



ANNUAL REPORT



2005



IT'S
MY
ART





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The New IMA will inspire its audience with the excitement and excellence of art and nature. The IMA is a multifaceted experience, with the distinguished collections of the Indianapolis Museum of Art, the Virginia B. Fairbanks Art & Nature Park, and Oldfields–Lilly House & Gardens. We are committed to reaching out to—and actively participating in—our diverse community.



John T. Thompson

My two years as chairman of the IMA have been a very eventful time in my life. I have had the honor of officiating at some of the most exciting moments in this institution's history, especially the grand reopening in May 2005 and the celebrations of gallery openings throughout the year. Welcoming people back to the IMA and to all the great experiences that we have to offer here has been a genuine pleasure.

As I end my tenure as chairman, and return to the tasks of being a member of the Board of Governors, I would also like to recognize the contributions of Larry O'Connor and Diane De Grazia, who so ably and cooperatively managed the day-to-day operations of the IMA during the last year and a half. Their leadership during our search for a new director was invaluable, and I encourage everyone to offer them the thanks that they so greatly deserve.

The recent appointment of Maxwell Anderson as the IMA's new director and CEO has certainly been another cause for celebration. Max's solid and significant museum experience and his understanding of the cultural sector, both nationally and internationally, are just the qualifications we were hoping to find. I know that, with Max's leadership, there are many more great moments in store for us in this new era at the IMA.

I hope you enjoy this look back at the successes of the last year and at the progress we are making in reaching the goals spelled out in the strategic plan. And I thank all of you who have contributed in numerous ways to making 2005 such a spectacular year.

A handwritten signature in black ink, appearing to read "John T. Thompson".

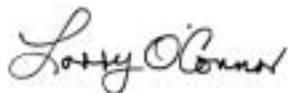
John T. Thompson
Chairman of the IMA
May 2004–May 2006

While annual reports typically look back at the accomplishments of the past year—and we have many to note in the report that follows—we also want to say how bright the future looks for the IMA, especially because of the recent appointment of Maxwell L. Anderson as the IMA's new CEO. He has worked in the museum field for more than 25 years and has an impressive background in art museum strategic planning, management, fundraising and programming. Most recently, as a principal with AEA Consulting, he advised museums, government agencies, nonprofits and foundations in the United States and abroad on long-range planning and program development. His knowledge and expertise will surely benefit not only the IMA, but the cultural life of Indianapolis.

The new buildings and landscape at the IMA—and all the new visitor amenities that they encompass—made newspaper headlines in spring 2005, and we are grateful to all who made the vision of a new IMA a reality. We also want to thank the Strategic Planning Steering Committee and all of those who participated in the creation of the Strategic Plan for 2005–2010. While it may not have made headlines, development of the plan was one of our most important endeavors in 2005. The goals and objectives spelled out in the plan, outlined later in this report, are helping us become an even better organization, one that responds to diverse audiences, that is a center for art and learning, that is recognized for its collections, exhibitions, and programs, that connects visitors with both art and nature, and that truly embraces growth and change.

We will soon be relinquishing our roles as interim CEO and interim chief art officer for the IMA and returning to our duties as board member and deputy director. Leading the IMA through a year and a half of major transitions has been an extraordinary experience. We especially want to thank outgoing chairman John Thompson, the Board of Governors, trustees and, most importantly, our talented and loyal staff, who have all been so essential to the IMA's success during two years of dramatic and exciting change.

The future looks bright, indeed.



Lawrence A. O'Connor Jr.
Interim CEO



Diane De Grazia
Deputy Director and Interim Chief Art Officer



**Diane De Grazia and
Lawrence A. O'Connor Jr.**

2005 ANNUAL REPORT

At the IMA, 2005 was a year of opening celebrations, inaugural events, ribbon-cuttings, innovations and transformation. The Indianapolis Museum of Art that reopened in May not only had a different look—it was twice as big as before, with a dazzling new entrance pavilion—but it had a different feel. The more than 18,000 visitors who came to the IMA for the reopening celebration, May 6 through 8, found an art museum offering greater accessibility and new amenities along with a memorable experience in the galleries.

Those visitors were among the first to experience the exciting new Star Studio and the Davis X Room and new ways of accessing art and artists. (Both are described later in this report.) They also tried out the just-opened Meditch Education Suite, with its four art labs equipped for a variety of art-making classes for children and adults. And they had a chance to sample the offerings of Puck's, the new fine dining restaurant; the new IMA Store; as well as the gardens and green expanse of the new Sutphin Mall, which extends more than 600 feet from the Wood Gallery Pavilion.

If the crowds in the galleries were any indication, these opening-weekend visitors were also glad to see that art was back at the IMA. The new American galleries—at 13,800 square feet, now almost two times the size of the former galleries—offered a fresh look at some of the Museum's most popular works of art and a variety of new ways to learn more about them. Art by America's first artists became an integral part of the American galleries with the opening of the new McCrory Feldman Native Art of the Americas Gallery, dedicated to works by ancient peoples of North and South America and by American Indians of the United States and Canada.

Although the contemporary galleries did not open until late in the year, two contemporary works were among the first that visitors encountered when the doors to the Museum reopened. Kay Rosen's red, yellow and blue installation *Never Odd or Even* was an unexpected and thought-provoking experience for every visitor who entered the Museum through the Lichtenauer Passageway,

and continues to be so today. The first thing to catch the eye on the first gallery level was Sol LeWitt's *Wall Drawing No. 652*, a conceptual work that was originally created for the IMA in 1990, which now dominates Pulliam Great Hall, extending 34 feet to the ceiling.

When the new contemporary galleries, hailed as "Bigger, Bolder and Better," were unveiled on November 20, the celebration continued. The galleries—totaling 25,000 square feet and with 66 percent more space for the display of works—are the first in IMA history to be specifically designed for the display of contemporary art. With light wood floors and soaring white walls, natural light and views of the IMA grounds, the new spaces are especially suited to the IMA's contemporary collection.

Adding to the excitement were 16 new acquisitions that were unveiled at the opening, including works by Laylah Ali, Ghada Amer, Jean Arp, Rudolf de Crignis, Do-Ho Suh, Kojo Griffin, Jawshing Arthur Liou, Kenneth Noland, Stefana McClure, Michal Rovner and Fred Sandback.

Selected objects from the Glick Collection of Contemporary Studio Glass returned to the renovated Fesler Gallery; and the nearby Milliken Gallery, now dedicated to the display of contemporary prints, reopened with an exhibition of works from the legendary print workshop Universal Limited Art Editions.

In an especially satisfying conclusion to a busy year, Keep Indianapolis Beautiful Inc. gave the top award at the annual Monumental Awards for Excellence ceremony to the IMA expansion project. The award recognizes the year's most significant beautification project. The IMA also won awards in the categories of engineering, landscape architecture and project/community development. The Monumental Awards, the premier design awards event in Indianapolis, recognizes excellence among those who contribute to the enhancement and beautification of Marion County through the built and natural environment.



A STRATEGIC PLAN FOR 2005–2010

Behind the scenes, and with much less fanfare, IMA board members, management and staff began the work of achieving the goals developed in a strategic plan for 2005 through 2010. The preparation of the plan involved the participation of the board of governors, trustees, staff, volunteers and members of affiliate groups, as well as consultation with individuals from stakeholder groups and sectors of the Indianapolis community. The plan, published in February 2005, spelled out five strategic goals, as well as detailed objectives and outcomes:

- Communicate a unified message both internally and externally to engage all audiences and stakeholders with the New IMA.
- Initiate an aggressive strategy to increase earned income and donations commensurate with the IMA's new stature as one of the top regional museums in America.

- Realize the full potential of IMA collections, buildings, gardens, staff and volunteers to create meaningful art experiences by responding to the diverse communities the IMA serves.
- Build board leadership in diversity, prestige and capacity to position the New IMA for success and sustainability.
- Create an organizational culture that rewards innovation, supports training and professional development and encourages teamwork and interdepartmental collaboration.

The sections that follow reveal just how much progress has been made so far in achieving these goals.

Hosoda Eishi
Japanese, 1756–1829
*Three Gods of Good Fortune
on a Pleasure Outing*,
1800–1829
ink and color on paper
12 1/4 x 138 in.
Miscellaneous Asian Art Fund
2005.2

INDIANAPOLIS MUSEUM OF ART

EXHIBITIONS

Although the Museum opened very few exhibitions in 2005 because of construction, the exhibition program for the year was strong in content and international in scope.

- The National Gallery of Art at the Palazzo Barberini in Rome sent its famous portrait by Raphael, *La Fornarina*, on a brief tour of the United States beginning in late 2004, and the Indianapolis Museum of Art was one of only three museums in the country to display the painting. The exhibition of the painting was complemented by a small exhibition organized by the IMA, *Raphael's Fornarina*, which included Giovanni Bellini and Vincenzo Catena's splendid *Venus*, Bartolomeo Veneto's elegant *Portrait of Lucrezia Borgia* and other works that represent artists' responses to the challenge of painting the ideal woman. A selection of 19th-century works, including Ingres's *Raphael and the Baker's Daughter*, explored Raphael's legacy and legend. The United States tour of Raphael's painting was organized by The Foundation for Italian Art and Culture, New York. The exhibition, which was the inaugural event in the new Clowes Special Exhibition Gallery in the Wood Gallery Pavilion, was made possible through the generous support of Kathy and Sidney Taurel.
- *International Arts and Crafts*, organized by the Victoria and Albert Museum in London and the first to explore the Arts and Crafts Movement from a truly international perspective, opened at the IMA in September. The more than 300 objects—from furniture by the most renowned designers of the movement in both Great Britain and America to textiles, metalwork, and jewelry from artists' colonies and workshops in Europe to a re-created Japanese room—demonstrated how the ideas of the Arts and Crafts Movement influenced all aspects of life in countries around the world. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Arts and Crafts ideals also influenced artists in Indiana, as evidenced in the work of the Overbeck sisters of Cambridge City. Fifty vases, bowls, watercolors and other works by the four talented sisters were featured in the exhibition *Overbeck Pottery of the Arts and Crafts Movement*. The objects were drawn primarily from the collections of the Overbeck Museum in the Cambridge City Public Library and the Richmond Art Museum, Richmond, Indiana.
- The opening of the new galleries for contemporary art in November was an occasion for multiple celebrations, in part because of the impressive program of special exhibitions, projects and events that was also launched that month. The 4,000-square-foot McCormack Forefront Galleries were inaugurated with a new exhibition in the ongoing Forefront series, which presents recent contemporary art by international artists. That first exhibition was *Ernesto Neto*, featuring three site-specific works by the Brazilian artist, who is known for his room-size environments and works with which visitors can interact.
- The third-level atrium was the site of the debut of the Off the Wall program, a series of exhibitions featuring works by young emerging artists. The Brazilian artist known as assume vivid astro focus (Eli Sudbrack and his collaborators) created the first project in the series: wildly colored psychedelic wallpaper inspired by pop culture.
- *Universal Limited Art Editions* was the inaugural show in the new Milliken Gallery, the first gallery in the IMA's history to be dedicated to contemporary prints and drawings. The exhibition highlighted the work of artists who produced prints at the Long Island workshop in the 1950s and '60s, including Larry Rivers, Jasper Johns, Lee Bontecou, Helen Frankenthaler and James Rosenquist.
- Also coinciding with the opening of the contemporary galleries was The Felix Gonzalez-Torres Project: "*Untitled*" (*For Jeff*), a city-wide exhibition of a work by Gonzalez-Torres, who redefined public art during his brief lifetime. The work, on loan from the Hirshhorn Museum and Sculpture Garden, Washington, D.C., was printed on banners and installed on the façade of the Museum as well as the façades of the Eiteljorg Museum of American Indians and Western Art, Herron School of Art and Design, Indianapolis Art Center and the Arts Garden, and above Pathways to Peace Park by the Indianapolis Museum of Contemporary Art. The work also appeared on billboards throughout the city. This collaborative project was supported in part by a Public Art

Indianapolis grant, managed by the Arts Council of Indianapolis, and funded by the Cultural Development Commission, with additional in-kind contributions by Clear Channel Outdoor and Browning Day Mullins Dierdorf Architects.

