



ANNUAL REPORT



2006



IT'S
MY
ART





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Opposite: Robert Indiana's LOVE was moved to its new location on the Sutphin Mall during the summer of 2006.

Inside back cover: The IMA's museum building, with Robert Indiana's LOVE in the foreground.



Daniel C. Appel
Chairman of the IMA

The year 2006 was extraordinary for the IMA. Many of the important milestones of the year are documented in this report. I would like to highlight just a few.

During the year the last of the galleries opened, completing the transformation of the new IMA into one of our community's most treasured assets. Coupling our fully opened facility with the Board-approved policy of free general admission, we are achieving our vision of connecting people with art and nature. Through the generous support of many donors, the Virginia B. Fairbanks Art & Nature Park is a step closer to reality. When this phase is complete, the IMA campus will be without peer in its diverse and rich offerings to its visitors.

Significant work was done in the area of the IMA's governing structure during the year. My thanks to David Goodrich and his 11-member task force, who, with the help of a nationally recognized consultant, reviewed and updated our bylaws, adding transparency and bringing them in line with best practices in the broader museum community. A by-product of this work was the creation the IMA's new Curator's, Director's, President's, Chairman's and Clowes Councils, whose members are at the forefront of annual giving at the Museum. Each of these Councils offers a variety of exclusive benefits to its members. I am pleased to report that each IMA governor has committed to this program at a leadership level.

I want to thank Larry O'Connor, who, until the arrival of Max Anderson, led the Museum through major transitions for 18 months in an interim capacity. I am also grateful to the IMA staff for their dedication to excellence and their endurance through our period of expansion and transition.

Finally, perhaps our most consequential event was the hiring of Max Anderson in June of 2006. Thanks are certainly in order to Myra Selby and the members of her search committee for finding the right person at the right time for the IMA. Max's leadership in his first year has been full of impact and inspiration. We eagerly await what is beyond the next horizon.

Thank you for all of your support.

Daniel C Appel



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

The past year marked a watershed in the IMA's 124-year history. Our redesigned and expanded Asian galleries were reinstalled in November, and our European galleries in December, marking an end to the \$74 million revamping of the facilities. The three-year, stem-to-stern renovation of our main building follows the renovation of Lilly House, which reopened in 2002, and repositions the IMA among the field of leading art museums nationally. In sheer girth, we rank fifth in size in the United States, and about 100 of our 152 acres of grounds are today undergoing a large-scale planning effort to create one of the world's most exciting parks, marked by environmental sensitivity and featuring works by leading artists from around the world.

The announcement of the Richard M. Fairbanks Foundation's \$11 million challenge grant to develop the Art & Nature Park has catapulted us to a new level of activity around this project. This latest gift—announced in July 2006—brings the Foundation's total support of the Park to \$15 million, and by early summer the IMA had raised \$21.5 million towards the Park's campaign goal of \$40 million. The selection of Mary Miss to create the Park's first permanent site-specific work set a high bar for future commissions and insured that the caliber of work undertaken would be exemplary.

In early October we opened *Gee's Bend: The Architecture of the Quilt*. This exhibition was a revelation to our audiences, introducing a body of work spanning nine decades, all from the rural community of Gee's Bend, Alabama. The previously underappreciated protagonists in this story, the women of Gee's Bend, have for generations made quilts pieced together from the fabric of daily life, including work clothes and remandered samples of textiles. Their cumulative achievement has been to open our eyes to creative practices far from urban art centers, and to question traditional boundaries between art and craft. A parallel effort to produce a Community Quilt in Indianapolis brought home the testamentary potential of the fabric arts. Other highlights of the year in exhibitions are described in the section on collections and exhibitions, later in this report.

At the end of October we announced that general admission to the IMA would be free beginning in the new year, and that new hours would extend our opening hours on Friday evenings. National press coverage acknowledged that this was the front end of a trend, the de-emphasizing of commercial instincts in favor of an educational mandate, and that it recognized a little-known fact: that admission charges account for only about four percent of art museum revenues nationally, but have the effect of limiting public participation.

With the completion of the expansion and renovation, a new administration turned to identifying key issues for the IMA's future. We have committed to four overarching goals, in step with our strategic plan: to be an international pioneer in exploring the future place of art in nature; a national leader in producing compelling ways of understanding art; a national leader in imaginative and ethically rooted acquisitions, exhibitions, exchanges and programs; and a leader in the art museum field in transparency, accountability and public engagement.

We made significant headway in each of these areas after my arrival in June. In addition to securing additional major funding for the Fairbanks Art & Nature Park, we appointed the project's co-directors: Lisa Freiman and Mark Zelonis, respectively, the curator of contemporary art and director of horticulture. We also recently confirmed the participation of ten artists in the Park and began a "green" initiative to implement best practices in energy consumption and recycling throughout the campus.

In seeking to be a national leader in producing compelling ways of understanding art, we devised cell phone tours for Oldfields-Lilly House & Gardens; undertook a redesign of our Web site to privilege social computing, or tagging, so as to involve the public in content authoring; and began work on the deep contextualization of select works in each permanent collection area.

In pursuit of being a national leader in imaginative and ethically rooted acquisitions, exhibitions, exchanges and programs, we began a review of our acquisitions policy in light of changing international norms with regard to collecting antiquities; organized an exhibition for the summer of 2007 with video artist Sam Easterson, which involves outfitting flora and fauna with digital video equipment, resulting in an empathetic encounter with the world from their vantage points; and forged a partnership with Atlanta's Tinwood Alliance to organize and travel exhibitions of African American vernacular art. In addition, we began planning the renovation of our 600-seat Tobias Theater as an online soundstage for live and streamed performances, lectures and concerts.

Finally, with the goal of being a leader in the art museum field in transparency, accountability and public engagement, we began a staff-led initiative to publish broad-ranging statistical and anecdotal information on our Web site; launched a program with the Indianapolis Public Schools to bring every third grader to the IMA and issue family memberships to each of them; and joined steve.museum, a collaboration among eight leading art museums to use social computing in connecting audiences with our art collections.

These four overarching goals are now informing staff decisions, large and small, alongside an energetic commitment to the more traditional goals of collecting important works of art, conserving them, presenting them to the public and providing scholarly information in an accessible format.

The evidence of our achievements in collecting is presented in the list of acquisitions later in this report. And our curators are constantly seeking to add thoughtfully to our encyclopedic holdings. Our conservators are always at work to preserve the tens of thousands of works in our care for posterity, and our educators and docents are in our galleries, classrooms and studios, fostering greater awareness of the works we hold in trust for the public.

These evergreen activities are at the core of the IMA's mission. We are striving to add energy to the central mandate of our museum as shifting standards demand greater transparency and accountability, more creativity in soliciting participation and greater sensitivity to the environment.

As newcomers to Indianapolis, Jacqueline and I feel very privileged to have been welcomed so warmly by IMA patrons, volunteers and staff, and by the community in general. This great and venerable museum has much promise, as we build on historic achievements with ambitious aspirations, and I am very excited to help shape our destiny as one of America's leading art museums. As rich as we are in lore and substance, the IMA seeks to impart a youthful spirit of adventure, innovation and openness, and we look forward to welcoming you to our collections, exhibitions, programs and grounds in the year to come.



Maxwell L. Anderson



2006 IN REVIEW

After a nine-month international search, the IMA board of governors appointed Dr. Maxwell L. Anderson as the IMA's new director and chief executive officer. When Anderson joined the IMA in June 2006, he had more than 25 years of experience in the museum field, including directorships at the Whitney Museum of American Art (1998–2003), the Art Gallery of Ontario, Toronto, (1995–1998) and the Michael C. Carlos Museum at Emory University, Atlanta (1987–1995). He began his career on the curatorial staff of The Metropolitan Museum of Art, New York (1981–1987). At the time of his appointment, he was a principal at AEA Consulting of New York and London, a research affiliate for Princeton University's Center for Arts and Cultural Policy Studies and an op-ed columnist on art world trends for *The Art Newspaper*. During his two years with AEA Consulting, he advised museums, government agencies, nonprofits and foundations in the United States and abroad on long-range planning and program development.

Anderson earned a doctorate (1981) and a master's in fine arts (1978) from Harvard University. He earned a bachelor's degree in art history at Dartmouth College in Hanover, New Hampshire (1977). He was president of the Association of Art Museum Directors from 2002 to 2003.

One of the first major policy changes under the new administration was announced in late October: free general admission and new evening hours at the IMA on Friday, to be effective beginning in January 2007. At the time of the announcement Anderson referred to the barrier that an admission charge had created for some visitors and affirmed that the IMA is "a source of creativity and innovation that is meant to be shared and experienced by everyone in the community."

Previous page: The Grande Finale, in early December, celebrated the reopening of the European galleries.

Opposite: The new Asian galleries, which opened November 5, offer visitors an opportunity to look at art in new ways.



GALLERY OPENINGS

Although the grand finale was scheduled for early December, 2006 proved to be a year-long celebration of the completion of the IMA's multi-year, \$74 million expansion project. One by one, throughout the year, galleries opened again.

The refurbished Eiteljorg Gallery of African Art, the Eiteljorg Gallery of South Pacific Art and the Eiteljorg Gallery for Special Exhibitions reopened on February 5, with about 30 objects that had never been shown before, many of them new acquisitions, and with upgrades to the technology in the galleries.

On June 11, the new Paul Textile Arts Gallery and Paul Fashion Arts Gallery—totaling 3,000 square feet and doubling the amount of gallery space available for the textile and fashion arts collections—opened on the second floor of the new Wood Pavilion. The IMA is the only museum in the United States with two separate galleries devoted to textile and fashion arts. The Alig Textile Learning Center, a small gallery adjacent to the Paul Galleries, has displays relating to textiles and fashions.

Then, on November 5, the new Asian galleries opened to the public. The galleries cover more than 21,000 square feet, double the size of the former Asian galleries. All of Krannert Pavilion on the second gallery level and about two-thirds of the new Wood Pavilion on that level are dedicated to Asian art,

making the installation one of the largest of its kind in the United States. Innovation characterizes the new galleries: For instance, a "visible storage" room displays items previously held in storage vaults, and a new "focus room" features just one object at a time—a masterpiece from the collection—along with in-depth information about the work. They are just two examples of how the new galleries offer visitors an opportunity to look at art in new ways.

In early December, The Grande Finale—the last of several galas held throughout the year—celebrated the reopening of the European galleries. The renovated and reconfigured galleries reflect the growth of the IMA's European collections in recent years and highlight and connect them in new ways. Among the new features, made possible in part by the addition of 11,000 square feet of gallery space, is a gallery created specifically for the IMA's collection of paintings and prints by Paul Gauguin and other artists of the late 19th-century Pont-Aven School. Another innovation is a gallery dedicated to late 19th- and early 20th-century prints, drawings and photographs. And, for the first time in the IMA's history, the Museum now has five galleries devoted to European decorative arts.

The ribbon-cuttings and other festivities that marked these openings and celebrated the end to the construction project were also celebrations of the return of art to the galleries, and the return of the visitors that the Museum endeavors to serve.

COLLECTIONS AND EXHIBITIONS

The IMA drew on its own expansive collection to present exhibitions throughout the year. Most were shown in the Museum's smaller exhibition galleries, proving that great things often come in small packages. These exhibitions, evidence of the depth and broad scope of the collection, served an enduring IMA goal: to bring the best of the world's art to museum visitors and to make it a meaningful experience. Following are a few highlights:

Opening in early spring, *European Paintings from the Caroline Marmon Fesler Collection* showcased 13 of the IMA's most beloved European paintings, including works by Aelbert Cuyp, Meindert Hobbema, Vincent van Gogh, Georges Seurat, Pablo Picasso and Marc Chagall, acquired during the 1940s by Mrs. Fesler. Ellen Lee, the exhibition's curator, called it "a prime opportunity to savor the masterworks that came to Indianapolis through the vision of a woman revered for her connoisseurship, generosity and no-nonsense pragmatism."

The inaugural exhibition in the new Paul Textile Arts Gallery and Paul Fashion Arts Gallery, which opened in the Wood Pavilion in June, was all about tradition. *I Do: The Marriage of Fashion and Art* featured Western wedding gowns and wedding garments and other pieces from Asia and Africa and considered the importance of the marriage rite in different cultures. It was the first of many exhibitions that will feature the great traditions in textiles and that will draw on the Museum's extensive holdings of textiles and clothing, one of the top 12 such collections in the United States.

In August, the IMA joined museums around the world in celebrating the 400th anniversary of the birth of the Dutch artist Rembrandt van Rijn with the opening of *Rembrandt Face to Face*, an exhibition focused on an early self-portrait by the artist in the Clowes Fund Collection. The painting was paired with a selection of self-portrait etchings by Rembrandt. As guest curator Stephanie Dickey explained, the exhibition captured "the emerging genius of Rembrandt's technique as he matures

from edgy youngster to confident entrepreneur." The IMA published a book on the painting in conjunction with the exhibition, written by Dickey and also titled *Rembrandt Face to Face*.

Thirty-seven examples of Ambroise Vollard's publications of prints by Paul Cézanne, Pablo Picasso and other French masters were chosen from the permanent collection to inaugurate the IMA's new Susan and Charles Golden Gallery, which opened in December and is dedicated to European 19th- and early 20th-century works on paper. The exhibition, *Prints from Paris: Vollard Editions*, offered museum visitors a chance to see prints by most of the stellar artists who worked with Vollard and an opportunity to learn about this enterprising art dealer's contributions to painting and original printmaking.

The art of our own time—in exhibitions organized by the IMA's contemporary department and in traveling exhibitions—was presented in spaces throughout the Museum, both large and small. *Amy Cutler*, the first of three exhibitions presented during the year in the McCormack Forefront Galleries, opened in March, and the Museum published the first book—also titled *Amy Cutler*—devoted to this artist's work. Contemporary art continued to draw visitors during May and June—and to challenge their notions about art—as exhibitions opened in the special exhibitions gallery (*Elusive Signs: Bruce Nauman Works with Light*), in the Forefront Galleries again (*On the Edge: Contemporary Chinese Artists Encounter the West*) and in the Off the Wall Gallery (*submerging: a wetland project by spurse*).

In September a work by British artist Julian Opie, titled *Pacing*, was installed in the Efroymson Family Entrance Pavilion as part of the Indianapolis public art exhibition *Julian Opie: Signs*. The city-wide exhibition was presented by the Arts Council of Indianapolis as part of Public Art Indianapolis, a program supported by the Indianapolis Cultural Development Commission.

The traveling exhibition *Gee's Bend: The Architecture of the Quilt* brought 70 quilts by four generations of African American quiltmakers to the IMA in early fall.



The traveling exhibition *Gee's Bend: The Architecture of the Quilt* opened in early October in the Museum's largest exhibition gallery, the Allen Whitehill Clowes Gallery in the Wood Pavilion. The 70 remarkable quilts created by four generations of African American quiltmakers from Gee's Bend, Alabama, offered visitors an opportunity to consider the role of inspiration, improvisation and a "communal aesthetic" in the creation of art. The exhibition, organized by the Museum of Fine Arts, Houston, and Tinwood Alliance, Atlanta, inspired numerous public programs, including performances, talks, workshops and family events.

