis Opera Ensemble
January 6

CJ Jones LIVE

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

Summer Solstice: Mare Fecunditatis

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

Poetry in the Gallery: American Motion

Presented in part by Big Car Gallery
July 10

Virtuosos & Visions

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

Chinese Theatre Works:

Shadow Puppetry
The Birth of Monkey King
December 28

FILMS

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

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

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

AFRICA—CHALLENGE AND HOPE: A FILM SERIES

Bamako (2006, dir. Abderrahmane Sissako), February 7; *Indigènes* (2006, dir. Rachid Bouchareb), February 21; *Iron Ladies of Liberia* (2007, dir. Daniel Junge and Siatta Scott Johnson)
February 28

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

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

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

ROBERT FRANK (FILM MARATHON)

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

PUBLIC PROGRAMS 2008

CINE LATINO (FILM SERIES)

Golpe de Estado

(1999, dir. Sergio Cabrera, Columbia)
September 4

Eu Tu Eles

(2000, dir. Andrucha Waddington, Brazil)
September 11

La Zona

(2007, dir. Rodrigo Plá, Mexico)
September 18

Encarnación

(2007, dir. Anahí Berneri, Argentina)
September 25

Eres mi héroe

(2004, dir. Antonio Cuadri)
November 7

Crouching Tiger, Hidden Dragon

(2000, dir. Ang Lee)
November 22

ONE-TWO PUNCH (FILM SERIES)

Idiocracy

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

What's Eating Gilbert Grape?

(1993, dir. Lasse Hallstrom) and
Benny & Joon
(1993, dir. Jeremiah Chechik)
December 2

Chinatown

(1974, dir. Roman Polanski) and
Who Framed Roger Rabbit?
(1988, dir. Robert Zemeckis)
January 31

M (1931, dir. Fritz Lang) and

M (2007, dir. Myung-se Lee)
February 28

Black Orpheus

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

Herb and Dorothy

(2008, dir. Megumi Sasaki)
December 11

Princess Mononoke

(1997, dir. Hayao Miyazaki)
December 26

Little Fugitive

(1953, dir. Morris Engel)
December 30

FAMILY PROGRAMS

Dr. Martin Luther King Jr.

Day Celebration
January 21

Star Studio Sneak Peek & Demo

Robert J. Lang, master origami artist
February 16

D.I.Y. (Design It Yourself) Saturday

Ellen Lupton, co-author of *D.I.Y. Kids*
February 16

FAMILY SATURDAY

On Procession

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

Parade Day Family Art Activities

April 26

FAMILY SATURDAY

To Live Forever

Activities for all ages related to the exhibition.
August 9

Power, Glory and Art . . . Oh My!

Tour and activities related to the exhibition *Power and Glory: Court Arts of China's Ming Dynasty*
November 22

Winter Solstice

December 18

Chinese Theatre Works

Shadow Puppetry Workshop
December 28

PUBLIC PROGRAMS JANUARY–JUNE 2009

LECTURES, TALKS AND TOURS

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

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

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

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

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

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

Director's Conversation Series: MoMA's Moves
Glenn D. Lowry, director of MoMA, and Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO of the IMA. Supported in part by the Carl J. Weinhart Jr. Memorial Lecture Fund.
April 9

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

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

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

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

PERFORMANCES

Improv Percussionist Tatsuya Nakatani
January 15

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

Fuzzy Sound Collage with Beatrix*JAR
April 16

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

FILMS

WINTER NIGHTS (FILM SERIES)
Unforgiven (1992, dir. Clint Eastwood), January 2; *The Maltese Falcon* (1941, dir. John Huston), January 9; *La Dolce Vita* (1960, dir. Federico Fellini), January 16; *The Bank Dick* (1940, dir. Edward F. Cline) and *The Dentist* (1932, dir. Leslie Pierce), January 24; *The Seven Samurai* (1954, dir. Akira Kurosawa), January 30; *Breathless* (1970, dir. Jean-Luc Godard), February 6; *Blade Runner: The Final Cut* (2007, dir. Ridley Scott), February 13; *The General* (1927, dir. Clyde Bruckman and Buster Keaton), with music by the Indianapolis Chamber Orchestra, February 20; *Lolita* (1962, dir. Stanley Kubrick), February 27.