- During the first four months of the year, while the galleries were still closed, works from the Museum's collection were having an impact elsewhere—in Japan, where paintings from the Japanese collection

continued to tour, and in Washington, D.C., where nearly 50 Chinese objects from the IMA were featured at the Smithsonian's Arthur M. Sackler Gallery. *Japanese Masterworks: Paintings from the Indianapolis Museum of Art* ended its tour at the Kitakyushu Municipal Museum of Art in June. *Asia in America: Views of Chinese Art from the Indianapolis Museum of Art* finished its run at the Sackler Gallery on March 20.

EXHIBITIONS THAT OPENED IN 2005

ALLEN WHITEHILL CLOWES SPECIAL EXHIBITION GALLERY

Raphael's Fornarina

MAY 6–JUNE 26

Organized by the IMA to complement the loan of Raphael's masterpiece *La Fornarina* by the National Gallery of Art at the Palazzo Barberini, Rome. The United States tour of the painting was organized by the Foundation for Italian Art and Culture, New York. The exhibition was made possible through the generosity of Kathy and Sidney Taurel.

International Arts and Crafts

SEPTEMBER 25, 2005–JANUARY 22, 2006

Organized by the Victoria and Albert Museum, London, and supported by an indemnity from the Federal Council on the Arts and the Humanities.

ALLIANCE GALLERY

Overbeck Pottery of the Arts and Crafts Movement

MAY 6, 2005–JANUARY 8, 2006

Organized by the IMA and drawn primarily from the collections of the Overbeck Museum in the Cambridge City Public Library and the Richmond Art Museum of Richmond, Indiana.

MCCORMACK FOREFRONT GALLERIES

Ernesto Neto

NOVEMBER 20, 2005–FEBRUARY 12, 2006

Organized by the IMA and generously supported, in part, by Mark M. and Carmen S. Holeman.

MILLIKEN GALLERY

Universal Limited Art Editions

NOVEMBER 20, 2005–APRIL 16, 2006

Organized by the IMA.

OFF THE WALL

(third level atrium)

assume vivid astro focus

NOVEMBER 20, 2005–MAY 14, 2006

Organized by the IMA.

STAR STUDIO

Amorphic Robot Works: The Feisty Children

MAY 6–JULY 31

Organized by the IMA.

E Chen: String of Time

SEPTEMBER 15–DECEMBER 31

Organized by the IMA.

SPECIAL PROJECTS

The Felix Gonzalez-Torres Project: "Untitled" (For Jeff)

NOVEMBER 20, 2005–

JANUARY 29, 2006

Organized by the IMA; supported in part by a Public Art Indianapolis grant, managed by the Arts Council of Indianapolis and funded by the Cultural Development Commission, with additional contributions by Clear Channel Communications and Browning Day Mullins Dierdorf Architects.

Tom Otterness: Escaping Leg

APRIL 15–OCTOBER 1

Made possible through the support of the Indianapolis Cultural Development Commission and the Deborah Joy Simon Charitable Foundation.

**THE GROUND
FLOOR GALLERY**

***Indiana Artists Club
Annual Exhibition***

MAY 6–JUNE 26

Organized by the
Indiana Artists Club.

***Selections from the
Watercolor Society
of Indiana 1983–2005***

OCTOBER 9–DECEMBER 31

Organized by
the Watercolor
Society of Indiana.

***Transforming the
Indianapolis Museum
of Art: 1999–2005***

JULY 3–OCTOBER 2

Organized by the IMA.

TRAVELING EXHIBITIONS

JAPAN

***Japanese Masterworks:
Paintings from the Indianapolis Museum of Art***

Organized by the IMA and made possible by generous sponsorship from The Yomiuri Shimbun Osaka. Support provided by the E. Rhodes and Leona B. Carpenter Foundation. In 2005, the exhibition traveled to The Museum of Modern Art in Shiga Prefecture, February 26–April 3; Tochigi Prefectural Museum of Fine Arts, April 16–May 29; and Kitakyushu Municipal Museum of Art, Fukuoka Prefecture, June 10–July 10.

INDIANA

***Adams, Forsyth and Steele:
Indiana Paintings from the
Lilly Endowment Collection***

Organized by the IMA and supported by a grant from Lilly Endowment Inc. In 2005, the exhibition traveled to the Purdue University Galleries, West Lafayette, January 10–February 20.

Preserving Place: Reflections of Indiana

Organized by the IMA, the Columbus Museum of Art and Design, and The Nature Conservancy in Indiana and made possible by a generous grant from the Cinergy Foundation. Support provided by the Central Indiana Community Foundation, the Indiana Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency. In 2005, Preserving Place traveled to the Evansville Museum of Arts, History and Science, March 19–May 29; Carnegie Center for Art & History, New Albany, June 11–July 17; and the Art Museum of Greater Lafayette, July 30–September 10.

MUSEUM COLLECTIONS AND ACQUISITIONS

Just before the reopening, the IMA published *Indianapolis Museum of Art: Highlights of the Collection*. Funded through the generosity of the Alliance of the Indianapolis Museum of Art, the book serves as a guide to 170 key works in the collection, which were chosen from more than 50,000 objects that span the world and many centuries.

The IMA added works to almost every major area of the Museum's collection in 2005 because of the generosity of donors who either gave works of art or provided the funds to purchase them. Following are a few highlights:

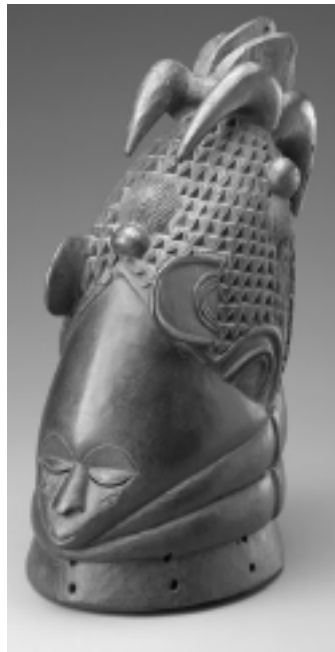
AFRICAN ART

The large Songye power figure that was acquired in 2005 represents a major enhancement of the Museum's holdings of Central African art. It is particularly interesting because radiographs reveal the presence of substances in the head and torso that are considered by the Songye to be sacred and empowering.

A helmet mask made for the Sande association is an important addition to the Museum's already significant collection of such masks. Sande masks, which are the most fully developed expression of women's masking in Africa, are characterized by shiny black surfaces, elaborate coiffures and delicate features.

CHINESE ART

Acquisitions for the Chinese art collection included ceramics, jade and one important sculpture, a Bodhisattva dated precisely to January 14, 537, and one of the finest of its kind. The stature is exceptional because of the detailing—made possible by the fine-grained limestone—and because of its completeness, which is extraordinarily rare in stone figures of this age. The sculpture is a significant addition to a fine group of sixth-century Buddhist images already in the collection.



Mende people, Sierra Leone,
Western Africa
*Helmet Mask for
Sande Association*,
1920–1950
wood, pigment
H.: 16 in.
Martha Delzell Memorial
Fund and the General
Endowed Art Fund
2005.39



Chinese
Eastern Wei dynasty
(534–550)
Standing Bodhisattva,
dated to January 14, 537
sandstone with traces
of paint and gold
H: 22 3/4 in.
Gift from the Asian Art
Society
2005.1

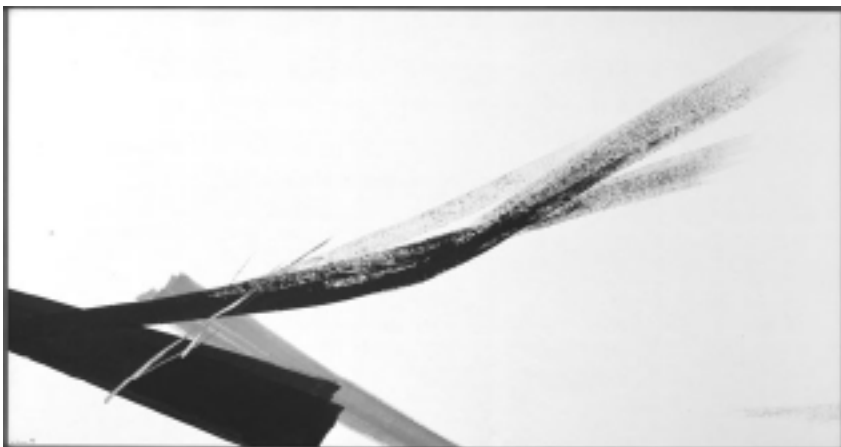
Kate Shepherd
 American, b. 1961
*"As the hart panteth after the
 water brooks," Black Floor and
 Dark Yellow Walls, 2003*
 enamel on panel (4 panels)
 2 panels: 45 x 48 x 1 5/16 in.;
 2 panels 37 x 41 x 1 5/16 in.
 Purchased with funds
 provided by Ann M.
 and Chris Stack
 2005.23a–d



Henry Wilson
 English, 1864–1934
Pendant, about 1908
 gold, enamel, cabochon
 sapphires, emeralds, rubies,
 moonstones, seed pearls
 5 1/4 x 1 3/4 x 1 3/8 in.
 Purchased with funds
 provided by the Decorative
 Arts Society, and the Bequest
 of Mr. and Mrs. Herman C.
 Krannert and the Gift of
 Mrs. Bernard G. Pippenger
 in memory of her
 husband by exchange
 2005.22



Toko Shinoda
 Japanese, b. 1913
Release, 1979
 ink and pigment on paper
 43 1/2 x 82 in.
 Gift of Anne Marmon
 Greenleaf
 2005.6



CONTEMPORARY ART

Amy Cutler's *Dwelling* complements the IMA's growing collection of figurative works by contemporary artists, including Laylah Ali, Benjamin Jones and John Currin. In much of Cutler's work, women interact in new ways with props or environments that are traditionally associated with subservient gender roles. In *Dwelling*, the girls and women literally bear their homes and bedrooms on their heads and backs.

Kate Shepherd's *"As the hart panteth after the water brooks," Black Floor and Dark Yellow Walls*, a subtly varied multi-paneled work, describes architectural space in spare, minimalist terms using few outlines and smooth, glossy color. Shepherd's paintings hark back not only to monochromatic minimalist style, but also to the Abstract Expressionists.

DECORATIVE ARTS

The decorative arts collection was strengthened by the acquisition of a magnificent jeweled gold-and-enamel pendant by Henry Wilson, one of the leading artist-craftsmen of the British Arts and Crafts Movement and the most distinguished British jeweler of his time. The pendant complements the IMA's American Arts and Crafts jewelry by Indianapolis native Janet Payne Bowles.