A special loan exhibition of bronzes, titled *Auguste Rodin: The Gates of Hell*, opened in the Pulliam Great Hall as part of the inaugural celebration for the new European galleries. The works come from the collection formed by Iris Cantor and the late B. Gerald Cantor, the world's leading collectors of sculpture by the renowned French master. Each piece is a preparatory study or individual component for *The Gates of Hell*, Rodin's monumental door project. The six individual pieces and two maquettes for the overall design

are long-term loans from the Iris and B. Gerald Cantor Foundation and the Iris and B. Gerald Cantor Collection. A ninth work, given to the IMA by Mr. Cantor, is also featured in the exhibition, which runs through December 2008.

The Museum returned the favor, in a sense, by lending 48 works to museums and other venues for exhibitions in the United States and abroad. Among the works on loan in 2006 were Edward Hopper's *Hotel Lobby* (to the Whitney Museum of American Art), Paul Cézanne's *House in Provence* (to the National Gallery of Art), Amedeo Modigliani's *The Boy* (lent to both the Complesso del Vittoriano in Rome and the Royal Academy of Arts in London for different exhibitions), Moroccan textiles and rugs (for an exhibition in Antwerp, Belgium) and prints by Joseph Mallord William Turner (lent along with 16 other works on paper to the Wabash College Gallery).



In summer 2006 staff members from the IMA's design, installation and conservation departments moved Robert Indiana's iconic sculpture LOVE to its new location on the Sutphin Mall.

More than 130 works of art were acquired by the Museum in 2006, through both gifts and purchases and in all areas of the collection. Among the highlights are Chinese paintings; American, European and Japanese works on paper; contemporary photographs; and gowns and other exquisite creations by designers of high fashion. A complete list of 2006 acquisitions follows, and 14 of them are featured in this report.

The IMA, like most American museums, is committed to the highest standards of provenance research, including the identification of any European paintings in its collection with incomplete or questionable provenance during the Nazi era. Since 1998 the IMA has submitted works being considered for acquisition to the Art Loss Register, an international database that maintains a record of stolen works of art, and systematic provenance research on European paintings has been underway at the Museum since January 2003. To make the information available to the public, in the fall of 2006 the IMA began posting images and documentation to its Web site at imamuseum.org/explore/galleries/provenance, starting with European paintings created before 1946 and entering the IMA's collection after 1932. The information also appears on the American Association of Museums (AAM) Nazi-era Provenance Internet Portal (NEPIP) at nepip.org.

The IMA also takes seriously its responsibility to care for the art in its collection. The work done on Robert Indiana's iconic sculpture *LOVE* as part of the final phase of its restoration and conservation and its installation on the Sutphin Mall in front of the Museum building were perhaps the most obvious examples of the efforts of the IMA's conservation and design and installation departments in 2006. (The installation of the 12-foot-high, three-ton Corten steel sculpture is documented in a video available on the IMA Web site.) Over the course of the year conservators treated a total of 459 works of art, including textiles, paintings, works on paper and objects. Many of these works were conserved in preparation for their return to the galleries. Others were works lent to the Museum for special exhibitions. The conservation staff examined more than 600 works during the year.

EXHIBITIONS THAT OPENED IN 2006

ALLEN WHITEHILL CLOWES GALLERY IN THE WOOD PAVILION (Special Exhibition Gallery)

Elusive Signs: Bruce Nauman Works with Light
May 14–August 6

Organized by the Milwaukee Art Museum and sponsored by Carlene and Andy Ziegler. Sponsored at the IMA by McDonald Financial Group.

Gee's Bend: The Architecture of the Quilt
May 14–August 6

Organized by the Museum of Fine Arts, Houston, and Tinwood Alliance, Atlanta. Funding in Indianapolis was provided by ProLiance Energy.

ALLIANCE GALLERY

William Majors 1930–1982
February 5–March 5

Organized by the IMA.

European Paintings from the Caroline Marmon Fesler Collection
March 26–July 9

Organized by the IMA.

Rembrandt Face to Face
August 6–November 26

Organized by the IMA. Supported by the David L. Chambers Jr. Fund for Dutch and Flemish Art.

CLOWES PAVILION

Giovanni Bellini and the Art of Devotion
December 3, 2006–January 4, 2007

Organized by the IMA. Funding provided by the Samuel H. Kress Foundation.

CONANT GALLERIES

The Other Side of the Mirror: Prints from S.W. Hayter's Atelier 17
December 3, 2006–May 13, 2007

Organized by the IMA.

EFROYMSON FAMILY ENTRANCE PAVILION

Julian Opie: Pacing
(part of the Indianapolis public art exhibition *Julian Opie: Signs*)
September 28, 2006–March 8, 2007

Julian Opie: Signs was presented by the Arts Council of Indianapolis as part of Public Art Indianapolis, a program supported by the Indianapolis Cultural Development Commission.

EITELJORG GALLERY FOR SPECIAL EXHIBITIONS

West African Ceramic Vessels
February 5, 2006–July 22, 2007

Organized by the IMA.

FRANCES PARKER APPEL GALLERY

Light and Night—A Century Apart
November 5, 2006–March 4, 2007

Organized by the IMA.

MCCORMACK FOREFRONT GALLERIES

The 2006 Forefront Series was sponsored by Carrier Corporation.

Amy Cutler
March 10–June 4

Organized by the IMA

On the Edge: Contemporary Chinese Artists Encounter the West
June 30–September 24

Organized by the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University. Made possible in large part through the generosity of Karen Christensen, an anonymous donor, the Center for East Asian Studies, the Office of the Dean of the School of Humanities and Sciences at Stanford University, the J. Sanford and Constance Miller Fund, Eloisa and Chris Haudenschield, and Cantor Arts Center members.

Will Boys Be Boys? Questioning Adolescent Masculinity in Contemporary Art

October 20, 2006–January 14, 2007

Organized and circulated by Independent Curators International (iCI), New York. The exhibition was curated by Shamim M. Momin. The exhibition, tour and brochure are made possible, in part, by The Horace W. Goldsmith Foundation.

MILLIKEN GALLERY

Tamarind Lithography Workshop/Pratt Graphic Art Center

April 18–November 12

Organized by the IMA.

Pop Art Prints

November 14, 2006–June 17, 2007

Organized by the IMA.

OFF THE WALL GALLERY

sub-merging: a wetland project by spurse

June 11–December 3

Organized by the IMA.

PAUL TEXTILE ARTS GALLERY

I Do: The Marriage of Fashion and Art
(non-Western wedding garments)

June 11, 2006–February 25, 2007

Organized by the IMA.

PAUL FASHION ARTS GALLERY

I Do: The Marriage of Fashion and Art
(Western wedding dresses)

June 11, 2006–April 22, 2007

Organized by the IMA.

ART ACQUISITIONS 2006

PULLIAM GREAT HALL

Auguste Rodin: The Gates of Hell
December 3, 2006–December 2008

STAR STUDIO

On the Shoulders of Ancestors: Willis "Bing" Davis
February 5–July 2

Organized by the IMA.

Near and Far: Looking at Patterns: Julie Tourtillotte
August 6–December 31

Organized by the IMA.

SUSAN AND CHARLES GOLDEN GALLERY

Prints from Paris: Vollard Editions
December 3, 2006–July 1, 2007

Organized by the IMA.

GROUND FLOOR GALLERY EXHIBITIONS

The Art of the Garden
January 8–April 9

Organized by the IMA.

Indiana Artists Club Annual Show
April 23–June 4

Organized by the Indiana Artists Club.

Coming This Fall: Gee's Bend: The Architecture of the Quilt
June 11–September 24

Organized by the IMA.

Watercolor Society of Indiana: Annual Juried Exhibition
October 1–29

Organized by the Watercolor Society of Indiana.

Fabric of Our Community: IMA Community Quilt Project
November 3, 2006–February 25, 2007
Organized by the IMA.

LILLY HOUSE EXHIBITIONS

Christmas at Lilly House
November 11, 2006–January 7, 2007

Organized by the IMA.
Sponsored by OneAmerica.

TRAVELING EXHIBITIONS

Out of the Shadows: Art by Indiana Women
January 6–April 2, 2006

Columbus Museum of Art & Design, Columbus, Indiana
Organized by the IMA.

Stitched and Sewn: A Community of Quilts
July 13–16, 2006

2006 Indiana Black Expo Inc.
Summer Celebration Indiana Convention Center

Amy Cutler
November 4–December 22, 2006

David Winton Bell Gallery, List Art Center, Brown University, Providence, Rhode Island
Organized by the IMA.



Songo (artist)
Azande people
Democratic Republic of the Congo
Central Africa
Lidded Container, 1900–1910
wood, bark
H: 20 5/8 in.

Gift of the Alliance of the Indianapolis Museum of Art with the Mrs. Pierre F. Goodrich Endowed Art Fund, Roger G. Wolcott Fund, The Beeler Fund and the Russell and Becky Curtis Art Purchase Endowment Fund 2006.114

AFRICAN ART

Songo
Azande people
Democratic Republic of the Congo
Central Africa
Lidded Container, 1900–1910
wood, bark
H: 20 5/8 in.; 52.4 cm
Gift of the Alliance of the Indianapolis Museum of Art with the Mrs. Pierre F. Goodrich Endowed Art Fund, Roger G. Wolcott Fund, The Beeler Fund and the Russell and Becky Curtis Art Purchase Endowment Fund 2006.114

AMERICAN ART

Romare Bearden
American, 1911–1988
He is Risen
(The Passion of Christ Series), 1945
oil on gessoed board
36 x 24 in.; 91.4 x 61 cm
James E. Roberts Fund, Cecil F. Head Art Fund, Mary V. Black Art Endowment Fund, Roger L. Williams Fund 2006.111

Emma Harter Sweetser
American, 1848–1922
Framed Mirror,
4th quarter of 19th century
glass and mahogany
39 1/4 x 31 1/4 x 1 1/2 in.;
99.7 x 79.4 x 3.8 cm
Bequest of Eleanor Harter McFarland of Kalamazoo, Michigan, a former resident of Indianapolis, who studied at the Herron School of Art 2006.139

George Tooker
American, b. 1920
Mirror III, about 1970–1971
tempera on plywood
22 x 19 3/4 x 1 1/4 in.;
55.9 x 50.2 x 3.2 cm
Gift of Edwin F. Koch Jr., M.D.
2006.66

Unknown artist
Portrait of Hugh Montgomery,
about 1830s
oil on canvas
30 x 25 in.; 76.2 x 63.5 cm
Bequest of Eleanor Harter McFarland of Kalamazoo, Michigan, a former resident of Indianapolis, who studied at the Herron School of Art 2006.125

Unknown artist
Portrait of Sally Montgomery,
about 1830s
oil on canvas
30 x 25 in.; 76.2 x 63.5 cm
Bequest of Eleanor Harter McFarland of Kalamazoo, Michigan, a former resident of Indianapolis, who studied at the Herron School of Art 2006.126

ASIAN ART

CHINESE

Liu Jun
Chinese, active 1430s–1490s
Immortals Dancing with a Crane
1430s–1490s
ink and color on silk
61 1/2 x 41 in.; 156.2 x 104.1 cm (image)
Mrs. Pierre F. Goodrich Fund 2006.2

Mei Qing
Chinese, 1623–1697
12 Views of Huangshan, 1689
ink on silk, album with 12 leaves
overall: 9 11/16 x 10 3/4 x 1 1/4 in.;
24.6 x 27.3 x 3.2 cm
images: 6 2/3 x 8 9/10 in.;
16.8 x 22.6 cm
The Beeler Fund and the Jane Weldon Myers Art Fund 2006.113

Yi Bingshou
Chinese, 1754–1815
Calligraphy Couplet, 1800
ink on paper
55 7/8 x 12 5/8 in.; 141.9 x 32.1 cm
(each)
Gift of Mr. and Mrs. Irving Y. Lo
2006.133.1–2

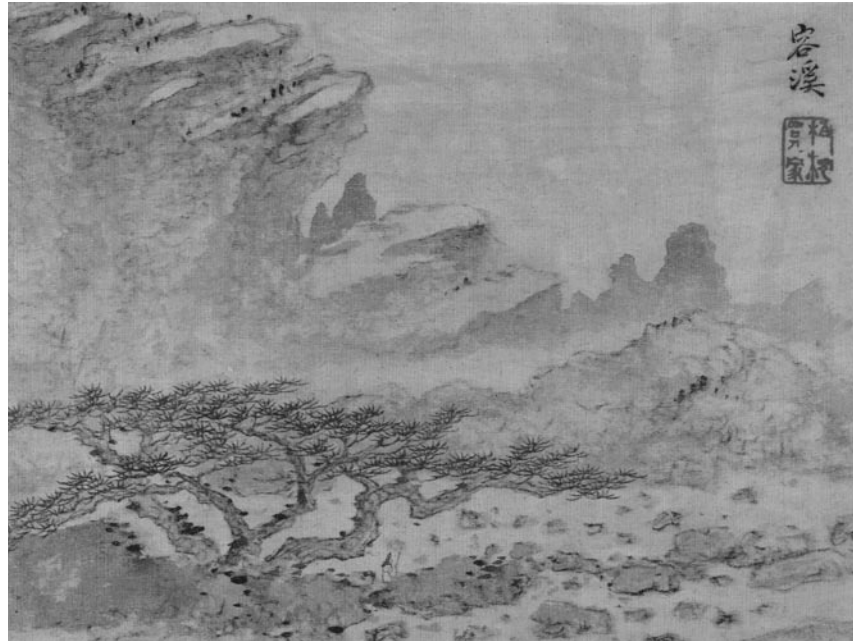
Yi Bingshou
Chinese, 1754–1815
Album of Letters
ink on various papers
12 7/8 x 7 7/8 in.; 32.7 x 20 cm
Gift of Mr. and Mrs. Irving Y. Lo
2006.134

Qing dynasty (1644–1911)
Display Case, about 1800
zitan wood, glass, copper alloy,
enamel, gold wire
24 3/4 x 13 3/4 x 5 1/2 in.;
62.9 x 34.9 x 14 cm
Gift of Mrs. August M. Hardee in
memory of Mrs. George Dixon and
August M. Hardee 2006.67

Chinese
Tomb Guardian, mid-600s
earthenware with paint
12 1/2 x 5 1/8 x 2 3/8 in.;
31.8 x 13 x 6 cm
Gift of Kathleen and Morton Sachs
2006.137

JAPANESE

Ikeda Eisen
Japanese, 1790–1848
Edo period (1600–1868)
The Courtesan Shiratama from the Tamaya House (Tamaya no uchi Shiratama), from *The Seven Greatest Beauties of the New Yoshiwara (Shin Yoshiwara zen sei kenjin)*,
about 1820s
color woodblock print
14 15/16 x 10 in.; 37.9 x 25.4 cm
Miscellaneous Asian Art Fund
2006.54



Mei Qing
Chinese, 1623–1697
12 Views of Huangshan (detail),
1689
ink on silk, album
with 12 leaves
6 2/3 x 8 9/10 in. (images)
The Beeler Fund and the
Jane Weldon Myers Art Fund
2006.113

Ikeda Eisen
Japanese, 1790–1848
Edo period (1600–1868)
The Courtesan Shiratama from the Tamaya House (Tamaya no uchi Shiratama), from **The Seven Greatest Beauties of the New Yoshiwara (Shin Yoshiwara zen sei kenjin)**,
about 1820s
color woodblock print
14 1/2 x 9 13/16 in.; 36.8 x 24.9 cm
Miscellaneous Asian Art Fund
2006.55