Vintage Japanese Anime
January 3

EMERGENCE: A SCREEN ZENITH (FILM SERIES)

4 Months, 3 Weeks and 2 Days (dir. Cristian Mungiu), January 10; *Talk to Her* (2002, dir. Pedro Almodóvar), January 24; *Traveling with Pets* (2007, dir. Vera Storozheva), February 14; *Thirsty, Thirsty* (2008, dir. Hyeon-gi Hong), February 21; *Le Scaphandre et Le Papillon / The Diving Bell and The Butterfly* (2007, dir. Julian Schnabel), March 14; *Vanaja* (2006, dir. Rajnesh Domalpalli), March 21.

RACE IN AMERICA (FILM SERIES)

Crash (2004, dir. Paul Haggis), February 5; *Harold & Kumar Escape from Guantanamo Bay* (2008, dir. Jon Hurwitz and Hayden Schlossberg), February 12; *Skins* (2002, dir. Chris Eyre), February 19.

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

Filmmaking Dialogue with Julie Dash
February 21

PUBLIC PROGRAMS JANUARY–JUNE 2009

DOCNIGHT: ECO-DOCUMENTARY SERIES

Garbage Warrior (2007, dir. Olive Hodge) March 13, co-presented by AIA Indianapolis; *Our Daily Bread* (2005, dir. Nikolaus Geyrhalter) March 20, co-presented by the Hoosier Environmental Council; *Manufactured Landscapes* (2006, dir. Jennifer Baichwal) March 27, co-presented by the Indiana Recycling Coalition.

GET SHORTS (FILM SERIES)

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

Densha Otoko

Copresented by the Japan-America Society of Indiana
March 19

Hella Jongerius: Contemporary Archetypes

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

Objectified (2009, dir. Gary Hustwit)

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

FAMILY PROGRAMS

DR. MARTIN LUTHER KING JR. DAY CELEBRATION

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

D.I.Y. (Design It Yourself) Saturday Hands Alive!

Activities and tours presented in partnership with Indiana School for the Deaf and Ellen Lupton, co-author of *D.I.Y. Kids*.
March 21

Star(lite)

A new series of free drop-in art-making projects for all ages, inspired by works of art in the IMA's permanent collection.
Saturdays, May 9–July 25

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Dorit and Gerald Paul

In honor of Pam H. Hicks

Mrs. Ginger S. Hoyt

In memory of Benjamin Hitz Jr.

Mrs. Anne Greenleaf

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Mrs. Ginger S. Hoyt

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In memory of Shirley L. Krauss

Mr. and Mrs. George H. Maley

In memory of Eleanor "Nonie" Krauss

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Mr. Wayne P. Zink
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Mrs. Ginger S. Hoyt

In honor of Miriam Landman

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Mrs. Ginger S. Hoyt

In memory of Dr. Edward C. Lidikay

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Mrs. Ginger S. Hoyt

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Mrs. Ginger S. Hoyt

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In memory of Anne Melvin Bracco

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For the birthday of Kathleen Postlethwait

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Indianapolis Museum of Art 2007–2008

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Stephen Russell
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Wayne P. Zink

STAFF

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

ADMINISTRATION

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

BUILDINGS/MAINTENANCE, CUSTODIAL SERVICES, EVENT AND CULINARY SERVICES, PROTECTION SERVICES, RETAIL SERVICES AND VISITOR SERVICES

Jack Leicht, Chief Operating Officer

BUILDINGS/MAINTENANCE

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

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Ed Fite, Supervisor
Thelma Austin, Custodian
Robert Bibbs, Custodian
Regina Covington, Custodian
Dorothy Fisher, Custodian
Jerald Harden, Custodian
Leslie Morris, Custodian
Brice Owens, Lead Custodian

Richard Roberson, Custodian
Calvin Thomas, Custodian
Shirley Vales, Lead Custodian

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Tracie Kowalczyk, Director of Event
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Vanessa Chavez, Senior Coordinator
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Chris Cruz, Media Supervisor
Jason Hamman, Media Technician
Nicole Minor, Coordinator of Internal
Events and Programs