JAPANESE ART

Three Gods of Good Fortune on a Pleasure Outing, a handscroll painting by Hosoda Eishi, one of Japan's finest ukiyo-e painters, is a key addition to the IMA's outstanding collection of Edo-period paintings. It depicts three of the Seven Gods of Good Fortune on their way to the pleasure quarters of Yoshiwara on an evening in spring. The brushwork is exquisite, the coloring subtle, and a sense of elegance pervades the entire composition.

Release, a fine work by one of Japan's most important modern artists—and one of its most important women artists—was also added to the collection in 2005. Trained as a calligrapher in her youth, Shinoda was later exposed to Abstract Expressionism in the United States. Shinoda's work combines her training in calligraphy and her talents in abstraction.

PRINTS, DRAWINGS AND PHOTOGRAPHS

Among the significant acquisitions for the collection of prints, drawings and photographs is William Callow's *Glacier du Rhone and the Galenstock from the Furka Pass Road*. The imposing, exhibition-sized watercolor will be featured in the galleries devoted to the IMA's renowned collection of works by J.M.W. Turner and his contemporaries. Painted in 1848, Callow's view of the Rhone glacier is reminiscent of the overwhelming power of the Alps that Turner captured in his Swiss watercolors of the same decade.

The *Fraternity* portfolio is an important contribution to the IMA's holdings of intaglio prints produced at Stanley William Hayter's printmaking workshop, Atelier 17. The portfolio of nine prints was created in support of the orphans of the Spanish Civil War. Joan Miró's contribution, which is pictured in this report, reveals his anger at the destruction wrought by Franco's Nationalist party.



Joan Miró
Spanish, 1893–1983
*Untitled, from
Fraternity portfolio, 1939*
etching
edition: 20 of 101
5 3/4 x 3 1/2 in. (image)
Mrs. Pierre F. Goodrich
Endowed Art Fund 2005.67.8

TEXTILE AND FASHION ARTS

An evening dress by French fashion designer Jeanne Lanvin is a significant acquisition for the IMA's early 20th-century European couture collection. The gown, designed in the 1920s, is made of silk faille, silver lamé and silk net embroidered with silver metallic threads.

The IMA has an important African art collection with special strength in Yoruba objects and textiles. A rare Yoruba royal ceremonial jacket acquired in 2005 is an exceptional example of its type and the first such garment obtained for the collection. The jacket, probably worn by a king, is made of panels of imported velvet and wool and is decorated with applied areas of beadwork and beaded fringe.

In 2005 Dr. Guido Goldman donated his renowned collection of Central Asian silk ikat weavings to several museums. One hundred pieces were given to the Sackler Museum in Washington, D.C., and the remaining pieces were distributed among the museums that had hosted an exhibition of the collection and "other eminent museums with outstanding collections of Central Asian textiles." The IMA received six of these breathtakingly beautiful silk textiles.



Jeanne Lanvin
French, 1867–1946
Evening Dress,
winter 1922–23
silk faille, silver lamé, silk net
embroidered with silver
metallic threads,
silver lamé slip
L: 64 5/8 in.
Roger G. Wolcott Fund
2005.5

INDIANAPOLIS MUSEUM OF ART ACQUISITIONS 2005

AFRICAN ART

Songye people
Democratic Republic
of the Congo, Central Africa
Community Power Figure, 1900–1930
wood, cloth, feathers, fur, reptile skin,
metals, pigment
H: 33 in.; 83.8 cm
The Ballard Fund, Lucille Stewart
Endowed Art Fund, E. Hardey Adriance
Fine Arts Acquisition Fund, Roger G.
Wolcott Fund and Mary Black Fund
2005.21

Mende people
Sierra Leone, Western Africa
Helmet Mask for Sande Association,
1920–1950
wood, dye
15 1/8 in.; 38.4 cm
Martha Delzell Memorial Fund and the
General Endowed Art Fund 2005.39

Amy Cutler
American, b. 1974
Dwelling, 2005
gouache on paper
22 x 30 in.
Purchased with funds
provided by Ann M.
and Chris Stack
2005.68

AMERICAN ART

Gustave Baumann
American, (b. Germany), 1881–1971
Crow, 1910–1913
painted wood held
with nails and screws
10 1/2 x 8 3/8 x 6 1/4 in.;
26.7 x 21.3 x 15.9 cm
Gift of Ann Baumann, daughter 2005.64

John Washington Love
American, 1850–1880
**Portrait of Thomas
Entriken Hibben Sr.**
oil on canvas
16 x 13 1/2 in.; 40.6 x 34.3 cm
Bequest of Phyllissan Hibben Courtis
2005.98

Theodore Clement Steele
American, 1847–1926
Sunrise, 1886
oil on canvas
18 1/8 x 28 in.; 46.0 x 71.1 cm
Gift of Stephen Enkema in honor of his
mother Joy Enkema 2004.183

ASIAN ART

CHINESE PAINTING

Zhao Shaoang
Chinese, 1905–1998
**Three Sparrows on a
Branch in Moonlight**, 1987
ink and color on paper
77 x 26 1/2 x 1 1/2 in.;
195.6 x 67.3 x 3.8 cm (overall)
Gift of Thomas W. Kuebler, M.D. 2005.58

CHINESE SCULPTURE

Eastern Wei dynasty (534–550)
Standing Bodhisattva, January 14, 537
sandstone with traces
of paint and gold
H: 22 3/4 in.; 57.8 cm (figure)
Gift of the Asian Art Society 2005.1a–b

CHINESE CERAMICS, ROCKS AND JADE

Tang dynasty (618–907)
Three Grooms, early 700s
earthenware with pigments
a) 13 1/2 x 5 1/2 x 4 1/2 in.;
34.3 x 14.0 x 11.4 cm
b) 13 1/2 x 5 1/4 x 4 in.; 34.3 x
13.3 x 10.2 cm
c) 16 x 5 x 4 1/2 in.;
40.6 x 12.7 x 11.4 cm
Gift of Thomas and
Marsha French in memory of Ray H.
French (1919–2000) 2004.184a–c

Eastern Zhou dynasty
(771–256 BCE)
Warring States (403–221 BCE)
**Twin-handle Cups with
Bird Design**, about 300 BCE
lacquer with pigments
a) 2 1/2 x 6 1/8 x 7 1/4 in.;
6.3 x 15.6 x 18.4 cm
b) 2 1/2 x 6 1/8 x 7 1/4 in.;
6.3 x 15.6 x 18.4 cm
Gift of Thomas and
Marsha French in honor
of Walter and Joan Wolf 2004.185a–b

Neolithic
Jar, about 1350 BCE
earthenware
10 3/8 x 9 x 9 in.;
26.4 x 22.9 x 22.9 cm
Gift of Thomas and
Marsha French in memory
of Ray H. French (1919–2000)
2004.186

Female Figure,
about 200 BCE
earthenware, Yangling-type
21 3/8 x 3 1/8 x 3 1/2 in.;
54.3 x 7.9 x 8.9 cm
Gift of Thomas and
Marsha French in memory
of Ray H. French (1919–2000)
2004.187

Han dynasty (206 BCE–220)
**Female Attendant with
Cloud-patterned Clothes**
painted earthenware
H: 19 1/8 in.; 48.5 cm
Gift of Iver M. Nelson Jr. 2005.40

**Like a Wu Guanzhong
Painting of Gaochang**
rock
3 x 11 x 6 1/8 in.;
7.6 x 24.8 x 15.6 cm
Gift of Iver M. Nelson Jr. 2005.41a–b

**Like a Night Moon
over the Gobi Desert**
rock
3 1/2 x 11 1/2 x 8 1/2 in.;
8.9 x 29.2 x 21.6 cm
Gift of Iver M. Nelson Jr. 2005.42a–b

Like a Zhao Mengfu Ink Painting
rock
4 1/2 x 10 3/4 x 8 1/2 in.;
11.4 x 27.3 x 21.6 cm
Gift of Iver M. Nelson Jr. 2005.43a–b

Liao dynasty (907–1125)
Octagonal Dish
stoneware with glaze
1 x 5 1/2 x 5 1/2 in.;
2.5 x 14.0 x 14.0 cm
Gift of Iver M. Nelson Jr. 2005.44

Liao dynasty (907–1125)
Octagonal Dish
stoneware with glaze
1 x 5 1/2 x 5 1/2 in.;
2.5 x 14.0 x 14.0 cm
Gift of Iver M. Nelson Jr. 2005.45

Mountain Range
rock with striations
13 x 29 x 13 in.;
33.0 x 73.7 x 33.0 cm
(with stand)
Gift of Iver M. Nelson Jr. 2005.46a–b

Yuan dynasty (1279–1368)
**Vase with Appliqué Plum Branch
Design**, about 1300
porcelain with glaze
6 x 3 x 3 in.; 15.2 x 6.8 x 6.8 cm
Gift of Iver M. Nelson Jr. 2005.47

Western Jin dynasty (265–316)
**Shallow Dish with
Bird Head and Tail**
stoneware with glaze
1 7/8 x 5 3/8 x 4 in.;
4.8 x 13.7 x 10.2 cm
Gift of Iver M. Nelson Jr. 2005.48

Northern Song dynasty (960–1127)
Tall Bowl with Narrow Foot
stoneware with glaze
2 3/8 x 5 1/8 x 5 1/8 in.;
6.0 x 13.0 x 13.0 cm
Gift of Iver M. Nelson Jr. 2005.49

Yuan dynasty (1279–1368)
White Dish
stoneware with glaze
1 3/4 x 6 3/4 x 6 3/4 in.;
4.5 x 17.2 x 17.2 cm
Gift of Iver M. Nelson Jr. 2005.50

Song dynasty (960–1279)
Conical Bowl without Decoration,
about 1120
stoneware with glaze;
Yaozhou ware
2 x 4 1/2 x 4 1/2 in.;
50.1 x 11.4 x 11.4 cm
Gift of Iver M. Nelson Jr. 2005.51

Jin dynasty (1115–1234)
Wide-mouth Jar, 1115–1234
stoneware with glaze
3 1/4 x 4 3/8 x 4 3/8 in.;
8.3 x 11.1 x 11.1 cm
Gift of Iver M. Nelson Jr. 2005.52



Jin dynasty (1115–1234)

Jar with Two Loop Handles

stoneware with glaze
5 x 5 1/4 x 5 1/4 in.;
12.7 x 13.3 x 13.3 cm
Gift of Iver M. Nelson Jr. 2005.53

Jin dynasty (1115–1234)

**Wide-mouth Jar
with Two Handles**

stoneware with glaze
5 3/4 x 7 1/2 x 7 1/2 in.;
14.6 x 19.1 x 19.1 cm
Gift of Iver M. Nelson Jr. 2005.54

Yuan dynasty (1279–1368)

Jar with Immortals Design, about 1350

porcelain and
underglaze blue
4 1/2 x 4 3/8 x 4 3/8 in.;
11.4 x 11.1 x 11.1 cm
Gift of Iver M. Nelson Jr. 2005.55

Liao dynasty (907–1125)

**Square Dish with
Central Floral Design**

stoneware with glaze
1 3/8 x 4 1/2 x 4 3/4 in.;
3.5 x 11.4 x 11.4 cm
Gift of Iver M. Nelson Jr. 2005.56