Yasuhiro Kohara
Japanese, b. 1954
Shōwa period (1926–1989)
and Heisei period (1989–present)
Pillow-shaped Flower Vase, 2004
stoneware with wood-ash glaze
9 x 4 1/2 x 3 1/2 in.; 22.9 x 11.4 x 8.9 cm
Purchased with funds provided
by Leonard and Katherine Betley
2006.52

Utagawa Kunisada
Japanese, 1786–1864
Tamagiku of the Nakamanjiya, Inaki Shinnojō and Yahei, 1857
color woodblock print, diptych
each: 14 9/16 x 9 1/16 in.; 37 x 23 cm
Given by Thomas French in honor of
Judge Buchanan 2006.136

Utagawa Kuniyoshi
Japanese, 1798–1861
Aspects of the 6 Lucky and Unlucky Days of the Week: Shakku
1860
color woodblock print
14 3/8 x 9 3/4 in.; 36.5 x 24.8 cm
(image)
Miscellaneous Asian Art Fund
2006.122

Japanese
Muromachi period (1392–1573)
Pair of Guardian Dogs (Komainu),
1500s; wood, lacquer (urushi),
polychrome, gold, crystal;
15 1/2 x 9 x 15 1/2 in. (each)
Mr. and Mrs. Theodore P.
Van Vorhees Art Fund
2006.71.1–2

Kano Sanraku
Japanese, 1559–1635
Edo period (1600–1868)
Buddhist, Daoist and Confucian Patriarchs, about 1613–1635
pair of six-panel screens
ink and gold leaf on paper
overall, each screen: 66 1/2 x 153 in.;
168.9 x 388.6 cm
The Ballard Fund 2006.70.1–2

Suzuki Shōnen
Japanese, 1849–1918
Tanuki Under a Bridge, about 1900
ink on silk
two-panel folding screen
62 x 70 3/4 x 3/4 in.;
157.5 x 179.7 x 1.9 cm
Purchased with funds provided
by Penny Weldon 2006.120

Natori Shunsen
Japanese, 1886–1960
The Actor Ichimura Uzaemon XV as Iriya Naozumurai in a Snowstorm,
from the series **Sunsen nigao-e shū**, 1925
color woodblock print
15 x 10 1/4 in.; 38.1 x 26 cm (image)
Purchased with funds provided by
Patricia LaCrosse 2006.123

Utagawa Toyokuni
Japanese, 1769–1825
Treasury of Loyal Retainers (Chūshingūra), **12 Acts: Prologue [Examination of the Helmets]**,
from **12 Acts of the Chūshingūra, Second Series**
about 1810
color woodblock print
10 1/4 x 15 1/4 in.; 26 x 38.7 cm
Gift of Thomas and Marsha French
in memory of Kumazo Anthony
Teramoto 2006.69



Kitagawa Utamaro
Japanese, 1750–1806
Ebisu Festival, about 1801
color woodblock print
15 3/16 x 9 3/4 in.; 38.6 x 24.8 cm
(sheet)
Miscellaneous Asian Art Fund
2006.121

Utagawa Yoshiiku
Japanese, 1833–1904
Edo period (1600–1868)
and Meiji period (1869–1912)
Sawamura Tosshō II as Abe Yasuna and Bandō Hikosaburō V as Kuzunoha in a Scene from the Play Kuzunoha, 1865
color woodblock print
left panel: 14 1/8 x 9 in.; 35.9 x 22.9 cm
right panel: 14 1/16 x 9 1/16;
35.7 x 23 cm
(sheet)
Miscellaneous Asian Art Fund
2006.53a–b

Japanese
Muromachi period (1392–1573)
Pair of Guardian Dogs (Komainu),
1500s
cypress wood, lacquer (urushi),
polychrome, gold and crystal
15 1/2 x 9 x 15 1/2 in.;
39.4 x 22.9 x 39.4 cm (each)
Mr. and Mrs. Theodore P. Van
Vorhees Art Fund 2006.71.1–2

CONTEMPORARY ART

Gregory Crewdson
American, b. 1962
Untitled, 1998
C-print
edition: 5 of 10
50 x 60 in.; 127 x 152.4 cm (image)
Purchased with funds provided by
Kay F. Koch in memory of Bryan B.
Malloy 2006.112

Jeremy Hobbs
American, b. 1980
San Sri CopenkikiQaqaafallindasisc obuslanderzefoxporeberinlankmec-callibertyart, 2005
from the series **Satellioscopy**
composite photography
edition: 1 of 5 (plus artist's proof)
60 x 80 in.; 152.4 x 203.2 cm (view)
Purchased with funds provided
by June M. McCormack 2006.87

Susan Jamison
American, b. 1965
Sugar Me Softly, 2005
egg tempera and ink transfer
on wood panel
20 x 16 x 7/8 in.; 50.8 x 40.6 x 2.2 cm
Gift of Thomas Robertello
in honor of Mark T 2006.131

Yayoi Kusama
Japanese, b. 1929
Castle
1953–54
watercolor, ink, and pastel on paper
9 13/16 x 6 15/16 in.; 24.9 x 17.6 cm
Frank C. Springer Jr. Grantor Trust
2006.132

An-my Lê
American, b. 1960
Small Wars (Ambush 1),
1999–2002
gelatin silver print
edition : 3 of 5
25 11/16 x 37 1/8 in.;
65.3 x 94.3 cm (view)
Purchased with funds provided
by June M. McCormack 2006.81

An-my Lê
American b. 1960
29 Palms: Infantry Officers Brief
2003–2004
gelatin silver print
edition: 2 of 5
25 11/16 x 37 1/8 in.; 65.3 x 94.3 cm
(view)
Purchased with funds provided
by June M. McCormack 2006.82

Liu Jun
Chinese, active 1430s–1490s
Immortals Dancing with a Crane,
1430s–1490s
ink and color on silk
61 1/2 x 41 in. (image)
Mrs. Pierre F. Goodrich Fund
2006.2



New Catalogue
American
Various Fires No. 1, 2003
archival inkjet print
edition: 2 of 5
50 x 40 in.; 127 x 101.6 cm (view)
Purchased with funds provided
by Mark Demerly and David Chalfie
2006.85

New Catalogue
American
Big Ten Co-Ed with Ski Mask No. 1, 2003
from the series **Big Ten Co-Ed with Ski Masks**
archival inkjet print
edition: 2 of 5
50 x 40 in.; 127 x 101.6 cm (view)
Purchased with funds provided
by Mark Demerly and David Chalfie
2006.86

Ben Peterson
American, b. 1977
Love Wave, 2006
ink and graphite on paper
58 x 100 in.; 147.3 x 254 cm
Now and Future Purchase Fund
2006.84

Scott Stack
American, b. 1952
Apartment, 2006
oil on canvas
66 x 80 x 1 1/2 in.;
167.6 x 203.2 x 3.8 cm
Purchased with funds provided
by Lynn Burnside Smith II
in memory of his parents, Mr. and
Mrs. John Burnside Smith 2006.83



Kitagawa Utamaro
Japanese, 1750–1806
Ebisu Festival, about 1801
color woodblock print
15 3/16 x 9 3/4 in. (sheet)
Miscellaneous Asian Art Fund
2006.121

Joel Sternfeld
American, b. 1944
Leonard Knight at Salvation Mountain, Slab City, California, May 2005, 2005
C-print
edition of 7 with 3 artist's proofs
26 1/2 x 33 1/4 in.; 67.3 x 84.5 cm (view)
Carmen and Mark Holeman
Contemporary Fund 2006.79

Joel Sternfeld
American, b. 1944
Roofless Church, New Harmony, Indiana, May 2000, 2000
C-print
edition of 7 with 3 artist's proofs
26 1/2 x 33 1/4 in.; 67.3 x 84.5 cm (view)
Carmen and Mark Holeman
Contemporary Fund 2006.80

Mark Tansey
American, b. 1949
Land and Water, 1980
oil on canvas
27 x 27 in.; 68.6 x 68.6 cm
Partial and Promised Gift of Anna S. and James P. White 2006.51

EUROPEAN PAINTING AND SCULPTURE

Francisco Rizi
Spanish, 1614–1685
The Dream of St. Joseph, about 1665
oil on canvas
66 x 44 3/8 in.; 167.6 x 112.7 cm
Anonymous [III] Art Fund 2006.110

Flemish
Diptych: Crucifixion and Epiphany, 1375–1400
ivory
3 1/4 x 4 3/4 x 3/8 in.
8.3 x 12.1 x 0.1 cm (both leaves)
Gift of the Estate of Allen Whitehill
Clowes 2006.135

PRINTS, DRAWINGS AND PHOTOGRAPHS

Lily Ascher
American, b. 1923
Angel of the Annunciation, 1948
engraving
7 x 8 7/8 in.; 17.8 x 22.5 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.23

Lily Ascher
American, b. 1923
The Dancer, 1947
engraving
10 3/4 x 8 in.; 27.3 x 20.3 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.24

Lily Ascher
American, b. 1923
Untitled, 1947
engraving
6 3/4 x 10 7/8 in.; 17.1 x 27.6 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.25

Lily Ascher
American, b. 1923
Untitled
engraving
3/4 x 1 1/4 in.; 1.9 x 3.7 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.26

Gustave Baumann
American (b. Germany), 1881–1971
Marigolds, 1916
color woodblock print
21 7/8 x 17 7/6 in.; 55.6 x 45.4 cm (sheet)
Bequest of Eleanor Harter McFarland of Kalamazoo, Michigan, a former resident of Indianapolis, who studied at the Herron School of Art 2006.128

Gregory Crewdson
American, b. 1962
Untitled, 1998
C-print, edition: 5 of 10
50 x 60 in. (image)
Purchased with funds provided by Kay F. Koch in memory of Bryan B. Malloy
2006.112
© Gregory Crewdson



Max Beckmann
German, 1884–1950
In the Tram (In der Trambahn), 1922
drypoint on off-white velin
edition: 28 of 40
state: III B d of III B d
11 1/8 x 17 in.; 28.3 x 43.18 cm (image)
Gift of Edwin F. Koch Jr., M.D.
2006.56

Max Beckmann
German, 1884–1950
At Toilette (Bei der Toilette), 1923
woodblock print on cream laid paper
edition: 20 of 55
state: I B of I B
23 1/2 x 17 in.; 59.7 x 43.2 cm (image)
Gift of Edwin F. Koch Jr., M.D.
2006.57

Max Beckmann
German, 1884–1950
Tamerlan, 1923
drypoint on off-white paper
edition: 52 of 60
state: I B of I B
15 5/8 x 7 7/8 in.; 39.7 x 20 cm (image)
Gift of Edwin F. Koch Jr., M.D.
2006.58

Max Beckmann
German, 1884–1950
Frontal Self-Portrait with House Gable in Background (Selbstbildnis von vorn, im Hintergrund Hausgiebel), 1918
drypoint on off-white velin
edition: 100
state: I B b of I B b
12 x 10 1/4 in.; 30.5 x 26 cm (image)
Gift of Edwin F. Koch Jr., M.D.
2006.59

Max Beckmann
German, 1884–1950
Self-Portrait (Selbstbildnis), 1922
woodblock print on cream Japan paper
edition: 1 of 75 proofs
before edition of 125
state: III B d of III B f
8 3/4 x 6 1/8 in.; 22.2 x 15.6 cm (image)
Gift of Edwin F. Koch Jr., M.D.
2006.60

Max Beckmann
German, 1884–1950
Self-Portrait in Bowler Hat (Selbstbildnis mit steifem Hut), 1921
drypoint on off-white paper
edition: 50
state: III B of III B
12 3/4 x 9 13/16 in.; 32.4 x 24.9 cm (image)
Gift of Edwin F. Koch Jr., M.D.
2006.61

Max Beckmann
German, 1884–1950
Old Woman with Bonnet (Alte Frau mit Kapothut), 1920
drypoint on off-white velin
edition: 17 of 40
state: I B b of I B b
11 3/4 x 7 3/4 in.; 29.9 x 19.7 cm (image)
Gift of Edwin F. Koch Jr., M.D.
2006.62

Max Beckmann
German, 1884–1950
Self-Portrait with Stylus (Selbstbildnis mit Griffel), from the series *Gesichter*, 1916
drypoint on off-white laid paper
edition: 60
11 9/16 x 9 3/16 in.; 29.4 x 23.3 cm (image)
Gift of Edwin F. Koch Jr., M.D.
2006.63



Francisco Rizi
Spanish, 1614–1685
The Dream of St. Joseph, about 1665
oil on canvas
66 x 44 3/8 in.
Anonymous [III] Art Fund
2006.110

Max Beckmann
German, 1884–1950
Self-Portrait (Selbstbildnis), from the series *Day and Dream*, 1946
lithograph on off-white enameled velin paper
edition: 110
15 13/16 x 11 3/4 in.; 40.2 x 29.9 cm (sheet)
Gift of Edwin F. Koch Jr., M.D.
2006.64

Max Beckmann
German, 1884–1950
Self-Portrait (Selbstbildnis), 1911
lithograph on off-white laid paper
edition: 12 of 40
state: I B b of I B b
9 5/8 x 7 in.; 24.5 x 17.8 cm (image)
Gift of Edwin F. Koch Jr., M.D.
2006.65

Lee R. Chesney II
American, b. 1920
Falling Cock, 1951–1953
engraving, soft-ground etching and aquatint
edition: 10 of 20
15 x 23 1/2 in.; 38.1 x 59.7 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.22

Ruth Cyril
American, 1920–1985
Petrified Woods, 1949
deep bite etching, soft-ground etching, engraving and aquatint
edition: 6 of 20
12 7/8 x 9 1/8 in.; 32.7 x 23.2 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.13

Dorothy Dehner
American, 1901–1994
Studio, 1953
etching and aquatint with stenciled color
edition: 6 of 40
13 13/16 x 9 3/4 in.; 35.1 x 24.8 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.10

Thomas Brownell Eldred
American, 1903–1993
The Spectre, about 1940
etching and soft-ground etching with stenciled color
edition: 7 of 12
10 1/4 x 7 1/2 in.; 26 x 19.1 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.15



Romare Bearden
American, 1911–1988
He is Risen (The Passion of Christ Series), 1945
oil on gessoed board
36 x 24 in.
James E. Roberts Fund, Cecil F. Head Art Fund, Mary V. Black Art Endowment Fund, Roger L. Williams Fund
Art © Romare Bearden/Licensed by VAGA, New York, NY
2006.111

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Perle Fine
American, 1908–1988
Complete Abandon, about 1945
etching, soft-ground
etching and aquatint
edition: 6 of 30
6 7/8 x 4 7/8 in.; 17.5 x 12.4 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.16

Robert Frank
American (b. Switzerland), b. 1924
Indianapolis from the series **The Americans**, 1956, printed about 1970, gelatin silver print
8 9/16 x 12 3/4 in.; 22.6 x 32.4 cm
(image)
Henry F. and Katherine D. DeBoest Memorial Fund, The Ballard Fund, McKee Fine Arts Purchase Fund, and the Miscellaneous Print Fund
2006.115

Friedrich Friedel
American, b. 1915
Untitled, 1947
engraving, soft-ground
etching and aquatint
6 x 4 13/16 in.; 15.2 x 12.2 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.27

Jan Gelb
American, 1906–1978
Solacing Dark, 1947
etching
edition: 1 of 10
9 x 11 13/16 in.; 22.9 x 30 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.35