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Keith Downing, Charge Officer
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Bill Frye, Operations Manager
Stephen Giles, Charge Officer
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Projects Manager
Veronica Livers, Charge Officer
Silvan Montgomery, Charge Officer
Arron Reedus, Charge Officer
Andy Sanders, Charge Officer
Mindy Summers, Safety Manager
Matthew Warner, Charge Officer
Bonita Abercrombie, Communications
Specialist
Emma Abram, Gallery Attendant Plus
Mike Abrams, Communications
Specialist
William Akar, Protection Services Officer
Michael Amato, Protection
Services Officer
Billy Anderson, Gallery Attendant Plus
Bennie Arney, Protection Services
Officer
Henry Arriaga, Protection
Services Officer
James Barker, Protection
Services Officer

Brandon Basham, Protection
Services Officer
Ralph Basore, Gallery Attendant
Christopher Beard, Protection
Services Officer
Jeff Bell, Communications Specialist
Willie Benton, Protection
Services Officer
Elisabeth Berlin, Gallery Attendant
Leonard Bibeau, Protection
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Jackie Boothman, Gallery Attendant Plus
Lisa Boucher, Protection Services Officer
Farrie Bright, Protection Services Officer
Michael Brown, Protection
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Debra Cobbs, Protection Services Officer
Rod Davis, Gallery Attendant
Clarence Day, Gallery Attendant
Lisa Deiss, Protection Services Officer
Edgar Erdman, Protection
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Steven Fisher, Communication Specialist
Ken Ford, Gallery Attendant
Pearl Foster, Gallery Attendant Plus
Pete Garcia, Protection Services Officer
Mike Goff, Protection Services Officer
Clifford Graham, Protection
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Sherry Gray, Gallery Attendant
Leanne Hamby, Protection
Services Officer
Beverly Harris, Gallery Attendant
Elbert Hartwell, Gallery Attendant Plus
Ramona Hittle, Gallery Attendant Plus
Stephen Houston, Communications
Specialist
Heather Hudson, Protection
Services Officer
Phil Hughes, Protection Services Officer
Cameron Hurley, Protection
Services Officer
Oral Jackson, Gallery Attendant
Lawrence Jeffries, Gallery Attendant
Nellie Johnson, Gallery Attendant Plus

STAFF

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Jerry Lang, Protection Services Officer
Tynisa Lang, Gallery Attendant
Jerry Langner, Gallery Attendant
Kristine Laswell, Gallery Attendant Plus
Irma Jean Montgomery, Gallery Attendant
Michael Moore, Protection Services Officer
Raymond Morris, Protection Services Officer
Alex O'Neal, Gallery Attendant Plus
James Paschall, Gallery Attendant
Steven Pavy, Protection Services Officer
Donna Reedus, Communications Specialist
Michael Richardson, Protection Services Officer
Jeri Rinker, Protection Services Officer
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Michael Scherer, Gallery Attendant
Robert Shepherd, Protection Services Officer
Denise Shute, Protection Services Officer
Lacey Smith, Communications Specialist
Regina Smith, Gallery Attendant
Jennifer Spoor, Protection Services Officer
Al Starks, Protection Services Officer
Dianna Taylor, Communications Specialist
Joseph Vasquez, Protection Services Officer
Marvena Washington, Gallery Attendant Plus
Rebecca Wells, Gallery Attendant
Harold Williams, Gallery Attendant
Patricia Williamson, Gallery Attendant Plus
Michael Wirey, Protection Services Officer
Daniel Witt, Protection Services Officer

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

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

Laura Wallman, Visitor Services Associate

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Rachel Huizinga, Coordinator of Collections and Programs

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

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

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

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Mike Bir, Installation
Department Manager
Dana Bracken, Junior
Graphic Designer
Carol Cody, Lighting Designer
Hester DeLoach, Graphic Designer
Brad Dilger, Installation Technician
Laurie Gilbert, Design and
Installation Coordinator
Mike Griffey, Installation Technician
Toni Hook, Junior Installation Technician
Matt Kelm, Junior Graphic Designer
T.J. Lemanski, Installation Technician
Brose Partington, Installation
Technician/Mount Maker
Scott Shoultz, Junior
Installation Technician
Gregory Smith, Technical Designer
Andy Stewart, Installation Manager
Matthew Taylor, Senior
Graphic Designer