Liao dynasty

(907–1125)

**Square Dish with
Twin Fish Design**

stoneware with glaze
1 x 4 1/2 x 4 1/2 in.;
2.5 x 11.4 x 11.4 cm
Gift of Iver M. Nelson Jr. 2005.57

Han dynasty (206 BCE–220)

**Sword Guard with
Corroded Iron Handle**,

about 200 BCE
jade, iron
4 1/4 x 2 1/8 x 1 in.;
10.8 x 5.4 x 2.5 cm
Gift of Steven Conant, M.D. 2005.59

JAPANESE PAINTING

Nakabayashi Chikutō

Japanese, 1776–1853

**Viewing a Waterfall in Summer
Mountains**,

**Painted in the Manner
of Wu Zhen**, about 1835–1840
color on silk
82 3/4 x 30 1/2 in.;
10.0 x 77.4 cm. (overall)
Partial and Promised Gift of Francine
and Roger Hurwitz 2004.188

Hosoda Eishi

Japanese, 1756–1829
Edo period (1603–1868)
**Three Gods of Good Fortune on a
Pleasure Outing**, 1800–1829
ink and light colors on paper
12 1/4 x 138 in.;
31.1 x 350.5 cm (image)
Miscellaneous Asian Art Fund 2005.2

Ando Hiroshige

Japanese, 1797–1858
Edo period (1603–1868)
A Woman Bowing, undated
ink and color on paper
9 1/4 x 11 7/8 in.;
23.5 x 30.2 cm (sheet)
Gift of Catharine Lichtenauer 2005.74

Toko Shinoda

Japanese, b. 1913
Release, 1979
ink and pigment on paper
43 1/2 x 82 in.;
110.5 x 208.3 cm
Gift of Anne Marmon Greenleaf 2005.6

JAPANESE PRINTS

Utagawa Kunisada

Japanese, 1786–1864
Edo period (1603–1868)
**Wada Shizuma, Kobei's Daughter
Osode, and a Houseman of the Sawai
Family**, 1859
color woodblock print
a) 14 5/8 x 9 11/16 in.;
37.2 x 24.6 cm
b) 14 7/16 x 9 3/4 in.;
36.7 x 24.8 cm
Works on Paper Group and
the Mary Margaret Tomlinson Memorial
Fund 2005.69a–b

Utagawa Kunisada

Japanese, 1786–1864
Edo period (1603–1868)
**Actor in the Role of Kobayashi
Asahina**, 1859
color woodblock print
14 15/16 x 9 11/16 in.;
37.9 x 24.6 cm
Mary Margaret Tomlinson Memorial and
General Memorial Art Funds 2005.71

Utagawa Kunisada

Japanese, 1786–1864
Edo period (1603–1868)
**The Villain Seigen and
Princess Sakura**, 1858,
second in the series **Competing for
Patronage in the Eastern Capital** (Edo)
color woodblock print
14 5/8 x 9 7/16 in.;
37.1 x 24.0 cm
General Memorial Art Fund 2005.72

Hasegawa Sadanobu

Japanese, 1809–1879
Edo period (1603–1868)
Meiji period (1868–1912)
Ueno, from **Famous Views
of the 60-odd Provinces**, undated
color woodblock print
9 5/8 x 14 9/16 in.;
24.5 x 37.0 cm
Works on Paper Group 2005.73

Utagawa Toyokuni II

Japanese, 1771–1835
Edo period (1603–1868)
**Iwai Hanshiro in the Role of Nuregami
Chōkichi's Sister, Oseki**, about 1815
color woodblock print
14 9/16 x 9 3/4 in.;
37.0 x 24.8 cm
General Memorial Art Fund 2005.70

CONTEMPORARY ART

Amy Cutler

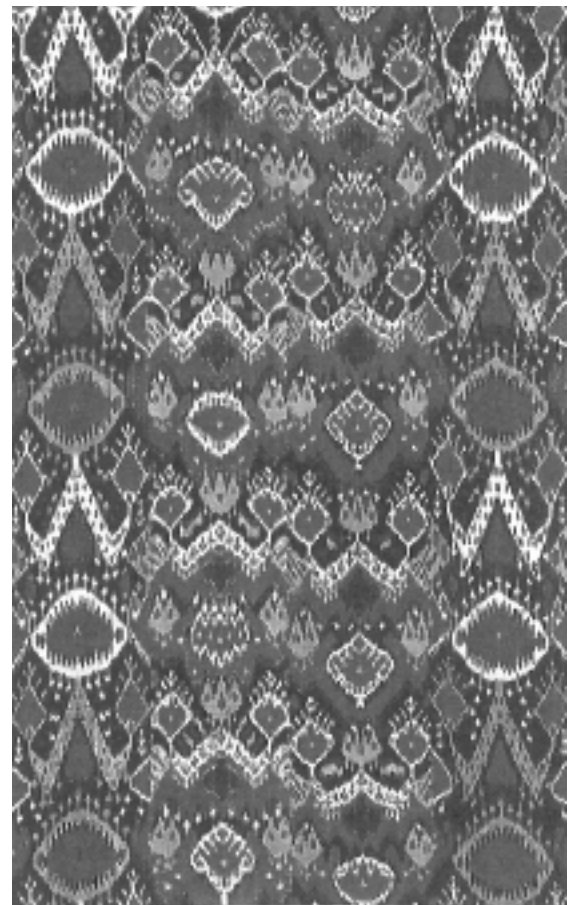
American, b. 1974
Dwelling, 2005
gouache on paper
22 x 30 in.; 55.9 x 76.2 cm
Purchased with funds provided by
Ann M. and Chris Stack 2005.68

Dean Byington

American, b. 1958
Blue Landscape (Jewels), 2003
oil on linen
80 x 60 x 1 1/2 in.;
203.2 x 152.4 x 3.8 cm
Eva Wiles Fund and the Henry
F. and Katherine DeBoest Memorial
Fund 2005.37

Jawshing Arthur Liou

Taiwanese, b. 1968
CBC (Complete Blood Counts), 2003,
from the series **Blood Work**
(2003–2005)
high-definition D-VHS tape
edition: 2 of 5, artist's proof
Purchased with funds provided by Lynn
Burnside Smith II in memory of his
parents, Mr. and Mrs. John Burnside
Smith 2005.38a



Jawshing Arthur Liou

Taiwanese, b. 1968
Blasts, 2004, from the series **Blood
Work** (2003–2005)
high-definition D-VHS tape
edition: 1 of 5, artist's proof
Purchased with funds provided by Lynn
Burnside Smith II in memory of his
parents, Mr. and Mrs. John Burnside
Smith 2005.38b

Jawshing Arthur Liou

Taiwanese, b. 1968
Hairline, 2004–2005, from the series
Blood Work (2003–2005)
high-definition D-VHS tape
edition: 1 of 5 and
two artist's proofs
Purchased with funds provided by Lynn
Burnside Smith II in memory of his
parents, Mr. and Mrs. John Burnside
Smith 2005.38c

Uzbekistan, Central Asia

Wall-hanging, 1801–1850
silk, resist-dyed (ikat)
73 x 44 1/2 in.
Gift of Guido Goldman 2005.88

Antoni Tàpies

Spanish, b. 1923
Diptych amb collage, 1999
mixed media and
collage on wood
39 3/8 x 67 7/8 in.;
100.0 x 172.4 cm
Partial and Promised Gift
of Gerald and Dorit Paul 2005.86

Antoni Tàpies

Spanish, b. 1923
Signe vermell, 1999
mixed media on wood
18 1/4 x 21 5/8 in.;
46.4 x 54.9 cm
Partial and Promised Gift
of Gerald and Dorit Paul 2005.87



Yoruba peoples
Nigeria, Western Africa
Royal Ceremonial Jacket,
1935–1950
wool, cotton, silk velvet, jute,
raffia, glass and bugle beads
43 x 56 in.
Martha Delzell Memorial
Fund
2005.3

Kate Shepherd
American, b. 1961
“As the hart panteth after
the water brooks,” *Black Floor
and Dark Yellow Walls*, 2003
enamel on panel, four panels
2 panels: 45 x 48 x 1 5/16 in.; 114.3 x
121.9 x 3.3 cm
2 panels: 37 x 41 x 1 5/16 in.; 94.0 x
104.1 x 3.3 cm
Purchased with funds provided by
Ann M. and Chris Stack 2005.23a–d

DECORATIVE ARTS

Henry Wilson
English, 1864–1934
Pendant, about 1908
gold, enamel, cabochon sapphires,
emeralds, rubies, moonstones,
seed pearls
5 1/4 x 1 3/4 x 1 3/8 in.;
13.3 x 4.5 x 3.5 cm
(without chain)
Purchased with funds provided by the
Decorative Arts Society, and the Bequest
of Mr. and Mrs. Herman C. Krannert and
the Gift of Mrs. Bernard G. Pippenger in
memory of her husband by exchange
2005.22

PRINTS, DRAWINGS AND PHOTOGRAPHS

John Ottis Adams
American, 1851–1927
Adams’ Lodgings, London, 1872–1874
watercolor over pencil
on off-white paper
9 5/8 x 8 in.;
24.4 x 20.3 cm (sheet)
Gift of the Estate of
Dorothy M. Reifel 2005.75

John Ottis Adams
American, 1851–1927
Study for Winifred at the Hermitage,
about 1900
pencil on off-white paper
9 x 11 7/8 in.;
22.9 x 30.2 cm (sheet)
Gift of the Estate of
Dorothy M. Reifel 2005.76

John Ottis Adams
American, 1851–1927
Butler’s Hill, Brookville
verso: **Boy Reading**,
about 1900
pen, ink and ink wash over
pencil on off-white paper
9 x 11 7/8 in.;
22.9 x 30.2 cm (sheet)
Gift of the Estate of
Dorothy M. Reifel 2005.77

John Ottis Adams
American, 1851–1927
Street in Brookville,
about 1900
pencil on off-white paper
9 x 11 7/8 in.;
22.9 x 30.2 cm (sheet)
Gift of the Estate of
Dorothy M. Reifel 2005.78

John Ottis Adams
American, 1851–1927
Tree Beside a Stream
pencil on off-white paper
6 5/8 x 5 1/8 in.;
16.9 x 13.1 cm (sheet)
Gift of the Estate of
Dorothy M. Reifel 2005.79

John Ottis Adams
American, 1851–1927
**Study for The Old Mills
at Brookville**, 1900
pencil on off-white paper
9 x 11 7/8 in.; 22.9 x 30.2 cm (sheet)
Gift of the Estate of
Dorothy M. Reifel 2005.80

John Taylor Arms
American, 1887–1953
Venetian Mirror, 1935
etching; state: II of II
edition of 100
6 3/8 x 14 1/4 in.;
16.2 x 36.2 cm (image)
Gift of Agnes Polk Tryon 2005.8

John Taylor Arms
American, 1887–1953
**French Lace (West Portal of
the Main Façade, Notre Dame,
Villefranche-en-Rouergue)**, 1949
etching; state: II of II
edition of 306
8 x 4 3/4 in.;
20.3 x 12.1 cm (image)
Gift of Agnes Polk Tryon 2005.9

Gustave Baumann
American (b. (Germany)), 1881–1971
The Washington Barnes Cabin, 1912
color woodblock print
19 3/4 x 26 1/2 in.;
50.2 x 67.3 cm
Bequest of Phyllisann Hibben Curtis
2005.99