Richard Buckner Gruelle
American, 1851–1914
Landscape with Cows on Hillside, 1892
watercolor on white paper
15 9/16 x 22 1/8 in.; 39.8 x 56.2 cm
Bequest of Eleanor Harter McFarland of Kalamazoo, Michigan, a former resident of Indianapolis, who studied at the Herron School of Art 2006.127

Philip Guston
American (b. Canada), 1913–1980
Untitled #11, 1966
lithograph on off-white
Arches wove paper
artist's proof I/X aside from edition of 20
22 1/2 x 30 1/8 in.; 57.2 x 76.5 cm
(image and sheet)
Lucille Stewart Endowed Art Fund
2006.88

Terry Haass
American (b. Czechoslovakia), b. 1923
Ghost Town, about 1950
color intaglio
edition: 52 of 200
10 7/8 x 13 5/8 in.; 27.6 x 34.6 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.17

Ian Hugo
American, 1905–1985
Seer of the Mountain, 1946
engraving
edition: 4 of 30
9 3/4 x 7 7/8 in.; 24.8 x 20 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.20

Samuel Jesserun de Mesquita
Dutch, 1868–1944
Des Onschulds Dood (Death of Innocence), 1915
woodblock print
21 1/2 x 8 5/8 in.; 54.6 x 21.9 cm
(image)
Gift of Bret Waller and Mary Lou Dooley Waller 2006.129

Jasper Johns
American, b. 1930
1st Etchings, 2nd State: Ale Cans, Title Page
from the series **1st Etchings, 2nd State**, 1967–1969
etching and aquatint on off-white
Richard de Bas laid paper
edition: 20 of 40
state: II of II
4 7/8 x 8 1/4 in.; 12.1 x 21 cm
(image)
Lucille Stewart Endowed Art Fund
2006.89

Leo Katz
American, (b. Czechoslovakia), 1887–1982
Pegasus, 1945
engraving and soft-ground etching
edition of 50
9 5/8 x 11 7/8 in.; 24.5 x 30.2 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.21

Virginia Keep
American, 1878–1962
Portrait of Delight Sweetser, about 1900
charcoal with touches of red chalk on off-white paper
14 13/16 x 11 7/16 in.; 37.6 x 29.1 cm (sheet)
Bequest of Eleanor Harter McFarland of Kalamazoo, Michigan, a former resident of Indianapolis, who studied at the Herron School of Art 2006.124

Mar Jean Kettunen
American, b. 1926
Growth, 1949
engraving and aquatint
edition: 2 of 25
11 13/16 x 7 3/4 in.; 30 x 19.7 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.19

Kenneth Kilstrom
American, 1922–1995
Cock at the Wake, 1947
color etching and engraving
13 7/8 x 8 3/4 in.; 35.2 x 22.2 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.31

Kenneth Kilstrom
American, 1922–1995
Polymorphic Pianos, 1947
etching
8 3/4 x 11 3/4 in.; 22.2 x 29.8 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.32

Kenneth Kilstrom
American, 1922–1995
Piano Music by Evan Envisen, 1948
etching, engraving and aquatint
8 3/4 x 11 7/8 in.; 22.2 x 30.2 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.33

Kenneth Kilstrom
American, 1922–1995
Percussion Head, 1949 or 1950
color etching and engraving
13 3/4 x 8 5/8 in.; 34.9 x 21.9 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.34

James Kleege
American, active 1940–1960
Animals and Insects, 1952
color, deep bite etching and aquatint
edition: 7 of 20
11 13/16 x 9 13/16 in.; 30 x 24.9 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.14

Jan Lievensz
Dutch, 1607–1674
The Outer Gate of the Ruins of Brederode Castle
pen and brown ink on off-white
laid paper
6 7/8 x 10 3/4 in.; 17.5 x 27.3 cm
(sheet)
Lucille Stewart Endowed Art Fund and the Carl H. Lieber Memorial Fund
2006.91

André Masson
French, 1896–1987
Improvisation, 1945
engraving and aquatint on off-white wove paper
edition: 15 of 20
12 5/8 x 10 1/8 in.; 32.1 x 25.7 cm
Lucille Stewart Endowed Art Fund
2006.90

Roderick Fletcher Mead
American, 1900–1971
Family Group
engraving
3 7/8 x 2 3/8 in.; 9.8 x 6 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.29

Roderick Fletcher Mead
American, 1900–1971
Untitled
engraving
2 15/16 x 2 in.; 7.5 x 5.1 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.30

Malcolm Haynie Myers
American, 1917–2002
Red Indigo, 1949
color etching and aquatint
edition: 12 of 25
17 x 23 3/4 in.; 43.2 x 60.3 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.12

Robert Andrew Parker
American, b. 1927
Jack the Bear, 1952–1953
etching, soft-ground etching and aquatint
edition: 1 of 2
3 7/8 x 5 in.; 9.8 x 12.7 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.36

Max Beckmann
German, 1884–1950
Self-Portrait with Stylus (Selbstbildnis mit Griffel), from the series *Gesichter*, 1916
drypoint on off-white laid
paper
edition of 60
11 9/16 x 9 3/16 in. (image)
Gift of Edwin F. Koch Jr., M.D.
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Bild-Kunst, Bonn
2006.63



Robert Andrew Parker
American, b. 1927
Untitled (Figures Playing Drums), 1952–1953
etching and aquatint
6 13/16 x 5 in.; 17.3 x 12.7 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.37

Robert Andrew Parker
American, b. 1927
Untitled (Bicycle), 1952–1953
etching
5 7/8 x 8 7/8 in.; 14.9 x 22.5 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.38

Robert Andrew Parker
American, b. 1927
Untitled (Bicycle and Figures), 1953
etching and aquatint
11 3/4 x 8 1/4 in.; 29.9 x 21 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.39

Robert Andrew Parker
American, b. 1927
Move, 1952–1953
etching and aquatint
edition: 5 of 20
8 1/8 x 11 3/4 in.; 20.6 x 29.9 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.40

Robert Andrew Parker
American, b. 1927
Don't Come on Salty with Me, Jim, 1953
etching and aquatint
edition: 9 of 20
11 7/8 x 5 1/2 in.; 30.2 x 14 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.41

Robert Andrew Parker
American, b. 1927
Untitled, 1952–1953
etching and aquatint
4 7/8 x 6 7/8 in.; 12.4 x 17.5 cm
(image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.42

Robert Andrew Parker
American, b. 1927
With an Astronomer Once, 1952–1953
etching and aquatint
edition: 2 of 12
5 x 7 in.; 12.7 x 17.8 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2006.43



An-my Lê
American, b. 1960
Small Wars (Ambush 1)
1999–2002, printed 2006
gelatin silver print
edition: 3 of 5
25 11/16 x 37 1/8 in. (view)
Purchased with funds provided
by June M. McCormack
2006.81
© An-my Lê

Robert Andrew Parker
American, b. 1927
The Perfect Gypsy, 1952–1953
etching
6 7/8 x 5 in.; 17.5 x 12.7 cm (image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.44

Robert Andrew Parker
American, b. 1927
The Perfect Gypsy, 1952–1953
etching and aquatint
6 7/8 x 5 in.; 17.5 x 12.7 cm (image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.45

Robert Andrew Parker
American, b. 1927
Heating System, 1952–1953
etching, early state
8 15/16 x 5 7/8 in.; 22.7 x 14.9 cm
(image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.46

Robert Andrew Parker
American, b. 1927
Heating System, 1952–1953
etching and aquatint, later state
8 15/16 x 5 7/8 in.; 22.7 x 14.9 cm
(image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.47

Robert Andrew Parker
American, b. 1927
Heating System, 1952–1953
etching and aquatint, trial proof
8 15/16 x 5 7/8 in.; 22.7 x 14.9 cm
(image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.48

Robert Andrew Parker
American, b. 1927
Heating System, 1952–1953
etching, trial proof
8 15/16 x 5 7/8 in.; 22.7 x 14.9 cm
(image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.49

Robert Andrew Parker
American, b. 1927
Heating System, 1952–1953
etching and aquatint, artist's proof
8 15/16 x 5 7/8 in.; 22.7 x 14.9 cm
(image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.50

Gabor F. Peterdi
American (b. Hungary), 1915–2001
Sea-Sky, 1965
color etching with embossing
edition: 9 of 50
19 x 25 in.; 48.3 x 63.5 cm (image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.11
American, 1905–1958
Jane Wacker Memorial Fund
2006.7a-b
2006.116

André Racz
American (b. Romania), 1916–1994
Perseus Beheading Medusa IV,
1945
etching, aquatint and engraving
edition: 22 of 25
21 1/2 x 14 3/4 in.; 54.6 x 37.5 cm
(image)
McKee Fine Arts Purchase Fund
2006.9

André Racz
American (b. Romania), 1916–1994
*12 Prophets, Congonhas do
Campo*, from the series *XII Prophets
of Aleijadinho*, 1947
etching, engraving and aquatint
13 5/8 x 17 3/8 in.; 34.6 x 44.1 cm
(image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.28

Krishna Reddy
American (b. India), b. 1925
Insect, 1952
engraving printed with simultaneous
color process
artist's proof VII of X
12 x 15 3/4 in.; 30.5 x 40 cm (image)
Gift of Dr. Steven Conant in honor of
Dr. Krishna Reddy 2006.130

Alfred Russell
American, b. 1920
Untitled, 1946
engraving, soft-ground etching and
aquatint with stenciled color
edition: 42 of 60
8 3/4 x 5 15/16 in.; 22.2 x 15.1 cm
(image)
Gift of Dr. Steven Conant in memory
of Mrs. H.L. Conant 2006.18

TEXTILE AND FASHION ARTS

Gilbert Adrian
American, 1903–1959
Suit, 1940–1945
wool and rayon
jacket: L: 17 in.; 43.2 cm
skirt: L: 28 in.; 71.1 cm
Gift of Barbara Livesey 2006.97

Arnold, Constable & Co.
New York
Hat, 1940s
brown felt
6 x 14 x 13 in.; 15.2 x 35.6 x 33 cm
Gift of Barbara Livesey 2006.108

Cristóbal Balenciaga
Spanish, 1895–1972
Cocktail Dress, Fall/Winter 1951
silk taffeta, silk chiffon
L: 79 1/2 in.; 201.9 cm
Louisa K. Valentine Memorial Fund,
Mr. and Mrs. Theodore P. Van
Vorhees Art Fund, IMA Business
Group Art Acquisition Fund, and the
Harold Victor Fund 2006.8

Cristóbal Balenciaga
Spanish, 1895–1972
Coat, 1960–1965
wool and silk
L: 40 in.; 101.6 cm
Textile Arts Fund 2006.78

Coco Chanel
French, 1883–1971
Evening Cape, about 1927
silk crepe, silk velvet and metallic
threads
L: 49 in.; 124.5 cm
Jane Wacker Memorial Fund 2006.4

House of Chanel
Karl Lagerfeld
French (b. Germany), b. 1938
Evening Dress, about 1990
silk taffeta, silk crepe, synthetic
crinoline
L: 51 in.; 129.5 cm
Gift of Keith Uhl Clary and Kwang-Fei
Young 2006.109

Christian Dior
French, 1905–1957
*“Soiree de New York” Evening
Dress* from the collection *Soiree de
New York*, Fall/Winter 1955
silk satin, bugle beads, rhinestones
L: 36 1/2 in.; 92.7 cm
Delavan Smith Fund 2006.117

Christian Dior
French, 1905–1957
Day Suit from the collection
New Look, 1947
wool, astrakhan with silk lining
jacket: L: 24 in.; 61 cm
skirt: L: 27 1/2 in.; 69.9 cm
Nancy Foxwell Neuberger Acquisition
Endowment Fund 2006.118a–b

Alfred Dunhill Co.
British
Purse, 1930s–1940s
leather, gold-plated brass, rhine-
stones
9 1/2 x 7 x 1/2 in.; 24.1 x 17.8 x
1.3 cm
Gift of Barbara Livesey 2006.103

possibly **Fath**
French, 1912–1954
Coat, 1950s
cotton velveteen
44 x 25 x 3 in.; 111.7 x 63.5 x 7.6 cm
Gift of Barbara Livesey 2006.99

James Galanos
American, b. 1924
Evening Dress, 1980s
silk chiffon
L: 57 in.; 144.8 cm
Gift of Barbara Livesey 2006.92

Maria Monaci Gallenga
Italian
Evening Coat
1920–1930
silk velvet, silk satin, stenciled
L: 45 1/2 in.; 15.57 cm
Gift of Barbara Livesey 2006.96

Jesse Mathes
American, b. 1977
Personal Space: Crinoline
2003–2004
nylon tulle, cotton,
copper and plastic buttons
35 x 102 1/2 x 101 in.;
88.9 x 257.8 x 256.4 cm
Gift of the Artist 2006.68A-M

Claire McCardell
American, 1905–1958
Swim Suit, 1950s
wool, Orlon
L: 29 in.; 73.7 cm
Gift of Barbara Livesey 2006.94

Krishna Reddy
American (born India),
b. 1925
Insect, 1952
engraving printed with simulta-
neous color process
artist's proof VII of X
12 x 15 3/4 in. (image)
Gift of Dr. Steven Conant in
honor of Dr. Krishna Reddy
2006.132
© Krishna Reddy



Jon Eric Riis
American, b. 1945
Greed, 2005
metallicized polyester-coated threads, glass beads, Swarovski crystals
31 1/4 x 68 x 3 in.
Martha Delzell Memorial Fund
2006.72
© Jon Eric Riis



Issey Miyake
Japanese, b. 1938
Sweater/Waistcoat, 1970s
wool
L: 29 1/2 in.; 74.93 cm
Gift of Barbara Livesey 2006.95

John Eric Riis
American, b. 1945
Greed, 2005
metallicized polyester-coated threads, glass beads, Swarovski crystals
31 1/4 x 68 x 3 in.; 79.4 x 172.7 x 7.6 cm
Martha Delzell Memorial Fund
2006.72

Yves Saint Laurent
French, b. 1936
Hat, 1970s
wool, felt, silk cord and synthetic fur
12 1/2 x 12 x 6 in.; 31.8 x 30.5 x 15.2 cm
Gift of Barbara Livesey 2006.93

Yves Saint Laurent for the House of Dior
French, b. 1936
Evening Dress from the collection *Trapeze*, Spring/Summer 1958
silk net, metallic threads, rhinestones, sequins, beads
L: 40 in.; 101.6 cm
Nancy Foxwell Neuberger Acquisition Endowment Fund and Anonymous [II] Art Fund 2006.119

Charles Frederick Worth
English, 1825–1895
Imperial Russian Court Dress about 1888
silk lamé moiré, silk velvet, embroidered with clear glass crystals, silver sequins, silver foil, silver strips
skirt: L: 47 1/2 in.; 120.7 cm
bodice: L: 14 in.; 35.6 cm
train: 130 x 60 in.; 330.2 x 152.4 cm
Gift of the Alliance of the Indianapolis Museum of Art
2006.3a–c

American
Day Dress, about 1855
silk taffeta, silk
L: 57 in.; 144.8 cm
Jane Wacker Memorial Fund 2006.6

American
Walking Suit, 1870s
silk
bodice: L: 16 in.; 40.6 cm
skirt: L: 40 1/4 in.; 102.2 cm
Jane Wacker Memorial Fund
2006.7a–b

American
Evening Dress, 1920s
silk net with plastic sequins and glass beads
L: 44 in.; 111.8 cm
Gift of Barbara Livesey 2006.98