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Carol White, Assistant Director
of Education
Emily Hansen, Senior Coordinator
of Teacher and School Programs
Tiffany Leason, Manager of Higher
Education Programs and Research
Assessments

Phillip Lynam, Manager of Art and
Design Education
Kristin Mohlman, Manager of
Docent Programs
Jennifer Nucciarone, Education
Program Coordinator
Tariq Robinson, Coordinator of
Youth Programs
Wendy Wilkerson, Senior Coordinator
of School Services
Roseanne Winings, Manager of
Collections and Exhibitions Programs

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David Chalfie, Director of Exhibitions
and Public Programs
Jane Graham, Senior Publications Editor
Lindsay Hand, Support Services
Specialist
Anne Laker, Assistant Director of
Public Programs
Kayla Tackett, Exhibitions Coordinator

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Tascha Horowitz, Image
Processing Specialist
Mike Rippey, Photographer
Ruth Roberts, Rights and
Reproductions Coordinator
Aaron Steele, Digital Imaging Specialist

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Brittany Blackburn, Assistant Registrar
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Angela Day, Administrative Assistant
Kelly Griffith-Daniel, Print
Room Technician
Lindsey Lord, Assistant Registrar
for Exhibitions
Sherry Peglow, Associate Registrar for
Permanent Collections
John Ross, Storage and
Packing Technician
Annette Schlagenhauff, Associate
Curator for Research
Jesse Speight, Storage and
Packing Supervisor

Maureen Tucker, Assistant Registrar
for Permanent Collections
Robert Waddle, Art Storage Technician

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Gabrielle Benson, Development
Services Manager
Emily Blyze, Member and Donor
Relations Coordinator
Jessica Bussell, Assistant to the Directors
of Development and Public Affairs
Marla Cervantes, Corporate
Relations Manager
Norma Croda, Membership Associate
Aubrey DeZego, Foundation
Relations Coordinator
Jyl Kuczynski, Foundations
Relations Manager
Amber Laibe, Manager of Affiliate
and Volunteer Services
Chelsea Meldrum, Major Gift Officer
Kathy Nagler, Manager of
Donor Relations
Jennifer Patterson, Database Supervisor
Jane Rupert, Development
Events Manager
Norma Snyder, Affiliate and Volunteer
Services Coordinator

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Mark Zelonis, The Ruth Lilly Deputy
Director of Environmental &
Historic Preservation

GREENHOUSE

Sue Nord Peiffer, Greenhouse
Supervisor
John Antonelli, Greenhouse
Sales Assistant
Sue Arnold, Greenhouse Sales Assistant
Debra Ellett, Greenhouse Sales Assistant
Laurie Gillespie, Greenhouse
Plant Assistant
Lynne Habig, Greenhouse Shop
Coordinator
Janis Keyes, Greenhouse Plant Specialist

STAFF

GROUNDS

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

HORTICULTURE

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

LILLY HOUSE

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

FINANCE, ACCOUNTING AND HUMAN RESOURCES

Anne Munsch, Chief Financial Officer

FINANCE

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

HUMAN RESOURCES

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

MUSEUM INFORMATION SERVICES (MIS)

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

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

Indianapolis Museum of Art

Accountants' Report and Consolidated Financial Statements

June 30, 2009 and December 31, 2007

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

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Statement of Cash Flows 4
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Independent Accountants' Report

Board of Governors
Indianapolis Museum of Art
Indianapolis, Indiana

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

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

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

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

BKD, LLP

December 22, 2009

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

Assets

	2009	2007 (As Adjusted - Note 9)
Cash and cash equivalents	\$ 1,376	\$ 3,815
Accounts receivable	129	236
Contributions receivable	17,052	21,936
Government grant reimbursements receivable	314	73
Inventories	548	650
Prepaid expenses	245	379
Investments	296,839	392,726
Assets held in charitable lead trusts	304	389
Unamortized bond issue costs	904	953
Library accessions	901	844
Property and equipment	129,659	133,949
Collections - Note 1	-	-
	-	-
Total assets	\$ 448,271	\$ 555,950