Thomas Hart Benton
American, 1889–1975
**Steel Mill, Study for
Indiana Mural**, 1933
pen and ink over pencil
on off-white paper
11 7/8 x 9 in.;
30.2 x 22.9 cm (sheet)
Bequest of Phyllisann Hibben Curtis
2005.96

Isabel Bishop
American, 1902–1988
Showing the Snapshot, from *Isabel
Bishop: Eight Etchings, 1936–1959*,
1936, printed 1980
etching on Rives
heavyweight white paper
artist’s proof II/VII outside
the numbered edition of 50
4 x 3 in.; 10.2 x 7.6 cm (image)
Martha Delzell Memorial Fund 2005.29a

Isabel Bishop
American, 1902–1988
Reaching for the Coat Sleeve,
from *Isabel Bishop: Eight Etchings*,
1936–1959,
1943, printed 1980
etching on Rives heavyweight
white paper
artist’s proof II/VII outside
the numbered edition of 50
5 7/8 x 4 1/8 in.;
14.9 x 10.4 cm (image)
Martha Delzell Memorial Fund 2005.29b

Isabel Bishop
American, 1902–1988
Girl with Newspaper,
from *Isabel Bishop: Eight
Etchings, 1936–1959*,
1945, printed 1980
etching on Rives heavyweight
white paper
artist’s proof II/VII outside
the numbered edition of 50
7 3/4 x 4 1/2 in.;
19.7 x 11.4 cm (image)
Martha Delzell Memorial Fund 2005.29c

Isabel Bishop
American, 1902–1988
Seated Woman with Hat, from
Isabel Bishop: Eight Etchings,
1936–1959,
1949, printed 1980
etching on Rives heavyweight
white paper
artist’s proof II/VII outside
the numbered edition of 50
6 x 4 1/16 in.;
15.2 x 10.3 cm (image)
Martha Delzell Memorial Fund 2005.29d

Isabel Bishop
American, 1902–1988
Fourteenth Street Oriental, from
Isabel Bishop: Eight Etchings,
1936–1959,
1950, printed 1980
etching on Rives heavyweight
white paper
artist’s proof II/VII outside
the numbered edition of 50
5 7/8 x 4 in.; 14.9 x 10.2 cm (image)
Martha Delzell Memorial Fund 2005.29e

Isabel Bishop
American, 1902–1988
Straphanger, No. 2, from
*Isabel Bishop: Eight
Etchings, 1936–1959*,
1950, printed 1980
etching on Rives heavyweight
white paper
artist’s proof II/VII outside
the numbered edition of 50
5 x 3 1/8 in.;
12.7 x 7.9 cm (image)
Martha Delzell Memorial Fund 2005.29f

Isabel Bishop
American, 1902–1988
**Two Girls Outdoors (Helping with
the Veil)**, from *Isabel Bishop: Eight
Etchings, 1936–1959*,
1953, printed 1980
etching on Rives heavyweight
white paper
artist’s proof II/VII outside
the numbered edition of 50
7 3/8 x 5 in.;
18.7 x 12.8 cm (image)
Martha Delzell Memorial Fund 2005.29g

Isabel Bishop
American, 1902–1988
Girl Getting on Soda Fountain Stool,
from *Isabel Bishop: Eight Etchings*,
1936–1959,
1959, printed 1980
etching on Rives heavyweight
white paper
artist’s proof II/VII outside
the numbered edition of 50
5 1/2 x 4 in.;
14.0 x 10.2 cm (image)
Martha Delzell Memorial Fund 2005.29h

Fiske Boyd
American, 1895–1975
**Concept (East River
Drive, NYC)**, 1951
woodblock print
edition of 100
12 1/8 x 9 1/8 in.;
30.8 x 23.2 cm (image)
Gift of Agnes Polk Tryon 2005.10

Esther Bublely
American, 1921–1998
**Washington, D.C.,
Soldiers Looking out
the Window of the Bus
Just Before Leaving the
Greyhound Terminal**, 1943
gelatin silver print
10 7/16 x 10 7/16 in.;
26.5 x 26.5 cm (image)
James V. Sweetser Fund and the Mary
and Agnes Wetsell Fund 2005.26

William Callow
English, 1812–1908
Glacier du Rhone and the Galenstock, from the Furka Pass Road, 1848
watercolor over pencil on off-white wove paper
22 x 30 in.; 55.9 x 76.2 cm (image and sheet)
Gift of the Alliance of the Indianapolis Museum of Art 2005.3

Louis Faurer
American, 1916–2001
Construction Site on Madison Avenue, Looking toward Rockefeller Center, 1947–1949, printed 1980
gelatin silver print
edition of 40
12 x 7 7/8 in.;
30.5 x 20.1 cm (image)
Martha Delzell Memorial Fund 2005.27

Louis Faurer
American, 1916–2001
Home of the Brave, Times Square, New York City, 1949–1950, printed 1981
gelatin silver print
edition of 40
7 1/8 x 10 1/2 in.;
18.1 x 26.7 cm (image)
Martha Delzell Memorial Fund 2005.28

Constance Forsyth
American, 1903–1987
Cityscape (Philadelphia), 1930
etching
3 x 2 in.; 7.6 x 5.1 cm (image)
Bequest of Phyllissan Hibben Courtis 2005.97

William J. Forsyth
American, 1854–1935
Burning Leaves
watercolor on off-white paper
8 x 11 in.; 20.3 x 27.9 cm
Bequest of Phyllissan Hibben Courtis 2005.95

William J. Forsyth
American, 1854–1935
Woodland Landscape, 1881
watercolor on off-white paper
10 x 13 7/8 in.; 25.4 x 35.2 cm
Bequest of Phyllissan Hibben Courtis 2005.100

Frances Hammell Gearhart
American, 1869–1958
Rain Tomorrow, 1930
color woodblock print
10 1/8 x 11 in.;
25.7 x 27.9 cm (image)
In Memory of Judge Valan S. Boring from his Family 2005.81

Douglas Warner Gorsline
American, 1913–1985
Express Stop, 1948
etching; edition of 125
6 1/2 x 6 in.;
16.5 x 15.2 cm (image)
Gift of Agnes Polk Tryon 2005.15

Kenneth Holmes
English, b. 1902
Behind the Capitol, Rome, 1950
etching and drypoint
edition of 200
11 5/8 x 7 5/8 in.;
29.5 x 19.4 cm (image)
Gift of Agnes Polk Tryon 2005.16

Oskar Kokoschka
Austrian, 1886–1980
Dead Pheasant, 1942–45
watercolor on buff paper
24 3/4 x 18 3/4 in.;
62.9 x 47.6 cm
Gift of Dr. Stanley Chipper 2005.94

Martin Lewis
American (b. Australia), 1881–1962
Grandpa Takes a Walk, 1935
sand ground etching and drypoint
8 7/8 x 11 5/8 in.;
22.5 x 29.5 cm (image)
Gift of Agnes Polk Tryon 2005.7

Rudy Pozzatti
American, b. 1925
Homage to Vesalius, 1968
etching, lift-ground etching, aquatint and engraving on German etching paper
edition: 14 of 35; state: V of V
25 5/8 x 36 in.;
65.0 x 91.4 cm (image)
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant 2005.66

Ernest David Roth
American (b. Germany), 1879–1964
Little Florentine Shops, 1914
etching and drypoint
edition of 200
7 1/2 x 7 in.;
19.1 x 17.8 cm (image)
Gift of Agnes Polk Tryon 2005.11

Ernest David Roth
American (b. Germany), 1879–1964
Bridge at Sospel, 1951
etching
9 x 11 7/8 in.;
22.9 x 30.2 cm (image)
Gift of Agnes Polk Tryon 2005.12

Ernest David Roth
American (b. Germany), 1879–1964
Amiens, about 1945
etching
edition of about 200
3 x 3 in.; 7.6 x 7.6 cm (image)
Gift of Agnes Polk Tryon 2005.13

Theodore Roszak
American (b. Poland), 1907–1981
Study for Girl at the Piano Recording Sound, 1932
pencil, colored pencil and ink on off-white paper
12 1/2 x 9 1/8 in.;
31.7 x 23.2 cm (sheet)
Russel and Becky Curtis Art Purchase Endowed Fund 2005.25

Theodore Roszak
American (b. Poland), 1907–1981
Study for Girl at the Piano Recording Sound, 1932
pencil on off-white paper
10 x 8 1/2 in.;
25.4 x 21.6 cm (sheet)
Gift of the Estate of Theodore Roszak 2005.60

Theodore Roszak
American (b. Poland), 1907–1981
Study for Girl at the Piano Recording Sound, 1932
pencil and ink on off-white paper
8 3/4 x 11 1/4 in.;
22.2 x 28.5 cm (sheet)
Gift of the Estate of Theodore Roszak 2005.61

Theodore Roszak
American (b. Poland), 1907–1981
Study for Girl at the Piano Recording Sound, 1932
pen and ink on off-white paper
9 1/2 x 12 1/2 in.;
24.1 x 31.7 cm (sheet)
Gift of the Estate of Theodore Roszak 2005.62

Theodore Roszak
American (b. Poland), 1907–1981
Study for Girl at the Piano Recording Sound; verso: **Ship's Stern**, 1932
pencil, pen and ink on off-white paper
9 1/2 x 12 1/2 in.;
24.1 x 31.7 cm (sheet)
Gift of the Estate of Theodore Roszak 2005.63

James Swann
American, 1905–1985
Night in Chicago, 1940
drypoint
edition of 325
7 x 11 in.;
17.8 x 27.9 cm (image)
Gift of Agnes Polk Tryon 2005.14

John Varley
English, 1778–1842
Sketch from Nature on the Thames (Chelsea), about 1811
watercolor over pencil on off-white wove paper
11 3/4 x 16 1/4 in.;
29.8 x 41.2 cm (sheet)
Miscellaneous Print Fund and the James E. Roberts Fund 2005.24

Edouard Vuillard
French, 1868–1940
Une Galerie au Gymnase (A Gallery at the Gymnase Theater), from *l'Album Insel*, 1900
color lithograph
edition of 100; state: III of III
9 7/8 x 7 5/8 in.;
25.1 x 19.3 cm (image)
Gift of Dr. Steven Conant in memory of Miss Joan D. Weisenberger 2005.65

Portfolio of nine prints from Stanley Hayter's printmaking workshop, Atelier 17.