American
Hat, 1930s
wool (felt)
7 x 7 x 3 in.; 17.8 x 17.8 x 7.6 cm
Gift of Barbara Livesey
2006.107

European
Purse, about 1800
glass beads, silver chain
4 3/4 x 3 x 1/4 in.; 12.1 x 7.6 x 0.6 cm
Gift of Barbara Livesey 2006.104

European
Purse, early 1900s
sterling silver
6 1/2 x 2 1/4 x 1/4 in.; 16.5 x 5.7 x 0.6 cm
Gift of Barbara Livesey 2006.105

European
Purse, 1870–1899
sterling silver
6 1/2 x 2 x 1 1/2 in.; 16.5 x 5.1 x 3.8 cm
Gift of Barbara Livesey 2006.106

French
Shawl, about 1930s
rayon and metallic thread, silk fringe
60 x 65 in.; 152.4 x 165.1 cm
Gift of Barbara Livesey 2006.100

French
Evening Dress, 1930s
silk gauze, silk taffeta, glass seed beads
47 x 16 x 1 in.; 119.4 x 40.6 x 2.5 cm
Gift of Barbara Livesey 2006.101

possibly French
Day Dress, about 1855
silk
L: 59 in.; 149.9 cm
Jane Wacker Memorial Fund and the Martha Delzell Memorial Fund
2006.5

Dida people, Côte d'Ivoire
West Africa
Man's Ceremonial Cape, mid-1900s
plant fiber and dye
64 x 41 in.; 162.6 x 104.1 cm
Emma Harter Sweetser Fund
2006.73

Dida people, Côte d'Ivoire
West Africa
Man's Ceremonial Hat, 1900s
plant fiber and dye
22 1/2 x 6; 57.2 x 15.2 cm
Gift of Thomas Murray 2006.74

Dida people, Côte d'Ivoire
West Africa
Man's Ceremonial Hat, 1900s
plant fiber and dye
12 x 7 1/2 in.; 30.5 x 19.1 cm
Gift of Thomas Murray 2006.75

Dida people, Côte d'Ivoire
West Africa
Ceremonial Kerchief or Headwrapper, 1950s
plant fiber and dye
15 1/8 x 16 1/8 in.; 38.4 x 41 cm
Gift of Thomas Murray 2006.76

Dida people, Côte d'Ivoire
West Africa
Ceremonial Kerchief or Headwrapper, 1950s
plant fiber and dye
20 3/4 x 25 1/2 in.; 52.7 x 64.8 cm
Gift of Thomas Murray 2006.77

Yoruba peoples
Nigeria, West Africa
Ceremonial Robe, 1925–1950
velvet, cotton, glass beads
73 x 46 x 1 in.; 185.4 x 116.8 x 2.54 cm
Mr. and Mrs. Richard Crane Fund
2006.116

Japanese
Woman's Robe (Kimono), early 1900s
silk crepe, pigments, silk and metallic threads
63 x 51 1/2 in.; 160 x 130.8 cm
Gift of Barbara Livesey 2006.102

Uzbek People
Bukhara, Uzbekistan, Central Asia
Woman's Ceremonial Coat, early 1900s
silk, cotton, metallic threads
50 x 65 in.; 127 x 165.1 cm
Gift of David and Elizabeth Reisbord
2006.138

Christian Dior
French, 1905–1957
Day Suit from the collection *New Look*, 1947
wool, astrakhan with silk lining
jacket length: 24 in.; skirt length: 27 1/2 in.
Nancy Foxwell Neuberger Acquisition Endowment Fund
2006.118a–b



DONORS TO THE COLLECTION 2006

Leonard and Katherine Betley *
Keith Uhl Clary and Kwang-Fei Young
Estate of Allen Whitehill Clowes
Estate of Allen Whitehill Clowes **
Dr. Steven Conant in honor
of Dr. Krishna Reddy
Dr. Steven Conant in memory
of Mrs. H.L. Conant
Mark Demerly and David Chalfie *
Thomas French in honor
of Judge Buchanan
Thomas and Marsha French in memory
of Kumazo Anthony Teramoto
Mrs. August M. Hardee in memory
of Mrs. George Dixon and
August M. Hardee
Edwin F. Koch Jr., M.D.
Kay F. Koch in memory
of Bryan B. Malloy *
Patricia LaCrosse
Children of J. K. Lilly Jr. **
Barbara Livesey
Mr. and Mrs. Irving Y. Lo

Jesse Mathes
June M. McCormack *
Bequest of Eleanor Harter McFarland
of Kalamazoo, Michigan, a former
resident of Indianapolis, who studied
at the Herron School of Art
David and Elizabeth Reisbord
Thomas Robertello
in honor of Mark T
Kathleen and Morton Sachs
Lynn Burnside Smith II in memory
of his parents, Mr. and
Mrs. John Burnside Smith *
Frank C. Springer Jr. Grantor Trust
Bret Waller and Mary Lou Dooley Waller
Penny Weldon *
Anna S. and James P. White
Mr. and Mrs. Walter E. Wolf

* Donor provided funds for
the purchase of a work of art
** Donor to the Lilly House Collection

Works of art can be given to the
museum in stages over a period
of years. In 2006, through the
bequest of Mr. Frank Springer,
the IMA received the final share
of ownership in this important
modernist sculpture.

Alexander Archipenko
American (born Russia),
1887–1964
*Concave or Standing
Woman*, 1917
bronze with green patina
edition: 5/6, H: 12 3/4 in.
Gift of Frank C. Springer Jr.
in memory of his wife,
Irving Moxley Springer
1991.345
© Estate of Alexander
Archipenko / Artists Rights
Society (ARS), New York



PURCHASE FUNDS USED FOR ART ACQUISITIONS 2006

Alliance Fine Art Fund
Alliance Income Fund
Anonymous [II] Art Fund
Anonymous [III] Art Fund
The Ballard Fund
The Beeler Fund
Mary V. Black Art Endowment Fund
Mr. and Mrs. Richard Crane Fund
Russell and Becky Curtis
Art Purchase Endowment Fund
Henry F. and Katherine D. DeBoest
Memorial Fund
Martha Delzell Memorial Fund
Mrs. Pierre F. Goodrich Fund
Cecil F. Head Art Fund
Carmen and Mark Holeman
Contemporary Fund
IMA Business Group Art Acquisition Fund
Carl H. Lieber Memorial Fund

McKee Fine Arts Purchase Fund
Miscellaneous Asian Art Fund
Miscellaneous Print Fund
Jane Weldon Myers Art Fund
Nancy Foxwell Neuberger
Acquisition Endowment Fund
Now and Future Purchase Fund
James E. Roberts Fund
Delavan Smith Fund
Lucille Stewart Endowed Art Fund
Emma Harter Sweetser Fund
Textile Arts Fund
Louisa K. Valentine Memorial Fund
Mr. and Mrs. Theodore P. Van Vorhees
Art Fund
Harold Victor Fund
Jane Wacker Memorial Fund
Roger L. Williams Fund
Roger G. Wolcott Fund

LOANS FROM THE COLLECTION 2006

The following works were lent to other
museums and organizations in 2006 for
the exhibitions cited below.

Michelangelo Merisi da Caravaggio,
Sleeping Cupid, about 1595–1596
(C10016, Clowes Fund Collection)
**Caravaggio: Auf den
Spuren eines Genies**
museum kunst palast Düsseldorf,
Düsseldorf, Germany

Paul Cézanne, *House in Provence*,
1886–1890 (45.194)
Cézanne in Provence
National Gallery of Art,
Washington, D.C.

Edwaert Colyer, *Still Life*,
about 1696 (62.163)
**To Be or Not To Be: 400 Years
of Vanitas Painting**
Flint Institute of Arts,
Flint, Michigan

Nancy Crow, *Chinese Souls #2*,
1992 (1996.249)
Michael James, *Smoke Signals*,
2001 (2001.236)
**Material Difference: Soft
Sculpture and Wall Works**
Chicago Cultural Center, Chicago

François Alfred Delobbe,
Italian Peasant Family (55.21)
Elizabeth Gardner, *Mother
and Child*, before 1905 (1988.68)
**In the Studios of Paris:
William Bouguereau and
His American Students**
Philbrook Museum of Art, Tulsa,
Oklahoma; Appleton Museum of
Art, Ocala, Florida; The Frick Art
and Historical Center, Pittsburgh,
Pennsylvania

Frank V. Dudley, *Across Silvery Waters*,
1810–1820 (69.24.2)
**The Indiana Dunes Revealed: The
Art of Frank V. Dudley, 1868–1957**
Brauer Museum of Art, Valparaiso
University, Valparaiso, Indiana

Edward Hopper, *Hotel Lobby*,
1943 (47.4)
Edward Hopper
Whitney Museum of
American Art, New York

Maximilien Luce,
La rue Mouffetard, 1889–1890 (79.311)
**The Conquest of the Street:
From Monet to Grosz**
Schirn Kunsthalle, Frankfurt, Germany

Amedeo Modigliani, *The Boy*,
1919 (46.22)
Amedeo Modigliani
Complesso del Vittoriano, Rome, Italy

Amedeo Modigliani, *The Boy*,
1919 (46.22)
Modigliani and His Models
Royal Academy of Arts, London, England

Georges Rouault, *Head of a Clown*,
about 1920 (48.123)
**This Anguished World of Shadows:
Rouault's Miserere et Guerre**
Museum of Biblical Art, New York, New
York

Robert Vonnoh, *Poppies*, 1888 (71.8)
Americans in Paris 1860–1900
National Gallery, London; Museum of Fine
Arts, Boston; The Metropolitan Museum of
Art, New York

Africa, Tanzania
Iraqw people, *Girl's Skirt*,
1940–1980 (1998.77)

**Beads of Life: Eastern and
Southern African Adornments
from Canadian Collections**
Canadian Museum of Civilization,
Gatineau, Quebec

The following Moroccan textiles and rugs
were lent to the Ethnographic Museum
Antwerp, Belgium, for the exhibition
Maroc: Les Artisans de la Mémoire:

Fez, Morocco, *Woman's Belt*,
1870s (33.239)

Fez, Morocco, *Woman's Belt*,
about 1900 (33.243)

Meknès, Morocco, *Woman's Scarf*, late
1700s (33.246)

Salé, Morocco, *Embroidery Sampler*,
mid-1800s (33.249)

Fez, Morocco, *Seat Cover*,
about 1800 (33.254)

Chechaouen, Morocco, *Part of a Chest
Cover*, about 1800 (33.279)

Fez, Morocco, *Woman's Scarf*,
late 1800s (33.290)

Berber peoples, Morocco,
Woman's Belt, 1800s (33.1988)

Plains of Marrakesh, Morocco, *Rug*, about
1870 (33.1996)

Berber peoples, Morocco, *Rug
or Blanket*, early 1900s (1994.7)

Berber peoples, Morocco, *Woman's
Headscarf*, 1900–1950 (1998.28)

Berber peoples, Morocco, *Rug*, 1900–1950
(1998.80)

Plains of Marrakesh, Morocco, *Rug*,
1925–1950 (1999.81)

Berber peoples, Morocco, *Rug*,
early 1900s (2001.157)

Rabat, Morocco, *Rug*,
about 1900 (2001.162)

Berber peoples, Morocco, *Rug*,
about 1950 (2001.171)

Berber peoples, Morocco, *Rug*,
about 1950 (2001.172)

The following works on paper were
lent to the Wabash College Gallery,
Crawfordsville, Indiana, for the exhibition
**19th-Century Prints from the Indianapolis
Museum of Art.**

William Blake
*With Dreams upon my bed
thou scarest me*, from
Illustrations of the Book of Job,
1825 (engraving, 2002.142L)

Richard Parkes Bonington
Godefroy Engelmann (lithographer)
Tour du Gros Horloge, Evreux, from
*Voyages pittoresques et romantiques
dans l'ancienne France*, 1824
(lithograph, 26.19)

John Constable
David Lucas (engraver)
Hadleigh Castle Near the Nore,
from *English Landscape Scenery*, 1832
(mezzotint, 16.1130)

The IMA lent Edward Hopper's *Hotel Lobby* to the Whitney Museum of American Art for an exhibition in 2006.

Edward Hopper
American, 1882–1967
Hotel Lobby, 1943
oil on canvas
32 1/4 x 40 3/4 in.
William Ray Adams
Memorial Collection 47.4



John Cousen
after Charles West Cope
View of Leeds, about 1850
(engraving, 09.244)

Eugène Delacroix
Lion Devouring a Horse, 1844
(lithograph, 55.226)

Eugène Delacroix
Un Forgeron (A Blacksmith), 1833
(aquatint, 79.139)

Théodore Géricault
Godefroy Engelmann
Officier d'artillerie légère de la garde impériale, from *Suite de Sept Petites Pièces*, 1823
(lithograph, 56.64)

Francisco Goya
The Sleep of Reason Produces Monsters, from *Los Caprichos*, 1799 (etching and aquatint, 62.58)

Francisco Goya
The Chinchillas, from *Los Caprichos*, 1799 (etching and aquatint, 62.65)

David Lucas (engraver)
after John Constable
The Cottage in a Cornfield, 1846 (mezzotint, 16.1124)

John Martin
Satan Arousing the Fallen Angels, from *The Paradise Lost of John Milton*, 1825 (mezzotint, 71.229.6)

Jean François Millet
Le Départ pour le travail (Leaving for Work), 1863 (etching, 25.97)

Frank Short
after Joseph Mallord William Turner
Moonlight on the Medway at Chatham, from *The Liber Studiorum*, 1920 (mezzotint, 80.792)

James Smillie
after Asher B. Durand
Dover Plains, 1851 (engraving, 1983.195)

James Smillie
after Thomas Cole
Dream of Arcadia, 1850 (engraving, 1983.196)

Joseph Mallord William Turner
Charles Turner (engraver)
Pembury Mill, Kent, from *The Liber Studiorum Part III*, 1808 (mezzotint over etching, 80.718.3)

Joseph Mallord William Turner
Charles Turner (engraver)
Little Devil's Bridge, from *The Liber Studiorum Part IV*, 1808 (mezzotint over etching, 80.725.2)

Joseph Mallord William Turner
Entrance of Calais Harbour, from *The Liber Studiorum Part XI*, 1816 (etching, mezzotint and aquatint, 80.761.1)

Joseph Mallord William Turner
Charles Turner (engraver)
Norham Castle, from *The Liber Studiorum Part XII*, 1816 (etching and mezzotint, 80.763.3)

OLDFIELDS-LILLY HOUSE & GARDENS

Oldfields-Lilly House & Gardens, the IMA's historic house museum and its gardens, drew thousands of visitors in 2006, especially at the end of the year, when the house was decorated for the holidays in the style of the 1930s and '40s for the annual Christmas at Lilly House. A celebration of the vernal equinox had drawn visitors in March, too, when the house and gardens were the setting for a performance by the local theater group ShadowApe.

Lilly House visitors had a chance to see three important original documents from United States history in temporary exhibits during the year. A copy of the 13th Amendment to the U.S. Constitution once owned by the abolitionist Charles Sumner, and

later by James Wormley, a prominent Washington, D.C., hotel owner, was on view from January 15 to February 25. Also shown was a copy of the Emancipation Proclamation, signed by Abraham Lincoln in 1863. A copy of the Constitution of the United States of America, from the original first printing in 1787, was on view from September 1 through October 15, part of the city-wide art project *My Daily Constitution*.