Liabilities

Accounts payable	\$ 662	\$ 1,637
Accrued salaries, wages and employee benefits	859	796
Obligation under capital lease	84	118
Accrued pension expense	2,954	2,318
Liability for charitable gift annuities and lead trusts	428	393
Deferred revenue	132	-
Other liabilities	709	985
Fair value of interest rate swap	-	392
Tax exempt bonds payable	122,600	125,000
Total liabilities	128,428	131,639

Net Assets

Unrestricted	86,110	132,411
Temporarily restricted	117,517	182,303
Permanently restricted	116,216	109,597
Total net assets	319,843	424,311
Total liabilities and net assets	\$ 448,271	\$ 555,950

Indianapolis Museum of Art
Consolidated Statement of Activities
Eighteen Months Ended June 30, 2009
(In Thousands)

	2009			Total
	Unrestricted	Temporarily Restricted	Permanently Restricted	
Revenue, Gains and Other Support				
Gifts, grants and memberships				
Annual giving	\$ 2,460	\$ -	\$ -	\$ 2,460
Contributions	1,636	12,625	6,619	20,880
Grants	525	604	-	1,129
Revenue from activities				
Admissions, fees and miscellaneous sales	5,729	-	-	5,729
Investment return designated for current operations and art acquisitions	12,481	26,158	-	38,639
	22,831	39,387	6,619	68,837
Net assets released from restrictions	30,977	(30,977)	-	-
Total revenue, gains and other support	<u>53,808</u>	<u>8,410</u>	<u>6,619</u>	<u>68,837</u>
Expenses				
Curatorial	27,955	-	-	27,955
Educational	14,769	-	-	14,769
Horticultural	1,618	-	-	1,618
Museum stores	3,719	-	-	3,719
Total program services	48,061	-	-	48,061
Management and general	6,693	-	-	6,693
Fund raising	842	-	-	842
Membership development	1,042	-	-	1,042
Total expenses	<u>56,638</u>	<u>-</u>	<u>-</u>	<u>56,638</u>
Change in Net Assets From Operations	(2,830)	8,410	6,619	12,199
Nonoperating Revenue (Expense)				
Investment return less than amounts designated for current operations and art acquisitions	(42,204)	(71,020)	-	(113,224)
Changes in accumulated postretirement benefits arising during the period	2,252	-	-	2,252
Amortization included in net periodic pension cost	(2,791)	-	-	(2,791)
Change in fair value of interest rate swap agreement	392	-	-	392
Proceeds from sales of art	-	605	-	605
Purchases of art	(3,901)	-	-	(3,901)
Released from restriction - art acquisition	2,781	(2,781)	-	-
Change in Net Assets	<u>(46,301)</u>	<u>(64,786)</u>	<u>6,619</u>	<u>(104,468)</u>
Net Assets, December 31, 2007 , as previously reported	278,749	35,965	109,597	424,311
Change in Accounting Principle	<u>(146,338)</u>	<u>146,338</u>	<u>-</u>	<u>-</u>
Net Assets, December 31, 2007 , as adjusted	<u>132,411</u>	<u>182,303</u>	<u>109,597</u>	<u>424,311</u>
Net Assets, June 30, 2009	<u>\$ 86,110</u>	<u>\$ 117,517</u>	<u>\$ 116,216</u>	<u>\$ 319,843</u>

Indianapolis Museum of Art
Consolidated Statement of Cash Flows
Eighteen Months Ended June 30, 2009
(In Thousands)