Stanley William Hayter
English, 1901–1988
Fraternity, from *Fraternity* portfolio, 1939
cover engraving on Montval paper
edition: 20 of 101
4 x 2 5/8 in.; 10.2 x 6.0 cm (image and sheet)
Mrs. Pierre F. Goodrich Endowed Art Fund 2005.67.1

John Buckland Wright
British, 1897–1954
Untitled, from *Fraternity* portfolio, 1939
etching and engraving on Montval paper
edition: 20 of 101
4 7/8 x 2 7/8 in.;
12.5 x 7.4 cm (image)
Mrs. Pierre F. Goodrich Endowed Art Fund 2005.67.2



Songye people
Democratic Republic of the Congo, Central Africa
Community Power Figure, 1900–1930
wood, cloth, feathers, fur, reptile skin, metals, pigment
H: 33 in.
The Ballard Fund, Lucille Stewart Endowed Art Fund, E. Hardey Adriaance Fine Arts Acquisition Fund, Roger G. Wolcott Fund and Mary Black Fund 2005.21

Stanley William Hayter
English, 1901–1988
Untitled, from *Fraternity* portfolio, 1939
engraving on Montval paper
edition: 20 of 101
5 x 3 1/2 in.;
12.8 x 8.8 cm (image)
Mrs. Pierre F. Goodrich Endowed Art Fund 2005.67.3

Joseph Hecht
French (b. Poland), 1891–1951
Untitled, from *Fraternity* portfolio, 1939
etching on Montval paper
edition: 20 of 101
4 5/8 x 2 3/4 in.;
11.7 x 7.0 cm (image)
Mrs. Pierre F. Goodrich Endowed Art Fund 2005.67.4

Dalla Husband

Canadian, 1899–1943

Untitled, from *Fraternity* portfolio, 1939

etching and aquatint on Montval paper
edition: 20 of 101
3 3/4 x 2 1/2 in.;
9.5 x 6.3 cm (image)
Mrs. Pierre F. Goodrich Endowed Art
Fund 2005.67.5

Vassily Kandinsky

Russian, 1866–1944

Untitled, from *Fraternity* portfolio, 1939

drypoint on Montval paper
edition: 20 of 101
5 x 3 1/4 in.;
12.8 x 8.2 cm (image)
Mrs. Pierre F. Goodrich Endowed Art
Fund 2005.67.6

Roderick Mead

American, 1900–1971

Untitled, from *Fraternity* portfolio, 1939

etching on Montval paper
edition: 20 of 101
3 1/2 x 2 3/8 in.;
8.8 x 5.9 cm (image)
Mrs. Pierre F. Goodrich Endowed Art
Fund 2005.67.7

Joan Miró

Spanish, 1893–1983

Untitled, from *Fraternity* portfolio, 1939

etching on Montval paper
edition: 20 of 101
5 3/4 x 3 1/2 in.;
14.6 x 9 cm (image)
Mrs. Pierre F. Goodrich Endowed Art
Fund 2005.67.8

Dolf Rieser

British (b. South Africa), 1898–1983

Untitled, from *Fraternity* portfolio, 1939

engraving and etching on
Montval paper
edition: 20 of 101
4 5/8 x 3 in.;
11.7 x 7.7 cm (image)
Mrs. Pierre F. Goodrich Endowed Art
Fund 2005.67.9

Luis Vargas Rosas

Chilean, 1897–1976

Untitled, from *Fraternity* portfolio, 1939

etching and aquatint on Montval paper
edition: 20 of 101
4 3/4 x 3 1/4 in.;
12 x 8.3 cm (image)
Mrs. Pierre F. Goodrich Endowed Art
Fund 2005.67.10

TEXTILE ARTS

Benjamin Kieh

American, 1807–1895

Jacquard Coverlet, 1837

wool
96 x 76 1/2 in.;
248.9 x 194.3 cm
Gift of Shirley DeCamp Gardner 2005.83

Peter Lorenz

American, (b. France) 1801

Jacquard Coverlet, 1838

wool
93 x 78 1/2 in.;
236.2 x 199.4 cm
Gift of Shirley DeCamp Gardner 2005.82

American

Quilt, 1920s–1930s

cotton, appliquéed
and quilted
79 3/4 x 101 in.;
202.6 x 256.5 cm
Gift of Shirley DeCamp Gardner
2005.84

American

Single Irish Chain with

Diamonds Quilt, 1930s

cotton, pieced and quilted
90 x 81 1/4 in.;
228.6 x 206.4 cm
Gift of Mrs. C. Willis Adams Jr. 2005.20

Uzbekistan, Central Asia

Wall-hanging, 1801–1850

silk, resist-dyed (ikat)
73 x 44 1/2 in.;
185.4 x 113.0 cm
Gift of Guido Goldman 2005.88

Uzbekistan, Central Asia

Wall-hanging, 1850s

silk, resist-dyed (ikat)
80 x 43 1/2 in.;
203.2 x 110.5 cm
Gift of Guido Goldman 2005.89

Uzbekistan, Central Asia

Wall-hanging, 1870s–1880s

silk, resist-dyed (ikat)
78 x 50 3/4 in.;
198.1 x 128.9 cm
Gift of Guido Goldman 2005.90

Uzbekistan, Central Asia

Wall-hanging, 1850s

silk, resist-dyed (ikat)
71 1/2 x 43 3/4 in.;
181.6 x 111.1 cm
Gift of Guido Goldman 2005.91

Uzbekistan, Central Asia

Fabric Length, 1850–1875

silk velvet, resist-dyed (ikat)
43 x 15 1/2 in.;
109.2 x 39.4 cm
Gift of Guido Goldman 2005.92

Uzbekistan, Central Asia

Man's Robe (Chapan), 1860s–1870s

cloth
L: 55 in.; 139.7 cm
Gift of Guido Goldman 2005.93

FASHION ARTS

Beer

French

Evening Gown, 1910–1913

silk taffeta, silk satin, cotton, glass
and bugle beads, sequins, rhinestones
and metallic threads
L: 59 in.; 149.9 cm
Emma Harter Sweetser Fund 2005.32

I.W. Caley

Norwich, England

Wedding Dress, 1875

silk satin, artificial orange blossoms,
silk net
with cotton petticoat
L: 67 1/2 in.
Gift of the Estate of Allen Whitehill
Clowes 2005.17a–d

Harry Gordon

"Hand" or "Poem by Allen Ginsberg"

Poster Dress, 1968
paper (75% rayon, 25% nylon)
screen-printed
15 1/2 x 11 3/4 in.;
39.4 x 29.8 cm
Emma Harter Sweetser Fund 2005.34

Harry Gordon

"Cat" Poster Dress, 1968
paper (75% rayon, 25% nylon)
screen-printed
36 x 25 in.; 91.4 x 63.5 cm
Emma Harter Sweetser Fund 2005.35

Jeanne Lanvin

French, 1867–1946

Evening Dress, winter 1922–1923

silk faille, silver lamé,
silk net embroidered
with silver metallic threads
L: 64 5/8 in.; 164.2 cm
Roger G. Wolcott Fund 2005.5

Paquin

French, 1869–1936

Day Coat, late 1920s

wool
L: 52 3/8 in.; 133.0 cm
Emma Harter Sweetser Fund 2005.4

Scott Paper Co.

"Paper-Caper" Op Art Dress, 1966

paper (wood pulp, rayon mesh;
patented as Dura Weave) screen-printed
38 1/2 x 25 1/2 in.;
97.8 x 64.8 cm
Emma Harter Sweetser Fund 2005.33

Yoruba people

Nigeria, Western Africa

Royal Ceremonial Jacket, 1935–1950

wool, cotton, silk velvet, jute, raffia,
glass and bugle beads
43 x 56 in.; 109.2 x 126.2 cm
Martha Delzell Memorial Fund
2005.30

Yoruba people

Nigeria, Western Africa

Royal Ceremonial Wrappers

1900–1950
silk velvet, embroidered
with wool
a: 49 3/4 x 67 in.;
126.4 x 170.2 cm
b: 65 3/4 x 99 3/4 in.;
167.0 x 253.4 cm
General Art Fund and Edward L.
Anderson Fine Arts Acquisition Fund
2005.31a–b

American

"Nixon" Dress, about 1968

paper, screen-printed
36 3/8 x 21 1/4 in.;
92.4 x 54.0 cm
Emma Harter Sweetser Fund 2005.36

British

Paisley Shawl, 1850s

wool, silk
64 1/8 x 140 3/4 in.;
162.9 x 357.5 cm (w/fringe)
Gift of the Estate of Allen Whitehill
Clowes 2005.18

British

Bonnet, 1885–1890

silk velvet, silk net
10 x 10 x 3 1/2 in.;
25.4 x 25.4 x 8.9 cm
Gift of the Estate of Allen Whitehill
Clowes 2005.19

Asyut, Egypt

Shawl, 1900–1922

cotton net, applied
German silver strips
35 1/2 x 96 1/2 in.;
90.2 x 245.1 cm
Gift of Cleo Dibble in memory of her
parents, Athena and Louis Bolens
2005.85

DONORS TO THE COLLECTION 2005

Mrs. C. Willis Adams Jr.	Shirley DeCamp Gardner
Asian Art Society *	Guido Goldman
Ann Baumann, daughter	Anne Marmon Greenleaf
In Memory of Judge Valan S. Boring from his Family	Francine and Roger Hurwitz
Theodore Celenko	Thomas W. Kuebler, M.D.
Dr. Stanley Chipper	Catharine Lichtenauer
Robin Rowan Clarke	Children of J.K. Lilly Jr. **
Estate of Allen Whitehill Clowes	Iver M. Nelson Jr.
Steven Conant, M.D.	Mr. and Mrs. Kurt Pantzer **
Steven Conant in memory of Miss Joan D. Weisenberger	Gerald and Dorit Paul
Steven Conant in memory of Mrs. H.L. Conant	Estate of Dorothy M. Reifel
Estate of Phyllisann Hibben Curtis	Estate of Theodore Roszak
Decorative Arts Society *	Lynn Burnside Smith II in memory of his parents, Mr. and Mrs. John Burnside Smith *
Cleo Dibble in memory of her parents, Athena and Louis Bolens	Ann M. and Chris Stack *
Stephen Enkema in honor of his mother, Joy Enkema	Agnes Polk Tryon
Thomas and Marsha French in honor of Walter and Joan Wolf	
Thomas and Marsha French in memory of Ray H. French (1919–2000)	

* Donor provided funds for
the purchase of a work of art

** Donor to the Lilly House Collection



PURCHASE FUNDS

E. Hardey Adriaance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriaance	Henry F. and Katherine DeBoest Memorial Fund	Lucille Steward Endowed Art Fund	William Callow English, 1812–1908 <i>Glacier du Rhone and the Galenstock from the Furka Pass Road, 1848</i> watercolor over pencil on off-white wove paper 22 x 30 in. (image and sheet) Gift of the Alliance of the Indianapolis Museum of Art 2005.3
Alliance Income Fund	Martha Delzell Memorial Fund	Emma Harter Sweetser Fund	
Edward L. Anderson Fine Arts Acquisition Fund	General Art Fund	James V. Sweetser Fund	
The Ballard Fund	General Endowed Art Fund	Mary Margaret Tomlinson Memorial Fund	
Mary V. Black Art Endowment Fund	General Memorial Art Fund	Mary and Agnes Wetsell Fund	
Russell and Becky Curtis Art Purchase Endowed Fund	Mrs. Pierre F. Goodrich Endowed Art Fund	Eva Wiles Fund	
Deaccessioned Decorative Arts Fund	Miscellaneous Asian Art Fund	Roger G. Wolcott Fund	
	Miscellaneous Print Fund	Works on Paper Group	
	James E. Roberts Fund		

GIFTS AND PURCHASES SUMMARY 2005

Total Number of Gifts	126
Total Number of Purchases	48
Total Number of Acquisitions	174
Total Estimated Value	\$1,449,887.67

OLDFIELDS–LILLY HOUSE & GARDENS

While the Museum was closed during the first months of 2005 and construction continued both inside and out, Lilly House remained open all year long and the serene gardens and grounds of Oldfields offered rewards in every season.