ShadowApe Theatre Company celebrated the rites of spring at the IMA with a performance at Oldfields on March 28. Photograph by Scott McKim, Aladin Images Inc.

LILLY HOUSE ACQUISITIONS 2006

United States

Pair of Andirons, about 1930

gilt bronze

14 1/2 x 11 1/2 x 29 1/2 in.;

36.8 x 29.2 x 74.9 cm (with log support)

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

LH2006.1a–b

Pier Table, about 1950

wood, marble top

33 x 51 x 20 in.; 83.8 x 129.5 x 50.8 cm

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

LH2006.2.1

Pier Table, about 1950

wood, marble top

33 x 51 x 20 in.; 83.8 x 129.5 x 50.8 cm

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

LH2006.2.2

probably **Dressel, Kister & Co.**

Germany

Figurine (male), about 1900

porcelain

8 1/4 x 4 9/16 x 2 7/8 in.;

21 x 11.6 x 7.3 cm

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

LH2006.3.1

probably **Dressel, Kister & Co.**

Germany

Figurine (female), about 1900

porcelain

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

21.6 x 10.5 x 9.8 cm

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

LH2006.3.2

probably France

Set of Six Shell Dishes, about 1870

glass

1 9/16 x 6 11/16 x 5 1/8 in.;

4 x 17 x 13 cm (each)

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

LH2006.4.1–6

probably England

Ashtray, about 1930

silver-plated copper alloy

7/8 x 4 5/8 x 3 1/2 in.; 2.2 x 11.8 x

8.9 cm

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

LH2006.5

probably France

Vase (male figure), about 1870

porcelain

11 3/4 x 10 x 5 1/2 in.;

29.8 x 25.4 x 14 cm

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

LH2006.6.1

probably France

Vase (female figure), about 1870

porcelain

12 x 11 x 6 1/2 in.; 30.5 x 27.9 x 16.5 cm

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

LH2006.6.2

Josiah Wedgwood and Sons, Ltd.

English

A.H. Bentley (modeler)

English, 1891–1936

Copy of the Portland Vase, 1919

stoneware

10 x 7 1/4 in.; 25.4 x 148.4 cm

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

LH2006.7

United States

Pair of Plant Stands, about 1930

iron with gilding

35 x 19 x 9 3/4 in.;

88.9 x 48.3 x 24.8 cm (each)

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

LH2006.8.1 and LH2006.8.2

Sèvres Porcelain Manufactory

France

Pair of Covered Compotes, 1854

porcelain

7 x 8 x 8 in.; 17.8 x 20.3 x 20.3 cm (each)

Gift of the Estate of Allen Whitehill

Clowes LH2006.9.1a–b

and LH2006.9.2a–b

Sèvres Porcelain Manufactory

France

Compote, 1854

porcelain

4 7/8 x 8 3/8 x 8 3/8 in.;

12.4 x 21.3 x 21.3 cm

Gift of the Estate of Allen

Whitehill Clowes LH2006.10

England

Foot Stool, about 1740

mahogany, wool needlework, upholstery

14 1/8 x 19 1/2 x 16 5/8 in.;

35.9 x 49.5 x 42.2 cm

Gift of the Estate of Allen

Whitehill Clowes LH2006.11



probably France

Vases, about 1870

porcelain

male figure: 11 3/4 x 10 x 5 1/2

in.; 29.8 x 25.4 x 14.0 cm

female figure: 12 x 11 x 6 1/2 in.;

30.5 x 27.9 x 16.5 cm

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

LH2006.6.1–2

VIRGINIA B. FAIRBANKS ART & NATURE PARK

Planning for the IMA's Virginia B. Fairbanks Art & Nature Park gained momentum in 2006 with two major events. In April, the IMA announced that the New York-based artist Mary Miss would create the first permanent commissioned work for the Art & Nature Park, an elevated bridge and walkway that will serve as a pedestrian gateway linking the Museum's principal buildings to the Park. Measuring about 1,500 feet in length, the bridge and walkway will guide visitors from the main Museum building to the upper level of the new Fehnel Experiential Center. Just a few months later,

the IMA announced the \$11 million challenge grant from the Richard M. Fairbanks Foundation, which brought the Fairbanks Foundation's total support of the Park to \$15 million.

For information about preliminary plans for the site, images and information on artists who will create site-specific works for the Park, visit imamuseum.org/explore/naturepark.



Digital rendering of the bridge designed by artist Mary Miss for the Art & Nature Park.

EDUCATION

PROGRAMS AND CLASSES

The IMA offered a variety of programs and classes on a wide range of topics in 2006, many of them related to exhibitions. They included talks and lectures, musical performances, films, demonstrations by artists, art-making and art history classes and programs designed especially for families. IMA programs and classes recognize the diversity of visitors' learning styles, interests and levels of experience and provide multiple ways to access art and creativity, from the informal to the scholarly.

A total of 8,148 people attended public programs during the year, and many drew audiences in the hundreds, including Ballet d'Ivoire (558) and Seeking Oneness: An Evening of Sufi Sacred Music and Whirling, with the Yuval Ron Ensemble (325).

The IMA's public programs department collaborated with the Butler University Jordan College of Fine Arts to host several speakers as part of the Leadership Through the Arts series. Other public programs were presented in partnership with the Committee of African and African American Studies at Indiana University-Purdue University Indianapolis (African film series); Herron School of Art (the city-wide art project *My Daily Constitution*); and Indianapolis Opera (The Music of Art program).

Art-making workshops, classes and camps were also offered, from beginning painting for preschoolers to classes and workshops for adults on such topics as neon art, digital photography and sculpture. Attendance in studio programs totaled 4,670 for the year.

Approximately 7,660 visitors of all ages visited the Star Studio, the IMA's innovative interactive gallery. Two Indiana artists—Julie Tourtillotte and Willis "Bing" Davis—were featured in the gallery in 2006, and many Star Studio visitors made works of art to take home, or left them in the gallery for others to enjoy.

More than 6,069 visitors were served through educational tours at the IMA in 2006, the majority of them led by IMA docents. Among the most dedicated IMA volunteers, the docents contribute many hours each year to the IMA, not only in leading



tours but in intensive training and continuing education in all areas of the art collection.

COLLABORATIVE ARTS PARTNERSHIP

The Collaborative Arts Partnership (CAP), now in its eighth year, offers quality after-school performing and visual arts classes to more than 200 students in the Indianapolis Public Schools (IPS) system. Children in kindergarten through middle school who participated in the CAP program in 2006 explored the theme "Unity and Harmony" through painting, sculpture, drawing, batik, storytelling, dramatic improvisation, script writing, rhythm and poetry. In addition to the IMA and IPS, the partners included the Asante Children's Theatre, The Children's Museum of Indianapolis, Iibada Dance Company, Indiana Repertory Theatre, Indianapolis Civic Theatre and YMCA of Greater Indianapolis. The students also came to the IMA to see the exhibition *Gee's Bend: The Architecture of the Quilt*. More than 500 parents attended the visual and performing arts celebration, which showcased the work of the students, at the end of the 2005/2006 school year.

TEACHER AND SCHOOL PROGRAMS

The IMA has made a major commitment to public school students and teachers, especially those in

IPS. The IMA's *VIEWFINDERS* program brings Visual Thinking Strategies (VTS), an internationally researched art viewing and discussion curriculum, into classrooms and helps teachers develop expertise in facilitating the lessons. Students develop critical and creative thinking skills, gain confidence and language skills, and develop a personal connection with art. At the school year's end, participating students and teachers visit the Museum and receive family memberships at the IMA.

In 2006, the *VIEWFINDERS* program reached more than 6,000 IPS and Washington Township students and more than 100 teachers. Of these students, approximately half were IPS third graders, and 50 of the teachers were IPS elementary art specialists. In conjunction with *Gee's Bend: The Architecture of the Quilt*, IMA educators hosted their first-ever Educator Sneak Peek for educators at all grade levels. The Educator Sneak Peeks include early access to new special exhibitions, with a reception and art activities.

Beginning in 2006, teachers were able to access more online resources from the IMA, including the e-newsletter *Creative Classroom*, which is distributed to all educators in 10 area townships. Visit imamuseum.org/connect/foreducators for more information.

Also in 2006, the IMA broadcast educational programs to schools throughout the United States and in Canada through high-definition interactive video conferencing, via the Internet. The programs use art to teach subjects across the curriculum.

Opposite page: Ballet d'Ivoire performed at the celebration of the reopening of the Eiteljorg Gallery of African Art in February. Photograph by Larry Gindhart.

This page: Students and teachers participating in the *VIEWFINDERS* program visited the Museum at the end of the school year. This group learned about qins, rare Chinese stringed instruments on display in the Asian galleries.

NEW MEDIA

The IMA's New Media staff utilized cutting-edge technology in 2006 not only to support the work of departments throughout the Museum, but also to extend the IMA's reach beyond the boundaries of the Indianapolis campus. For instance, they developed new audio guides to support an IMA exhibition (*sub-merging: a wetland project by spurse*) and a tour of the Oldfields gardens, utilizing iTunes, mp3 players and cell phones. They also produced videos for the exhibitions *European Paintings from the Caroline Marmon Fesler Collection* and *On the Shoulders of Ancestors: Willis "Bing" Davis* and another to support the Community Quilt Project. And, leading the way in the innovative use of technology within the museum field, they launched the IMA's Director Channel on YouTube, where online visitors can access videos about the collections, exhibitions and grounds.



EDUCATION PROGRAMS

Lectures and Talks

Beauty and the Book

Christopher A. Vice, chair of the department of visual communications, Herron School of Art and Design, IUPUI; and Bradley Brooks, director of Lilly House
January 14

Artist Talk: 100 drownings
spurse
February 2

Body Art

Diane Pelrine, curator of arts of Africa, Oceania and the Americas at the Indiana University Art Museum
February 9

Striking Sparks at the Victoria and Albert Museum:

A Decade of Curatorship
Philippa Glanville, former chief curator of metalwork at the Victoria and Albert Museum
Supported by the Decorative Arts Society
May 11

Contemporary Drawings Collector Werner H. Kramarsky

Werner H. Kramarsky
Supported by the Contemporary Art Society
May 25

Carl J. Weinhardt Jr. Memorial Lecture

Robert Rosenblum Looks at the Fesler Collection
Robert Rosenblum, co-curator of 20th-century art at the Guggenheim Museum, New York City, and professor of modern European art, Institute of Fine Arts, New York University
May 18

Invisible Presence

Darryl Jones, photographer, and Norbert Krapf, poet
June 15

Something Old, Something New

Alden O'Brien, curator of costume and textiles at the Daughters of the American Revolution Museum, Washington, D.C.
June 29

Native Plant Makeovers and Habitat Landscaping

Maggie Oster, gardener, author and photographer
Presented by the Horticultural Society
September 14

American Arts and Crafts Textiles

Dianne Ayres, textile artist and author
Part of the Cornelius O'Brien Lecture Series
September 16

Painting the Visible: Attitudes towards Figural Representation

in the Arts of the Islamic World
Massumeh Farhad, chief curator and curator of Islamic art, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution
Presented by the Asian Art Society
September 21

We Do Too: A Reflection

Sumie Jones, professor of comparative literature, Indiana University; photographers Daniel Evans and Mark A. Lee, and exhibition curator Troy Smythe
September 28

Nancy Lancaster: English Country House Style

Martin Wood, author
Presented by the Horticultural Society and the Royal Oak Foundation
October 5

Threads of Time:

Quilting Show & Tell

Carolyn Mazloomi, founder of the Women of Color Quilters Network, and quilt appraiser Caryl Schuetz
October 28

Boys Being Boys:

An Artists' Dialogue

Anthony Goicolea and Type A (Adam Ames and Andrew Bordwin)
October 19

Talking Quilts: Architecture and Voice in Gee's Bend Quilts

Bernard Herman, professor of art history and director of the Center for Material Culture Studies, University of Delaware
Supported by a grant from the Indiana Humanities Council
October 19

Sukiya Living Environments:

Japanese Gardens

Jay Skuba, principal of Zoen Sekkei-sha + Associates
Presented by the Horticultural Society and the Indianapolis Hosta Society
November 9

Off the Beaten Path: Self-taught Artists of the American South

Babatunde Lawal, professor of African art history, Virginia Commonwealth University
Presented in part by the EthnoArt Society
November 30

Art Prints Inspired by Nature

Geoff Von Burg, IMA horticulturist
December 7

In Conversation

Deep Maps

Designer and filmmaker Eames Demetrios and author William Least Heat-Moon
Supported in part by the Evans Woollen Fund
April 23

Poetry in the Gallery

Inspired by Ernesto Neto

January 19

Inspired by Amy Cutler

May 4

Inspired by On the Edge

August 3

Inspired by Rembrandt

Face to Face

September 7

Presented in collaboration with the Writers' Center of Indiana

Performances and Demonstrations

Ballet d'Ivoire

With Grand Master Eric Bli Bli Gore and Marilyse Dogbo Burton
February 4

Expressions in Wood: Visual

Artist Twins Seven-Seven

February 5

Ceramic Traditions: Visual

Artist Winnie Owens-Hart

February 18

The Music of Art:

The Marriage of Figaro

Talks by Harriet Warkel, curator of American art, and Dr. Michael Sells, professor of music at Butler University, and performance by the Indianapolis Opera Ensemble
March 2

Seeking Oneness: An Evening of Sufi Sacred Music and Whirling

Aziz, Najwa Gibran and The Yuval Ron Ensemble
Presented in part by the Asian Art Society, with promotional support from the Asian American Alliance
March 16

The Theatre of Spring

ShadowApe Theatre Company
March 28

Surreal Night Out

Produced by Big Car Media
June 2

The Brides of India:

A Fashion Show and Demo

June 11

Summer Romance

Scott Chamber Players
June 18

Summer Crescendo:

A Solstice Concert

Indianapolis Baroque Orchestra
June 21

Sufi Songs at Sunset

Debbie Young, Richard Brendan and Cathy Morris
Presented in part by JourneysFire
July 6

World Weddings:

Japan and Morocco

August 31

Chinese Painting

Demonstrations with C.C. Chen

Ching-Chang (C.C.) Chen, former curator, National Palace Museum, Taipei
Presented by the Asian Art Society
October 21

Sew Me a Story: Kathryn Tucker Windham and Gee's Bend Quilts

Kathryn Tucker Windham
Presented with Storytelling Arts of Indiana as part of the 2006 Spirit & Place Civic Festival
November 11

Sacred Arts: The African American Spiritual and Gee's Bend Quilts

Indianapolis Symphonic Choir Chamber Singers and gospel soloists
Presented with the Indianapolis Symphonic Choir as part of the 2006 Spirit & Place Civic Festival
November 11

European Sacred Music: A Special Concert Series

Novenas in Wind

Ensemble Lipzodes
December 9

Hidden Gems: The Music of European Jewry

Indianapolis Hebrew Congregation Ensemble
December 14

Indianapolis Children's Choir

December 21

Symposium

Symposium of the Non-Human

Organized by spurse
November 4

Films

Style Wars

(dir. Tony Silver) and

Style Wars: Revisited

January 22

Contemporary African Film Series

Moolaadé

(dir. Ousmane Sembéné)

February 16

Daughter of Keltoum

(dir. Mehdi Charef)

February 23

Keïta: Voice of the Griot

(dir. Dan Kouyaté)

March 2

Presented in collaboration with the IUPUI Committee on African and African-American Studies

Silvia Zulu

(dir. Attilio Gatti)