		<u>2009</u>
Operating Activities		
Change in net assets	\$	(104,468)
Items not requiring (providing) cash		
Depreciation and amortization of bond issue costs		8,961
Non-cash contributions		(1,991)
Acquisition and sales of art, net		3,296
Contributions restricted for long-term investment		(19,246)
Realized losses on investments		24,020
Unrealized losses on investments		54,247
Change in fair value of interest rate swap agreement		(392)
Changes in		
Accounts receivable		(134)
Contributions receivable		4,884
Prepaid expenses and other assets		239
Accounts payable		(636)
Accrued expenses and other liabilities		590
Net cash used in operating activities		<u>\$ (30,630)</u>
Investing Activities		
Acquisitions of art		(3,901)
Proceeds from sale of art		605
Purchases of property and equipment		(4,016)
Purchases of investments		(489,960)
Sales and maturities of investments		508,651
Net cash provided by investing activities		<u>11,379</u>
Financing Activities		
Proceeds from contributions restricted for		
Investment in endowment		9,614
Investment in art and property and equipment		3,855
Investment subject to annuity and trust agreements		101
Investment subject to various purchases		5,676
Payments on capital lease obligations		(34)
Retirement of bonds		(2,400)
Net cash provided by financing activities		<u>16,812</u>
Net Decrease in Cash and Cash Equivalents		<u>(2,439)</u>
Cash and Cash Equivalents, December 31, 2007		<u>3,815</u>
Cash and Cash Equivalents, June 30, 2009		<u>\$ 1,376</u>
Supplemental Information		
Interest paid	\$	3,893
Property and equipment in accounts payable		158

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

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

General

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

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

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

Fiscal Year Change

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

Use of Estimates

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

Temporarily and Permanently Restricted Net Assets

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

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

Cash and Cash Equivalents

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

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

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

Investments and Investment Return

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

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

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

Property and Equipment

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

Furnishings and equipment	10 years
Buildings and grounds	50 years

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

Collections - Art Objects

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

Income Taxes

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

Uncertain Tax Positions

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

Contributions Receivable

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

Support and Revenue

The Museum reports gifts of cash and other assets as restricted support if they are received with donor stipulations that limit the use of the donated assets. When a donor restriction expires, that is, when a stipulated time restriction ends or purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the consolidated statement of activities as net assets released from restrictions. Gifts and investment income that are originally restricted by the donor and for which the restriction is met in the same time period are recorded as temporarily restricted and then released from restriction.

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

Donated Property and Equipment

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

Government Grants

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

Functional Expenses

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

Subsequent Events

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

Reclassifications

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

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

Note 2: Contributions Receivable

	June 30, 2009		
	Temporarily Restricted	Permanently Restricted	Total
Due within one year	\$ 1,037	\$ 3,016	\$ 4,053
Due in one to five years	735	2,000	2,735
Due in more than five years	10,696	12,682	23,378
	<u>12,468</u>	<u>17,698</u>	<u>30,166</u>
Discount	(5,719)	(7,220)	(12,939)
Allowance	<u>(175)</u>	<u>-</u>	<u>(175)</u>
	<u>\$ 6,574</u>	<u>\$ 10,478</u>	<u>\$ 17,052</u>

	December 31, 2007		
	Temporarily Restricted	Permanently Restricted	Total
Due within one year	\$ 2,142	\$ 3,166	\$ 5,308
Due in one to five years	1,385	5,499	6,884
Due in more than five years	11,493	13,282	24,775
	<u>15,020</u>	<u>21,947</u>	<u>36,967</u>
Discount	(6,382)	(8,474)	(14,856)
Allowance	<u>(175)</u>	<u>-</u>	<u>(175)</u>
	<u>\$ 8,463</u>	<u>\$ 13,473</u>	<u>\$ 21,936</u>

Discount rates ranged from 0.75 to 8.2 percent in 2009 and 1.7 to 8.2 in 2007.