Visitors to Lilly House were also rewarded with special displays and events. In conjunction with *International Arts and Crafts*, five rare books designed by William Morris and published by the Kelmscott Press were on display at Lilly House from September 25, 2005, through January 25, 2006. The books were lent by the Lilly Library at Indiana University, Bloomington. The Kelmscott books were originally acquired by J.K. Lilly Jr. for his collection of rare books and manuscripts, which he later gave to the university.

Attendance at Lilly House swelled in December for Christmas at Lilly House, which ran from November 15 to January 8. The decorations for the annual event are inspired by holiday decorating trends of the 1930s, the first decade that Lilly and his family lived in the house. Many visitors took advantage of the MP3 players that offered commentary on the details of the decorations while they toured the house. The decorations were supported in part by Engledow Group.

Lilly House was fortunate to receive numerous decorative arts objects and furnishings in 2005. Gifts from the children of J.K. Lilly Jr. and other generous donors will allow Oldfields–Lilly House & Gardens to offer visitors an enriched experience of an American country estate.

Mark Zelonis, director of Oldfields, accepted another award for the estate in 2005. This time the IMA was honored with the 2005 Stewardship Excellence Award from the Cultural Landscape Foundation in recognition of the “extraordinary commitment to the registration, preservation planning and management of the historic, designed landscape of the Olmsted Brothers” at Oldfields.



EXHIBITIONS

Kelmscott Press Books

September 25, 2005–
January 25, 2006

Lent by The Lilly Library,
Indiana University,
Bloomington, Indiana.

Christmas at Lilly House

November 15, 2005–
January 8, 2006

Decorations in
Lilly House
supported in part by
Engledow Group.

LILLY HOUSE ACQUISITIONS 2005

Note: These acquisitions are listed by accession number. If an artist, designer, or manufacturer is known, the name is bold and in red.

France

Pair of Andirons, 1900–1930
gilt bronze
19 3/4 x 16 3/4 x 5 1/2 in.;
50.2 x 42.6 x 14.0 cm (each)
Gift of the Children
of J.K. Lilly Jr. LH2005.1a–b

United States

Candlestand, 1900–1930
mahogany
22 x 14 x 16 1/4 in.;
55.9 x 35.6 x 41.3 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.2

United States

Footed Bowl, 1890–1910
pressed glass
2 1/2 x 3 1/2 x 3 1/2 in.;
6.4 x 8.9 x 8.9 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.3

possibly Italy

Pair of Covered Urns, 1900–1930
porcelain
11 1/8 x 5 5/8 x 5 5/8 in.;
28.3 x 14.3 x 14.3 cm (each)
Gift of the Children
of J.K. Lilly Jr.
LH2005.4.1a–b and
LH2005.4.2a–b

probably Czechoslovakia

Box with Hinged Lid, 1875–1899
glass, brass
3 13/16 x 4 7/16 x 2 13/16 in.;
35.1 x 11.3 x 7.1 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.5

England

Ashtray, 1900–1930
silver-plated base metal
9/16 x 3 1/2 x 3 3/16 in.;
1.4 x 8.9 x 9.7 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.6

probably France

Box with Hinged Lid, 1900–1930
colorless glass, bronze
4 1/4 x 5 9/16 x 4 1/4 in.;
10.8 x 14.1 x 10.8 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.7

William H. Jackson Company

New York

Fire Screen, 1900–1930
brass or bronze
33 x 53 3/4 x 3/4 in.;
83.8 x 136.5 x 1.9 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.8

England

Set of Ashtrays, 1925–1950
silver-plated base metal
3/8 x 3 3/4 x 3 3/4 in.;
1.0 x 9.5 x 9.5 cm (each)
Gift of the Children
of J.K. Lilly Jr. LH2005.9a–e

Italy

Covered Box, 1925–1950
leather
3 11/16 x 3 3/8 x 3 3/8 in.;
9.4 x 8.6 x 8.6 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.10a–b

Italy

Covered Box, 1925–1950
leather
2 5/16 x 1 3/4 x 1 13/16 in.;
5.9 x 4.4 x 4.6 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.11a–b

probably Italy

Box with Hinged Lid, 1900–1930
porcelain
3 1/4 x 8 1/4 x 4 1/8 in.;
8.3 x 21.0 x 10.5 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.12

probably Italy

Box with Hinged Lid, 1900–1930
porcelain
3 3/4 x 8 1/4 x 4 1/4 in.;
9.5 x 21.0 x 10.8 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.13

United States

Set of Fire Tools, 1900–1930
bronze, steel, horsehair
30 1/2 x 9 7/8 x 7 5/8 in.;
77.5 x 25.1 x 19.4 cm (stand)
Gift of the Children
of J.K. Lilly Jr. LH2005.14a–e

United States

Set of Fire Tools, 1900–1930
gilded bronze, steel
various dimensions
Gift of the Children
of J.K. Lilly Jr. LH2005.15a–e

probably France

Pair of Lamps, 1900–1930
bronze, gilt bronze, marble
33 1/4 x 9 1/4 x 9 in.;
84.5 x 23.5 x 22.9 cm (each)
Gift of the Children
of J.K. Lilly Jr. LH2005.16.1–2

Europe, possibly Italy

Pair of Vases, 1925–1950
porcelain
13 x 5 1/4 x 5 1/4 in.;
33.0 x 13.3 x 13.3 cm (each)
Gift of the Children
of J.K. Lilly Jr. LH2005.17.1–2

probably United States

Floor Lamp, 1900–1930
iron
59 x 16 x 13 1/2 in.;
149.7 x 40.6 x 34.3 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.18

United States

Floor Lamp, 1900–1930
wood, brass
40 3/4 x 17 1/4 x 14 1/4 in.;
103.5 x 43.8 x 36.2 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.19

Austria

Pair of Cache-pots, 1900–1930
glass, gilt bronze
H: 9 3/4 in.; 24.7 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.20.1–2

possibly France

Pair of Andirons, 1900–1930
gilt bronze
19 3/8 x 13 1/4 x 4 1/4 in.;
49.2 x 33.7 x 10.8 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.21a–b

William H. Jackson Company

New York

Fire Screen, 1900–1930
brass or bronze
34 1/4 x 53 1/2 x 11/16 in.;
87 x 135.9 x 1.7 cm
Gift of the Children
of J.K. Lilly Jr. LH2005.22

United States

Set of Fire Tools, 1900–1930
bronze, steel, horsehair
28 x 10 1/2 x 7 3/8 in.;
71.1 x 26.7 x 18.7 cm (stand)
Gift of the Children
of J.K. Lilly Jr. LH2005.24a–e

United States

Armchair, 1925–1950
wood, textile, upholstery
30 1/4 x 20 1/2 x 30 1/4 in.;
76.8 x 52.1 x 76.8 cm
Gift of the Estate of
Allen Whitehill Clowes LH2005.25

possibly France

Pair of Tazzas, 1900–1930
bronze, marble
10 11/16 x 7 7/8 x 6 1/8 in.;
27.1 x 20.0 x 15.6 cm
Gift of the Estate of
Allen Whitehill Clowes LH2005.26.1–2

probably Czechoslovakia

Pair of Vases, 1870–1899
glass, enamel
12 3/16 x 4 3/4 x 4 11/16 in.;
31.0 x 12.1 x 11.9 cm
Gift of the Estate of
Allen Whitehill Clowes LH2005.27.1–2

S. Kirk & Sons

United States

Ruler, 1925–1950
silver
1/16 x 1 1/16 x 12 in.;
0.2 x 2.7 x 30.5 cm
Gift of the Estate of
Allen Whitehill Clowes LH2005.28

Spain

Paper Shears, 1925–1950
steel
1/8 x 9 1/16 x 2 1/4 in.;
0.3 x 23.0 x 5.7 cm
Gift of the Estate of
Allen Whitehill Clowes LH2005.29

United States

Floor Lamp, 1925–1950
brass
57 1/4 x 11 1/4 x 15 3/4 in.;
145.4 x 28.6 x 40 cm
Gift of the Estate of
Allen Whitehill Clowes
LH2005.30

probably Czechoslovakia
Pair of Compotes, 1870–1899
 cut glass, cranberry color
 10 1/8 x 11 1/4 x 11 1/4 in.;
 25.7 x 28.6 x 28.6 cm
 Gift of Mr. and Mrs. Kurt Pantzer
 LH2005.31.1–.2

Wedgwood & Brown
 Staffordshire, England
Urn and Cover, 1900–1930
 stoneware
 H: 13 1/4 in.; 33.7 cm
 Gift of the Kriel Trust LH2005.32a–b

France
Bowl and Cover, 1900–1930
 porcelain, gilt bronze
 H: 13 in.; 33.0 cm
 The Ballard Family Memorial Fund
 LH2005.33a–b

Holland
Tobacco Jar and Cover, 1900–1930
 earthenware, brass
 12 x 7 1/2 in.; 30.5 x 18.4 cm
 Bequest of Delavan Smith
 LH2005.34A–B

United States
Medal (Portrait of J.K. Lilly),
 1925–1950
 bronze
 4 x 3 in.; 10.2 x 7.6 cm
 Gift of J.K. Lilly LH2005.35

Keith Murray (designer)
 b. 1892 (New Zealand)
Stevens & Williams, Ltd.
 England
Glen Vase, 1938
 glass
 7 1/2 x 8 in.; 18.4 x 20.3 cm
 Museum Purchase LH2005.36

Keith Murray (designer)
 b. 1892 (New Zealand)
Stevens & Williams, Ltd.
 England
Glen Vase, 1938
 glass
 6 x 7 in.; 15.2 x 17.8 cm
 Museum Purchase LH2005.37

Bristol, England
Pair of Vases, 1850–1875
 glass, enamel
 H: 9 1/4 in.; 23.5 cm (each)
 Gift of the Family of
 Lucy Taggart LH2005.38.1–.2

Bristol, England
Pair of Vases, 1850–1875
 glass
 H: 5 5/8 in.; 14.3 cm (each)
 Gift of the Family of Lucy Taggart
 LH2005.39.1–.2

Bristol, England
Pair of Vases, 1875–1899
 glass
 H: 6 1/2 in.; 15.9 cm (each)
 Gift of the Family of
 Lucy Taggart LH2005.40.1.–.2

Bristol, England
Pair of Vases, 1850–1875
 glass
 H: 6 1/8 in.; 15.6 cm (each)
 Gift of the Family of
 Lucy Taggart LH2005.41.1.–.2

Bristol, England
Pair of Covered Urns, 1850–1875
 glass
 H: 15 in.; 38.1 cm (each w/lid)
 Gift of the Family of
 Lucy Taggart LH2005.42.1a–b,
 LH2005.42.2a–b

probably England
Covered Dish with Underplate,
 1800–1825
 glass, gilding
 H: 6 5/8 in.; 16.8 cm
 (dish with cover)
 Gift of the Family of
 Lucy Taggart LH2005.43a–c

Meissen Porcelain Manufactory
 Germany
Cake Stand, 1875–1900
 hard-paste porcelain
 H: 17 3/4 in.; 45.1 cm
 Gift of Mrs. Conrad Ruckelshaus
 LH2005.44

Royal Porcelain Manufactory
 Berlin, Germany
Punch Bowl and Cover, 1775–1800
 porcelain
 H: 13 1/2 in.; 34.3 cm
 Gift of Mr. and Mrs. William H. Ball
 LH2005.45a–b