Live music by composer and musician Themba Tana

Presented in collaboration with Butler University School of Anthropology
February 25

Forefront Film: Alice

(dir. Jan Svankmajer)

Supported in part by the Contemporary Art Society
March 18

Film with Artist Talk

Artist Jason Salavon

The Way Things Go (Der Lauf Der Dinge)

(dir. Peter Fischli and David Weiss)

Presented in collaboration with the Herron School of Art and Design
April 20

Forefront Film: The World

(dir. Jia Zhangke)

Supported in part by the Contemporary Art Society
July 20

My Daily Constitution Film Festival

Control Room

(dir. Jehane Noujaim)

Persons of Interest

(dirs. Alison Maclean and Tobias Perse)

Our Brand Is Crisis

(dir. Rachel Boynton)

Presented with the support of the Arts Council of Indianapolis and the Indianapolis Cultural Development Commission
September 24

Earth Charter Films

The Rural Studio Film

(dir. Chuck Schultz) and

Lucy's House

(dir. Eames Demetrius)

October 14

Film with Artist Talk:

Julie Dash and Daughters of the Dust

Presented in collaboration with the Indiana University Black Film Center/Archive
October 29

Forefront Film: Bully

(dir. Larry Clark)

Supported in part by the Contemporary Art Society

IMA Salon: Books, Art & Ideas

Things Fall Apart

(Chinua Achebe)

June 8

What's Bred in the Bone (Robertson Davies)

September 14

Getting Mother's Body

(Suzan-Lori Parks)

December 14

Co-presented by Big Hat Books

Family Programs

Workshops by the performing arts group Positive Repercussions

Drumming from Your Heart

February 11

Introduction to West African Dance

February 18

Breakdance 101

February 25

Family Days

Artful Nature

January 15

ART-imals

February 18, 19

Strange Wonderlands

March 19

Vivid...Focus

April 16

Let's Play

May 21

Natural Symbols and Patterns

June 18

Cool Threads, Cool Quilts

October 15

Dot, Dot, Dot

December 17

Sponsored by The SallieMae Fund

Winter Family Film Series

Short Animated Tall Tales

February 5, 12, 19 26

African-Inspired Folktales

Khabir Shareef and Deborah Asante

February 5, 11, 12, 18, 19, 25

Other Family Events

Portrait Day at IMA

August 19

Pumpkins, Poe & Poetry: A Harvest Festival

October 12

Wandering Tales

Music by Garret Uyeno

November 18

Winter Solstice Celebration

December 21

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The IMA is pleased to recognize the following individuals, corporations, foundations and government agencies for their generous support of the IMA in 2006. Members of the IMA's Clowes, Chairman's, President's, Director's and Curator's Councils are at the forefront of annual giving as our premiere members. Their generous contributions provide unrestricted support for the Museum's programs, exhibitions and operations. The IMA's Passion for Art Fund supports art conservation, education programs, special exhibitions, upkeep of the gardens and grounds and community outreach. Corporate Partners provide both monetary and in-kind gifts to support exhibitions, educational programs and special events. The foundations and government agencies acknowledged here have awarded grants to the IMA for operations, exhibitions and programs.

Although they are not listed individually, the IMA also is grateful to the 487 volunteers who gave 29,559 hours to the IMA in 2006. Volunteers work at visitor information desks, on the grounds and in the gardens, in the Madeline F. Elder Greenhouse and at special events. They include garden guides and the many docents who lead educational tours of the permanent collection and special exhibitions. And they can be found in IMA stores, the library and in departments throughout the Museum. Their contributions are vital to the work of the IMA.

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Vanessa Chavez, Coordinator of External Events and Sales

Nicole Minor, Coordinator of Internal Events and Programs

Annie Norton, Manager of Internal Events and Programs

Francie Zore, Manager of External Events and Sales

Marketing and Communications

Jessica Di Santo, Director of Marketing and Public Relations

Hester DeLoach, Production Assistant

Meg Liffick, Communications Manager

Erica Marchetti, Marketing Manager

Virginia Mosbaugh, Administrative Assistant

Kristi Stainback, Manager of Visual Communications

Pam Stokes, Group Tour Coordinator

Matthew Taylor, Graphic Designer

Katie Zarich, Public Relations Manager

Media Services

Chris Cruz, Senior Media Technician

Phil Golobish, Media Technician

Nicholas Peaper, Media Services Assistant

Visitor Services

Pamela Godfrey, Visitor Services Manager

Jeri Adams, Visitor Services Associate

Pat Caster, Switchboard Operator

Yvonne Franklin, Visitor Services Associate

Kendal Howard, Visitor Services Associate

Jan Hutchings, Visitor Services Associate/Lilly House

Laurie Lautenbach, Visitor Services Associate

Lois LeFever, Visitor Services Associate

Tanya Maul, Visitor Services Associate

James Reed, Shuttle Driver (casual)

Philomena Ross, Visitor Services Associate/Weekend Volunteer

Venus Rowe, Switchboard (casual)

Robin Simmons, Visitor Services Associate

Richard Smuck, Visitor Services Associate

Norma Jean Snyder, Volunteer Coordinator

Don Thiele, Visitor Services Associate

John Todd, Visitor Services Associate/Lilly House

Laura Wallman, Visitor Services Associate

EDUCATION

Linda Duke, Director of Education

Dutton Educational Resource Center

Jane Ferger, Visual Resources Librarian

Meghan Cannon, Coordinator of Educational Resources

Library Services

Ursula Kolmstetter, Head Librarian

Alba Fernández-Keys, Assistant Reference Librarian

Shelley Quattrocchi, Senior Library Assistant

Public Programs and Studio and Community Art Programs

Maren Bell, Studio Coordinator

Lora Bowman, Education Administrator

Lindsay Hand, Coordinator of Education Tours, Classes and Visits

Anne Laker, Manager of Public Programs

Patrick Lauer, Manager of Docent Programs

Phillip Lynam, Coordinator of Gallery Education

Sarah Martin, Manager of Teacher and School Programs

Despi Mayes, Coordinator of Teacher and School Programs

Robbin Malooley, Studio Program Assistant

Tariq Robinson, Coordinator of Youth and Family Programs

Carla Scott, Community Art Programs Assistant

Carol White, Manager of Studio and Community Art Programs

Wendy Wilkerson, Coordinator of School Services

Roseanne Winings, Coordinator of Adult and University Programs

HORTICULTURE AND GROUNDS

Mark Zelonis, Director of Oldfields and Gardens and Grounds

Greenhouse

Sue Arnold, Greenhouse Sales Assistant

Debra Ellett, Greenhouse Sales Assistant

Laurie Gillespie, Plant Care Specialist

Lynne Habig, Greenhouse Shop Coordinator

Janis Keyes, Greenhouse Assistant-Indoor Plant Specialist

Sue Nord Peiffer, Greenhouse Supervisor

Grounds

Chris DeFabis, Grounds Supervisor

Steve Clements, Groundskeeper

Neal McWhirter, Groundskeeper

John Moe, Groundskeeper

Rhett Reed, Grounds Technician

Karl Schildbach, Grounds Technician

Joshua Sobieski-Pepple, Groundskeeper

Horticulture

Chad Franer, Gardens Supervisor

Katie Booth, Horticulturist/Gardener

Irvin Etienne, Horticultural Display Coordinator

Kevin Harmon, Horticulturist/Gardener

Jim Kincannon, Horticulturist/Gardener

Gwyn Rager, Assistant Gardener

Geoff Von Burg, Horticulturist/Gardener

Lilly House

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

Leah Nugent, Lilly House Collections Administrator/Curatorial Assistant

INSTITUTIONAL RESOURCES

Anne Munsch, Chief Financial Officer

Finance

Jennifer Bartenbach, Finance Manager

Lisa Brown, Accounts Receivable Clerk

Pam Cole, Payroll Clerk

Pamela Graves, Accounts Payable Clerk

Human Resources

Laura McGrew, Director of Human Resources

Kristin Calvert, Human Resources Assistant

Kimberley Coleman, Benefits Administrator

IMA Store

Kathie Greenwood, Director of Retail Services

Julie Sell, Retail Sales Supervisor

Beth Sahaidachny, Retail Operations Coordinator

Elizabeth Bradner, Retail Sales Associate

Noah Buonanno, Retail Sales Associate

Brett Cox, Retail Sales Associate

Judi Kueterman, Retail Sales Associate

J.D. McCoy, Retail Sales Associate

Lauren Mueller, Retail Sales Associate

Rebecca Ninness, Retail Sales Associate

Heather Renick, Retail Sales Associate

INDIANAPOLIS MUSEUM OF ART

ACCOUNTANTS' REPORT AND CONSOLIDATED FINANCIAL STATEMENTS

December 31, 2006 and 2005



Indianapolis Museum of Art
Consolidated Statements of Financial Position
December 31, 2006 and 2005
(In Thousands)

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 December 31, 2006 and 2005, and the related consolidated statements of activities and cash flows for the years then ended. 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 December 31, 2006 and 2005, and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

As discussed in Note 2 to the financial statements, in 2006, the Museum changed its method of accounting for its collections through retrospective application to prior years' financial statements.

BKO, LLP

July 27, 2007

Assets

	2006	As Adjusted - Note 2 2005
Cash	\$ 1,317	\$ 1,293
Accounts receivable	55	37
Contributions receivable	26,854	14,124
Government grant reimbursements receivable	83	90
Inventories	374	494
Prepaid expenses	1,173	293
Investments	363,410	344,909
Assets held in charitable lead trusts	430	366
Intangible asset - pension	171	213
Unamortized bond issue costs	985	1,017
Library accessions	782	738
Property and equipment	135,356	135,810
Fair value of interest rate swap	401	268
Collections - Note 1	-	-
Total assets	\$ 531,391	\$ 499,652
 Liabilities		
Accounts payable	\$ 2,161	\$ 1,901
Accrued salaries, wages and employee benefits	927	870
Accrued pension expense	1,853	1,389
Liability for charitable gift annuities and lead trusts	324	337
Other liabilities	1,003	950
Tax exempt bonds payable	125,000	125,000
Total liabilities	131,268	130,447
 Net Assets		
Unrestricted	265,288	253,665
Temporarily restricted	33,079	31,324
Permanently restricted	101,756	84,216
Total net assets	400,123	369,205
Total liabilities and net assets	\$ 531,391	\$ 499,652

Indianapolis Museum of Art
Consolidated Statements of Activities
Years Ended December 31, 2006 and 2005
(In Thousands)

	2006		2005					
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenue, Gains and Other Support								
Gifts, grants and memberships								
Annual giving	\$ 1,919	\$ -	\$ -	\$ 1,919	\$ 1,510	\$ -	\$ -	\$ 1,510
Contributions	4,415	2,202	16,384	23,001	3,831	5,148	512	9,491
Government grants - state and local	318	-	-	318	249	-	-	249
Revenue from activities								
Affiliated organizations' income	-	-	-	-	60	-	-	60
Admissions, fees and miscellaneous sales	5,481	-	46	5,527	3,530	-	-	3,530
Investment return designated for current operations and art acquisitions	10,325	3,216	-	13,541	15,926	617	-	16,543
	<u>22,458</u>	<u>5,418</u>	<u>16,430</u>	<u>44,306</u>	<u>25,106</u>	<u>5,765</u>	<u>512</u>	<u>31,383</u>
Net assets released from restrictions	1,548	(1,548)	-	-	4,729	(4,729)	-	-
Reclassification of restrictions	-	(1,110)	1,110	-	-	-	-	-
Total revenue, gains and other support	<u>24,006</u>	<u>2,760</u>	<u>17,540</u>	<u>44,306</u>	<u>29,835</u>	<u>1,036</u>	<u>512</u>	<u>31,383</u>
Expenses								
Curatorial	17,929	-	-	17,929	13,939	-	-	13,939
Educational	10,190	-	-	10,190	9,113	-	-	9,113
Horticultural	968	-	-	968	815	-	-	815
Museum stores	2,112	-	-	2,112	1,794	-	-	1,794
Total program services	<u>31,199</u>	<u>-</u>	<u>-</u>	<u>31,199</u>	<u>25,661</u>	<u>-</u>	<u>-</u>	<u>25,661</u>
Management and general	2,837	-	-	2,837	3,380	-	-	3,380
Fund raising	566	-	-	566	569	-	-	569
Membership development	888	-	-	888	1,014	-	-	1,014
Total expenses	<u>35,490</u>	<u>-</u>	<u>-</u>	<u>35,490</u>	<u>30,624</u>	<u>-</u>	<u>-</u>	<u>30,624</u>
Change in Net Assets From Operations	(11,484)	2,760	17,540	8,816	(789)	1,036	512	759
Nonoperating Income (Expense)								
Investment return in excess of amounts designated for current operations and art acquisitions	24,266	-	-	24,266	4,401	1,053	-	5,454
Loss on underfunded pension plan	(906)	-	-	(906)	(661)	-	-	(661)
Change in fair value of interest rate swap agreement	133	-	-	133	1,242	-	-	1,242
Proceeds from sales of art	-	73	-	73	-	-	-	-
Purchases of art	(1,464)	-	-	(1,464)	(703)	-	-	(703)
Released from restriction - art acquisition	1,078	(1,078)	-	-	473	(573)	100	-
Change in Net Assets	<u>11,623</u>	<u>1,755</u>	<u>17,540</u>	<u>30,918</u>	<u>3,963</u>	<u>1,516</u>	<u>612</u>	<u>6,091</u>
Net Assets, Beginning of Year, as previously reported	253,665	31,324	84,216	369,205	396,104	35,456	83,604	515,164
Adjustments for change in method of accounting for collections	-	-	-	-	(146,402)	(5,648)	-	(152,050)
Net Assets, as adjusted	<u>253,665</u>	<u>31,324</u>	<u>84,216</u>	<u>369,205</u>	<u>249,702</u>	<u>29,808</u>	<u>83,604</u>	<u>363,114</u>
Net Assets, End of Year	<u>\$ 265,288</u>	<u>\$ 33,079</u>	<u>\$ 101,756</u>	<u>\$ 400,123</u>	<u>\$ 253,665</u>	<u>\$ 31,324</u>	<u>\$ 84,216</u>	<u>\$ 369,205</u>

Indianapolis Museum of Art
Consolidated Statements of Cash Flows
Years Ended December 31, 2006 and 2005
(In Thousands)

	2006	As Adjusted - Note 2 2005
Operating Activities		
Change in net assets	\$ 30,918	\$ 6,091
Items not requiring (providing) cash		
Depreciation and amortization of bond issue costs	5,628	3,941
Non-cash contributions	(740)	(1,122)
Acquisition and sales of art, net	1,390	676
Contributions restricted for long-term investment	(4,039)	(3,760)
Realized gain on investments	(39,626)	(15,382)
Unrealized loss on investments	9,763	190
Change in fair value of interest rate swap agreement	(133)	(1,241)
Changes in		
Accounts receivable	(11)	185
Contributions receivable	(12,730)	4,092
Prepaid expenses and other assets	(718)	(268)
Accounts payable	(169)	945
Accrued salaries and other expenses	561	448
Net cash used in operating activities	<u>(9,906)</u>	<u>(5,205)</u>
Investing Activities		
Acquisitions of art	(1,464)	(703)
Proceeds from sale of art	74	26
Purchases of property and equipment	(4,757)	(16,047)
Purchases of investments	(773,628)	(228,530)
Sales and maturities of investments	785,666	247,636
Net cash provided by investing activities	<u>5,891</u>	<u>2,382</u>
Financing Activities		
Proceeds from contributions restricted for		
Investment in endowment	2,998	187
Investment in art and property and equipment	994	433
Investment subject to annuity and trust agreements	(53)	3,140
Investment subject to various purchases	100	-
Net cash provided by financing activities	<u>4,039</u>	<u>3,760</u>
Net Increase in Cash	24	937
Cash, Beginning of Year	<u>1,293</u>	<u>356</u>
Cash, End of Year	<u>\$ 1,317</u>	<u>\$ 1,293</u>
Supplemental Information		
Interest paid	\$ 4,092	\$ 3,449
Property, equipment and collections in accounts payable	759	333

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2006 and 2005
(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 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.