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

Note 3: Investments

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

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

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

	2009		
	Unrestricted	Temporarily Restricted	Total
Dividends and interest (net of expenses of \$2,267)	\$ 1,206	\$ 2,476	\$ 3,682
Net realized losses on investments	(7,731)	(16,289)	(24,020)
Net unrealized losses on investments	(23,198)	(31,049)	(54,247)
Total return on investments	<u>(29,723)</u>	<u>(44,862)</u>	<u>(74,585)</u>
Investment return designated for			
Current operations	(12,329)	(25,317)	(37,646)
Art acquisitions	(152)	(841)	(993)
	<u>(12,481)</u>	<u>(26,158)</u>	<u>(38,639)</u>
Investment return less than amounts designated for current operations and art acquisitions	<u>\$ (42,204)</u>	<u>\$ (71,020)</u>	<u>\$ (113,224)</u>

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

Note 4: Property and Equipment

The Museum's property and equipment are as follows:

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

Note 5: Tax Exempt Bonds Payable

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

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

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

The bonds are subject to remarketing agreements. In the event of a remarketing failure, the bonds would be repaid through a draw on the letter of credit. The interest rate applicable to such a loan would be prime rate, and would be in effect until the bonds could be remarketed. In the event the bonds could not be remarketed, repayment of the advance could be deferred until the earlier of 180 days or maturity of the letter of credit. The letters of credit expire September 15, 2011.

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

Under the Indenture, the bond issues may operate in one or more of four Modes of Operation provided that certain requirements are met. The four modes generally have different operating features, including different demand features, purchase features, redemption provisions, interest periods and interest payment dates. At June 30, 2009, the bonds were operating under the floating rate mode whereby the interest rate is adjusted weekly and interest is payable monthly. At June 30, 2009, the interest rate on these bonds was 2.5%.

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

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

Note 6: Temporarily Restricted Net Assets

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

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

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

Note 7: Permanently Restricted Net Assets

Permanently restricted net assets are restricted to:

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

Note 8: Net Assets Released From Restrictions

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

	2009
Purpose restrictions accomplished	
Curatorial program expenses	\$ 583
Educational program expenses	427
Other program expenses	1,919
Time restrictions expired - passage of time	28,048
	30,977
Art acquisition and gifts of long-lived assets	2,781
	\$ 33,758

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

Note 9: Endowment

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

	As Previously Reported	Effect of Change	As Adjusted
Statement of Financial Position			
Unrestricted net assets	\$ 278,749	\$ (146,338)	\$ 132,411
Temporarily restricted net assets	35,965	146,338	182,303

The Museum's endowment consists of approximately 120 individual funds established for a variety of purposes. The endowment includes both donor-restricted endowment funds and funds designated by the governing body to function as endowments (board-designated endowment funds). Temporarily restricted board-designated endowment funds include funds with purpose or time restrictions that the board has designated to function as endowment funds. As required by accounting principles generally accepted in the United States of America (GAAP), net assets associated with endowment funds, including board-designated endowment funds, are classified and reported based on the existence or absence of donor-imposed restrictions.

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

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

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

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

	June 30, 2009			Total
	Unrestricted	Temporarily Restricted	Permanently Restricted	
Donor-restricted endowment funds	\$ (5,227)	\$ 82,386	\$ 105,738	\$ 182,897
Board-designated endowment funds	90,039	20,522	-	110,561
Total endowment funds	\$ 84,812	\$ 102,908	\$ 105,738	\$ 293,458

	December 31, 2007			Total
	Unrestricted	Temporarily Restricted	Permanently Restricted	
Donor-restricted endowment funds	\$ -	\$ 146,338	\$ 96,124	\$ 242,462
Board-designated endowment funds	129,818	21,560	-	151,378
Total endowment funds	\$ 129,818	\$ 167,898	\$ 96,124	\$ 393,840

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

Changes in endowment net assets for the period ended June 30, 2009, were:

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

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

	<u>2009</u>
Permanently restricted net assets - portion of perpetual endowment funds required to be retained permanently by explicit donor stipulation or SPMIFA	<u>\$ 105,738</u>
Temporarily restricted net assets - portion of perpetual endowment funds subject to a time restriction under SPMIFA	
With purpose restrictions	\$ 20,522
Without purpose restrictions	<u>82,386</u>
	<u>\$ 102,908</u>

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

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

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

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

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

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

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
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Note 10: Employee Benefits

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

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

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

Information about the plan's funded status follows:

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

Liabilities recognized in the consolidated statements of financial position.