During 2005, the Museum completed its expansion project, resulting in a significant increase in the size of the facilities and scope of operations.

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.

Cash

Cash consists of bank deposits in federally insured accounts. At December 31, 2006, the Museum's cash accounts exceeded federally insured limits by approximately \$2,107,000.

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2006 and 2005
(Table Dollar Amounts in Thousands)

Investments and Investment Return

Investments are carried at market or appraised value. For those investments without quoted market prices, market values used were those 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 statements 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 investments 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

The Museum capitalizes interest costs as a component of construction in progress, based on interest costs of borrowing specifically for the project, net of interest earned on investments acquired with the proceeds of the borrowing. Total interest capitalized was:

	<u>2005</u>
Total interest costs incurred on borrowings for project	\$ 3,520
Interest income from investment of proceeds of borrowings for project	(292)
Net interest costs	3,228
Less interest expense incurred after assets placed in service	(1,652)
Net interest cost capitalized	<u>\$ 1,576</u>

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2006 and 2005
(Table Dollar Amounts in Thousands)

Collections - Art Objects and Library Accessions

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 Museum previously capitalized its collection of art objects and library accessions since its inception. As more fully described in Note 2, the collections, which were acquired through purchases and contributions since the museum's inception, are no longer recorded in 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 if the assets used to purchase the items are restricted by donors. Contributed collection items are not reflected in the financial statements. Proceeds from deaccessions or insurance recoveries, if any, are reflected as increases in the appropriate net asset class.

Fair Values of Financial Instruments

The carrying values of all of the Museum's financial instruments approximate their fair values.

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.

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.

Self Insurance

The Museum has elected to act as a self-insurer for certain costs related to employee health benefit programs. Costs resulting from non-insured losses are charged to expense when incurred. The Museum has insurance coverage which limits its exposure for individual claims to approximately \$60,000 per covered participant.

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2006 and 2005
(Table Dollar Amounts in Thousands)

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 statements 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.

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.

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2006 and 2005
(Table Dollar Amounts in Thousands)

Note 2: Change in Method of Accounting for Collections

During 2006, the Museum elected to change its method of accounting for its collections to not capitalizing them, whereas in all prior years the Museum's collections were capitalized and contributions receivable for collections were recorded. The new method of accounting for collections was adopted to provide better information for peer comparison. Comparative financial statements have been adjusted to apply the new method retrospectively.

The effect on the 2006 and 2005 statements of financial position was as follows:

	As Reported Without Collections Capitalized	2006 Adjusted As If Collections Capitalized	Effect of Change
Collections	\$ -	\$ 150,318	\$ 150,318
Contributions receivable	26,854	32,779	5,925
Unrestricted net assets	265,288	415,606	150,318
Temporarily restricted net assets	33,079	39,004	5,925

	As Originally Reported	2005 As Adjusted	Effect of Change
Collections	\$ 147,748	\$ -	\$ (147,748)
Contributions receivable	20,012	14,124	(5,888)
Unrestricted net assets	401,413	253,665	(147,748)
Temporarily restricted net assets	37,212	31,324	(5,888)

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2006 and 2005
(Table Dollar Amounts in Thousands)

The effect on the 2006 and 2005 statements of activities was as follows:

	2006		
	As Reported Without Collections Capitalized	Adjusted As If Collections Capitalized	Effect of Change
Contributions	\$ 23,001	\$ 23,038	\$ 37
Art object giving and gifts of long lived assets	-	1,106	1,106
Purchases of art	(1,464)	-	1,464
Change in unrestricted net assets	11,623	14,193	2,570
Change in temporarily restricted net assets	1,755	1,792	37

	2005		
	As Originally Reported	As Adjusted	Effect of Change
Contributions	\$ 9,763	\$ 9,491	\$ (272)
Art object giving and gifts of long lived assets	611	-	(611)
Purchases of art	-	(703)	(703)
Change in unrestricted net assets	5,309	3,963	(1,346)
Change in temporarily restricted net assets	1,756	1,516	(240)

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2006 and 2005
(Table Dollar Amounts in Thousands)

The effect on the 2006 and 2005 statements of cash flows was as follows:

	2006		
	As Reported Without Collections Capitalized	Adjusted As If Collections Capitalized	Effect of Change
Operating Activities			
Change in net assets	\$ 30,918	\$ 33,525	\$ 2,607
Items not requiring (providing) cash by operating activities			
Non-cash contributions	(740)	(1,846)	(1,106)
Acquisition and sales of art, net	1,390	(74)	(1,464)
Changes in contributions receivable	(12,730)	(12,767)	(37)
Net cash provided by (used in) operating activities	(23,291)	(23,291)	-
Investing Activities			
Acquisitions of art	(1,464)	(1,464)	-
Net cash provided by (used in) investing activities	5,890	5,890	-

	2005		
	As Originally Reported	As Adjusted	Effect of Change
Operating Activities			
Change in net assets	\$ 7,677	\$ 6,091	\$ (1,586)
Items not requiring (providing) cash by operating activities			
Non-cash contributions	(1,765)	(1,122)	643
Acquisition and sales of art, net	-	676	676
Changes in contributions receivable	3,851	4,092	241
Changes in accounts payable	1,246	945	(301)
Net cash provided by (used in) operating activities	(4,878)	(5,205)	(327)
Investing Activities			
Acquisitions of art	(1,004)	(703)	301
Net cash provided by (used in) investing activities	2,055	2,382	327

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2006 and 2005
(Table Dollar Amounts in Thousands)

Note 3: Contributions Receivable

	2006		
	Temporarily Restricted	Permanently Restricted	Total
Due within one year	\$ 1,979	\$ 6,634	\$ 8,613
Due in one to five years	2,045	9,165	11,210
Due in more than five years	13,481	6,282	19,763
	<u>17,505</u>	<u>22,081</u>	<u>39,586</u>
Discount	(7,561)	(5,171)	(12,732)
	<u>\$ 9,944</u>	<u>\$ 16,910</u>	<u>\$ 26,854</u>
As Adjusted - Note 2			
	2005		
	Temporarily Restricted	Permanently Restricted	Total
Due within one year	\$ 2,640	\$ -	\$ 2,640
Due in one to five years	2,076	-	2,076
Due in more than five years	16,019	4,222	20,241
	<u>20,735</u>	<u>4,222</u>	<u>24,957</u>
Discount	(9,025)	(1,808)	(10,833)
	<u>\$ 11,710</u>	<u>\$ 2,414</u>	<u>\$ 14,124</u>

Discount rates ranged from 1.7 to 8.2 percent in 2006 and 2005.

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2006 and 2005
(Table Dollar Amounts in Thousands)

Note 4: Investments

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

	2006	2005
Savings accounts	\$ 156	\$ 140
Certificates of deposit	325	315
Short-term investments	25,551	19,843
U. S. Government securities	19,355	-
Corporate bonds	5,483	-
Corporate stocks	96,758	112,522
Mutual funds		
Equity - domestic	-	52,353
Equity - international	76,536	58,281
Fixed income	40,580	79,819
Alternative Investments		
Marketable alternatives	64,488	17,506
Inflation hedging	28,089	1,709
Private equity/Venture capital	4,590	922
Real estate held for investment	1,499	1,499
	<u>\$ 363,410</u>	<u>\$ 344,909</u>
Total		

The Board of Governors designates only a portion of the Museum's cumulative investment return for support of current operations, capital additions and artifact acquisitions; the remainder is retained to offset the effect of inflation on the operations of future years and to offset potential market declines. The amount computed under the spending policy of the endowment investment pool is used to support current operations, capital additions and artifact acquisitions. Under the Museum's endowment spending policy, 5.5 percent of the average market value for the 12 quarters ending June 30 of the previous year is appropriated to support current operations. An additional \$2.5 million was approved by the Board of Governors for the year ended December 31, 2005.

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
December 31, 2006 and 2005
(Table Dollar Amounts in Thousands)

The following schedules summarize the investment return and its classification in the statements of activities for the years ended December 31, 2006 and 2005:

	2006		
	Unrestricted	Temporarily Restricted	Total
Dividends and interest (net of expenses of \$1,120)	\$ 7,269	\$ 675	\$ 7,944
Net realized gains on investments	36,698	2,928	39,626
Net unrealized losses on investments	(9,376)	(387)	(9,763)
Total return on investments	34,591	3,216	37,807
Investment return designated for			
Current operations	(10,151)	(2,661)	(12,812)
Art acquisitions	(174)	(555)	(729)
Investment return in excess of amounts designated for current operations and art acquisitions	<u>\$ 24,266</u>	<u>\$ -</u>	<u>\$ 24,266</u>

	2005		
	Unrestricted	Temporarily Restricted	Total
Dividends and interest (net of expenses of \$1,177)	\$ 6,312	\$ 493	\$ 6,805
Net realized gains on investments	14,660	722	15,382
Net unrealized gains (losses) on investments	(645)	455	(190)
Total return on investments	20,327	1,670	21,997
Investment return designated for			
Current operations	(15,769)	(154)	(15,923)
Art acquisitions	(157)	(463)	(620)
Investment return in excess of amounts designated for current operations and art acquisitions	<u>\$ 4,401</u>	<u>\$ 1,053</u>	<u>\$ 5,454</u>

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Note 5: Property and Equipment

The Museum's property and equipment are as follows:

	2006	2005
Buildings and grounds	\$ 147,103	\$ 144,012
Furnishings and equipment	16,467	15,928
Land improvements	12,306	12,300
	<u>175,876</u>	<u>172,240</u>
Accumulated depreciation	(43,738)	(38,199)
	<u>132,138</u>	<u>134,041</u>
Land	922	922
Construction in progress	2,296	847
	<u>\$ 135,356</u>	<u>\$ 135,810</u>

Note 6: Tax Exempt Bonds Payable

During 2001, under a loan agreement executed with Indiana Development Finance Authority (the Authority), whereby 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 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 letters of credit expire September 15, 2008.

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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 December 31, 2006, the Bonds were operating under the floating rate mode whereby the interest rate is adjusted weekly and interest is payable monthly. At December 31, 2006, the interest rate on these bonds was 3.15%.

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

Note 7: Temporarily Restricted Net Assets

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

	<u>2006</u>	<u>As Adjusted - Note 2 2005</u>
Program Activities		
Collection purchases	\$ 8,011	\$ 7,089
Library accessions	434	392
Educational outreach program	465	419
Other program activities	3,916	2,584
Facilities repair and maintenance	10,192	9,010
For periods after December 31, 2006 and 2005	10,061	11,830
	<u>\$ 33,079</u>	<u>\$ 31,324</u>

Note 8: Permanently Restricted Net Assets

Permanently restricted net assets are restricted to:

	<u>2006</u>	<u>2005</u>
Investment in perpetuity, the income of which is expendable to support		
Art purchases	\$ 27,709	\$ 12,644
Library accessions	368	368
Educational program activities	471	456
Other program activities	3,130	1,670
Any activity of the Museum	70,078	69,078
	<u>\$ 101,756</u>	<u>\$ 84,216</u>

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Note 9: 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.

	<u>2006</u>	<u>2005</u>
Purpose restrictions accomplished		
Curatorial program expenses	\$ 55	\$ 43
Educational program expenses	69	91
Other program expenses	382	159
Time restrictions expired - passage of time	1,042	4,436
	<u>1,548</u>	<u>4,729</u>
Art acquisition and gifts of long-lived assets	1,078	573
	<u>\$ 2,626</u>	<u>\$ 5,302</u>

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 \$204,000 and \$172,000 for 2006 and 2005.

The Museum also has a noncontributory defined-benefit pension plan covering substantially all of its employees. The Museum uses a September 30 measurement date for the plan. 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 appropriate from time to time. The Museum expects to contribute \$1,200,000 to the plan in 2006.

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Significant balances, costs and assumptions are:

	<u>2006</u>	<u>2005</u>
Benefit obligation	\$ 9,601	\$ 8,430
Fair value of plan assets	<u>5,504</u>	<u>5,011</u>
Funded status - underfunded	<u>\$ 4,097</u>	<u>\$ 3,419</u>
Accumulated benefit obligation	<u>\$ 7,358</u>	<u>\$ 6,401</u>
Amounts recognized in the statements of financial position:		
Accrued benefit cost	\$ (1,853)	\$ (1,389)
Intangible asset	171	213
	<u>2006</u>	<u>2005</u>
Benefit cost	\$ 754	\$ 678
Employer contribution	400	300
Benefits paid	250	220
	<u>2006</u>	<u>2005</u>
Weighted-average assumptions used to determine benefit obligations:		
Discount rate	5.75%	5.75%
Rate of compensation increase	4%	4%
	<u>2006</u>	<u>2005</u>
Weighted-average assumptions used to determine benefit costs:		
Discount rate	5.75%	6.0%
Expected return on plan assets	7.5%	7.5%
Rate of compensation increase	4%	4%

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.

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The following benefit payments, which reflect expected future service, as appropriate, are expected to be paid as of December 31, 2006.

2007	\$ 224
2008	254
2009	261
2010	293
2011	380

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 2006 and 2005 are as follows:

	<u>Range</u>
Equity securities	60 - 70%
Debt securities	25 - 35%

At September 30, 2006 and 2005, plan assets by category are as follows:

	<u>2006</u>	<u>2005</u>
Equity securities	65%	65%
Debt securities	<u>35</u>	<u>35</u>
	<u>100%</u>	<u>100%</u>

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The FASB recently issued Statement No. 158, *Employers' Accounting for Defined Benefit Pension and Other Post-retirement Plan*, (SFAS 158), which revises the accounting and disclosure requirements in the financial statements of employers with respect to defined benefit pension and other post-retirement plans. This statement requires an employer to currently recognize the funded status of defined benefit plans, the difference between the fair value of the plan assets and the projected benefit obligation on the employers' statement of financial position. SFAS 158 is effective for fiscal years ending after June 15, 2007, thus the Museum expects to first apply the recognition of the funded status during its fiscal year ending December 31, 2007. Additionally, the statement has eliminated the current measurement option and requires the measurement date to be as of the statement of financial position date for fiscal years ending after December 31, 2008. The Museum's measurement date is currently as of September 30.

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 matures in May 2009. The agreement provides 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 pays or receives the net interest amount monthly, with the monthly settlements included in interest expense. The agreement is recorded at its fair value with subsequent changes in fair value included in nonoperating income in the consolidated statements of activities. At December 31, 2006 and 2005, the fair value of this swap was \$401,000 and \$268,000.

Note 12: Concentrations and Contingencies

Approximately 47% of all contributions were received from one donor in 2006.

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.





INDIANAPOLIS MUSEUM OF ART
VIRGINIA B. FAIRBANKS ART & NATURE PARK
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