	June 30, 2009	December 31, 2007
Accrued pension expense	<u>\$ 2,954</u>	<u>\$ 2,318</u>

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The amount recognized in unrestricted net assets not yet recognized as components of net periodic benefit cost is a net loss of \$2,531,000 and \$1,991,000 as of June 30, 2009 and December 31, 2007, respectively. The accumulated benefit obligation was approximately \$7,968,000 as of June 30, 2009 and \$7,763,000 as of December 31, 2007.

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

	<u>2009</u>
Benefit cost	\$ 136
Employer contribution	39
Benefits paid	560

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

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

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

Significant assumptions include:

	<u>June 30,</u> <u>2009</u>	<u>December 31,</u> <u>2007</u>
Weighted-average assumptions used to determine benefit obligations:		
Discount rate	6.20%	6.02%
Rate of compensation increase	-	4.00%
Weighted-average assumptions used to determine benefit costs:		
Discount rate	6.02%	5.75%
Expected return on plan assets	7.50%	7.50%
Rate of compensation increase	4.00%	4.00%

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The Museum has estimated the long-term rate of return on plan assets based primarily on historical returns on plan assets, adjusted for changes in target portfolio allocations and recent changes in long-term interest rates based on publicly available information.

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

2010	\$	314
2011		322
2012		350
2013		383
2014		423
2015 - 2019		2,698

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

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

	<u>Range</u>
Equity securities	60 - 70%
Debt securities	25 - 35%
Other	0 - 10%

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

	<u>June 30, 2009</u>	<u>December 31, 2007</u>
Equity securities	56%	70%
Debt securities	41	17
Other	3	13
	<u>100%</u>	<u>100%</u>

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Note 11: Derivative Financial Instruments

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

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

Note 12: Disclosures About Fair Value of Assets and Liabilities

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

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

- Level 1** Quoted prices in active markets for identical assets or liabilities
- Level 2** Observable inputs other than Level 1 prices, such as quoted prices for similar assets or liabilities; quoted prices in markets that are not active; or other inputs that are observable or can be corroborated by observable market data for substantially the full term of the assets or liabilities
- Level 3** Unobservable inputs that are supported by little or no market activity and that are significant to the fair value of the assets or liabilities

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Following is a description of the inputs and valuation methodologies used for assets measured at fair value on a recurring basis and recognized in the accompanying consolidated statements of financial position, as well as the general classification of such assets pursuant to the valuation hierarchy.

Cash Equivalents

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

Investments

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

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

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Assets Held in Charitable Lead Trusts

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

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

	Fair Value	Fair Value Measurements Using		
		Quoted Prices in Active Markets for Identical Assets (Level 1)	Significant Other Observable Inputs (Level 2)	Significant Unobservable Inputs (Level 3)
Assets				
Cash equivalents	\$ 756	\$ 756	\$ -	\$ -
Investments				
Savings accounts	112	112	-	-
Certificates of deposit	331	331	-	-
Short-term investments	30,028	30,028	-	-
U.S. Government securities	1,448	1,448	-	-
Corporate bonds	2,965	-	2,965	-
Corporate stocks	41,189	41,189	-	-
Mutual funds				
Equity - domestic	456	456	-	-
Equity - international	41,305	11,973	29,332	-
Fixed income	32,331	12,121	20,210	-
Alternative investments				
Marketable alternatives	85,842	-	46,112	39,730
Inflation hedging	39,521	-	24,141	15,380
Private equity/Venture capital	19,291	-	-	19,291
Real estate held for investment	2,020	-	2,020	-
	<u>296,839</u>	<u>97,658</u>	<u>124,780</u>	<u>74,401</u>
Assets held in charitable lead trusts	<u>304</u>	<u>304</u>	<u>-</u>	<u>-</u>
	<u>\$ 297,899</u>	<u>\$ 98,718</u>	<u>\$ 124,780</u>	<u>\$ 74,401</u>

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The following is a reconciliation of the beginning and ending balances of recurring fair value measurements recognized in the accompanying statement of financial position using significant unobservable (Level 3) inputs:

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

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

	2009
Investment return less than amounts designated for current operations	\$ (3,467)

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

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

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

Tax exempt bonds payable - the carrying amount is a reasonable estimate of fair value.

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Note 13: Concentrations and Contingencies

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

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

Current Economic Conditions

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

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

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