Royal Porcelain Manufactory
 Germany
Pair of Dishes, after 1870
 porcelain
 H: 2 1/2 in.; 5.7 cm (each)
 Gift of Mr. and Mrs. William H. Ball
 LH2005.46.1–.2

Derby Porcelain Factory
 England
Dish, about 1811–1848
 porcelain
 1 15/16 x 11 1/8 x 8 3/8 in.;
 4.9 x 28.3 x 21.3 cm
 Bequest of Mr. and
 Mrs. Herman C. Krannert
 LH2005.47

W. & J. Barnard
 England
Tray, 1889–1890
 silver
 25 1/2 x 15 15/16 in.;
 64.8 x 40.5 cm
 Bequest of Mr. and
 Mrs. Herman C. Krannert
 LH2005.48

Meissen Porcelain Manufactory
 Germany
Fish Service, 1875–1899
 porcelain
 22 x 10 1/2 in.;
 55.9 x 26.7 cm (platter)
 D: 9 5/8 in.; 24.5 cm (each plate)
 Gift of Mrs. Robertine Daniels
 LH2005.49.1.–.14

Towle Silversmiths
 American
 Newburyport, Massachusetts
 established 1873
Silver Service (Louis XIV pattern),
 about 1920–1940
 silver; 73 pieces
 of various dimensions
 Gift of Dorothy Marmon Boyd and
 Philip Linnaes Boyd in appreciation of
 their mothers, Annie Hall Marmon
 and Mary Spencer Boyd
 LH2005.50.1.–.73

France
Tea and Coffee Service,
 about 1820–1840
 porcelain; 25 pieces
 of various dimensions
 Gift of Mrs. Booth Tarkington Jameson
 in memory of her son Richard Zimmer
 LH2005.51.1.–.15

Wedgwood
 England
Condiment Dish, 1800–1825
 earthenware
 6 1/8 x 9 1/2 x 9 3/4 in.;
 15.6 x 24.1 x 24.5 cm
 Bequest of Ann McClelland Ropkey
 LH2005.52

Wedgwood
 England
Vase (Copy of Portland Vase),
 1875–1899
 stoneware
 10 x 7 in.; 25.4 x 17.9 cm
 Bequest of Ann McClelland Ropkey
 LH2005.53



GIFTS AND PURCHASES SUMMARY 2005

Total Number of Gifts	38
Total Number of Purchases	0
Total Number of Acquisitions	38
Total Estimated Value	\$19,670.00

France
Pair of Andirons, 1900–1930
 gilt bronze
 19 3/4 x 16 3/4 x 5 1/2 in.;
 50.2 x 42.6 x 14.0 cm (each)
 Gift of the Children
 of J.K. Lilly Jr. LH2005.1a–b

VIRGINIA B. FAIRBANKS ART & NATURE PARK

In 2005, the IMA further defined the future Virginia B. Fairbanks Art & Nature Park's vision and mission:

VISION

A playful, adventurous, and unexpected encounter with art in nature and nature in art: always changing, always challenging.

MISSION

The mission of the Virginia B. Fairbanks Art & Nature Park is to foster experiences among diverse audiences with works of art, the natural landscape and the interaction of art and nature.

The project's development has continued through the completion of an in-depth site analysis and programming proposal set forth by the project architects, Marlon Blackwell and Edward Blake. Proposed is a stunning two-part encounter with the site utilizing two structures, an experiential and an interpretive pavilion, which will allow for uniquely different experiences and vantage points. Blackwell and Blake have also joined forces with artist Mary Miss, who will design the entrance walkway connecting the IMA's main campus with the Park.



EDUCATION AND PUBLIC PROGRAMS

With the reopening of the Museum in May, the IMA began the work of accomplishing many of the objectives spelled out in the Strategic Plan, particularly those that will result in meaningful art experiences for the diverse communities that the IMA serves. Attracting broad audiences—through a variety of programs and new ways of accessing the collection—is one of those objectives. Among the innovations that were introduced when the Museum reopened are the family-friendly Star Studio and the X Room, an experimental educational space that utilizes cutting-edge technology.

- Two exhibitions were presented in the new Star Studio in 2005. The 1,500-square-foot interactive gallery, which was made possible by a generous capital gift from *The Indianapolis Star*, offers visitors direct access to working artists and an opportunity to experiment with art materials. A New York-based collective of artists, engineers and technicians called Amorphic Robot Works and led by artistic director Chico MacMurtrie, brought ten kinetic sculptures, *The Feisty Children*, to the IMA for the first exhibition in May. In *E Chen: String of Time*, which opened in September, artist E Chen created a California desert landscape, sculpted from Styrofoam and yarn, that slowly unraveled over the course of the exhibition.
- The new Damon C. and Kay D. Davis X Room also opened in May. In this experimental space for art and technology, visitors can try out new learning tools that are intended to enhance their experience with art at the Museum. The first two projects featured in the X Room are etx and Cabinet of Dreams. With etx, visitors can make connections between works of art from different cultures and time periods, locate works in the galleries, and learn something about each work. Images of objects from the collection are projected onto a table designed by Eames Office, and users control images projected onto the walls of the room. In Cabinet of Dreams, viewers navigate through a 3-D world inspired by a Chinese curio cabinet to find works from the IMA's Chinese collection. Programming support for the X Room is provided by Kathi and Bob Postlethwait. Cabinet of Dreams was developed by the Indiana University School of Fine Arts and uses the John-e Box technology developed by Indiana University's Advanced Visualization Lab. The PercepTable technology created by the Visualization and Interactive Spaces Lab, a division of the Pervasive Technology Labs at Indiana University (IUPUI campus), is used in etx.
- Another technological innovation, designed for the American galleries, is ArtXplore, a program utilizing a PDA that gives visitors a chance to delve more deeply into individual works. ArtXplore was developed by IMA staff and the Informatics Research Institute at Indiana University-Purdue University Indianapolis.



PROGRAMS

Program planners kept their audiences in mind, offering a wide range of programming, such as talks by visiting scholars, special events for families, bus tours, hands-on art projects, workshops and other activities geared to different levels of experience with art.

- The exhibition *International Arts and Crafts* inspired a multitude of talks, performances, art-making classes for all ages, tours and workshops. Among the distinguished speakers were Karen Livingstone, of the Victoria and Albert Museum and curator of the exhibition; Christian Witt-Dörning, curator of furniture and woodwork, Museum für Angewandte Kunst, Vienna; Judith Tankard, landscape design historian at Harvard University's Landscape Institute of the Arnold Arboretum; Edward Bosley, director of The Gamble House in Pasadena, California; and Frank Cooper, research professor at the University of Florida, Coral Gables. In October, the IMA collaborated with Historic Landmarks Foundation of Indiana on two guided bus tours highlighting Arts and Crafts architecture and interiors in Indianapolis. The tours included homes in the Irvington neighborhood and in the Meridian Park area.

The IMA was fortunate to have two internationally known speakers for a special event in November. Designer and philosopher Stewart Brand and Witold Rybczynski, professor of urbanism and architecture at the University of Pennsylvania, came to the IMA for a dialogue on time and timelessness as part of the annual Spirit & Place Civic Festival. The event was made possible by the Evans Woollen Fund and was presented in partnership with the Visualization and Interactive Spaces Lab, Pervasive Technology Labs at Indiana University.

- Performances included new poems by local poets inspired by *La Fornarina*; excerpts from Anton Arensky's opera *Raffaello*, presented by The Indianapolis Opera; and selections from Bizet's *The Pearl Fishers*, also presented in conjunction with The Indianapolis Opera.

- During construction, IMA affiliate organizations continued offering talks by guest speakers on a variety of subjects at locations around the city. Among them was Timothy Wilson, curator at the Ashmolean Museum of Art and Archaeology,

Oxford, England, who spoke about Renaissance ceramics, artists and craftsmen and the Ashmolean's collection. His talk was presented by the Decorative Arts Society.

The first three events in the Living Asian Traditions series were also presented in 2005. The series, which spotlights Asian religious and cultural traditions, is being offered in anticipation of the reopening of the Asian galleries in late 2006. In June, Professor Lin Yun, a Chinese grandmaster of feng shui, discussed the ancient practice and addressed the unique energy flow in the galleries. In September, Sree Aswathji, a priest and Vedic scholar, performed an invocation and purification ceremony. Shingon monks from the Daigoji Temple in Kyoto, Japan, came to the IMA in November to perform a ceremony to prepare sacred objects for secular display in the reopened galleries. The series is presented in collaboration with the Asian Art Society, with promotional support from the Asian American Alliance.

- Once the Museum had reopened, talks by speakers from museums, universities, and other organizations proliferated. The speakers included William G. Allman, curator of the White House; Douglas E. Bradley, curator of the arts of the Americas, Africa and Oceania at the Smithe Museum of Art, University of Notre Dame; Carol Troyen, associate curator of American paintings, Museum of Fine Arts, Boston. Visiting artists who gave talks included Chico MacMurtrie of Amorphic Robot Works and documentary filmmaker David Lebrun.

- Children and families also found fun things to do at the IMA in 2005. Among them was the Summer Family Film Series, short films from around the world, including animated and live-action productions. The five Family Days in 2005 offered art activities, tours and performances designed for young people. The Sallie Mae Fund is sponsor of Family Days from October 2005 through June 2006.

COMMUNITY COLLABORATIONS AND OUTREACH

Engaging audiences throughout the community through collaborations and partnerships with other organizations and through outreach is another aim of the strategic plan. In 2005, IMA served 29,797 people through outreach. Following are programs that are part of this effort:

CAP

For CAP (Collaborative Arts Partnership), the IMA has joined forces with YMCA of Greater Indianapolis, Indianapolis Public Schools and local cultural organizations—including Iibada Dance Company, Indianapolis Civic Theatre, The Children’s Museum of Indianapolis, Indiana Repertory Theatre and Urban Arts Consortium—to bring weekly after-school arts classes to children at five elementary and middle schools and the Pacers Academy. Chase was the presenting sponsor in 2005.

STEP

The IMA Summer Teen Enrichment Program (STEP) is a 23-week program designed to provide a select group of high school sophomores and juniors with a greater understanding of the visual arts and greater insight into how individuals learn. The students also learn how to become more effective public speakers and collaborators.

STEP staff learn about an art form during a 15-week training period and then give presentations during an eight-week period. The six students who were members of the 2005 STEP staff represented Ben Davis High School, Northwest High School, Key Learning Community, and Pike High School.

In 2005, STEP staff gave presentations about ceramics at 31 sites across Indianapolis. On several Thursdays, STEP staff led Visual Thinking Strategies (VTS) tours for visitors. STEP staff also

delivered a presentation to the Williamsport County Learning Center in Williamsport, Indiana, through the IMA’s distance learning technology. Additionally, STEP staff demonstrated ceramics techniques at the IMA Member Opening in May, co-hosted the IMA booth at the Indiana Black Expo Summer Celebration, and led hands-on activities for children at the Indy Jazz Festival. Citizens Gas & Coke Utility was the presenting sponsor in 2005.

CYCLES: AFRICAN LIFE THROUGH ART

An educational Web site produced by the IMA received one of the four top prizes awarded for media programs at the annual meeting of the American Association of Museums (AAM) in May 2005. The MUSE Awards are given by AAM’s Media and Technology Committee to recognize excellence in media programs produced by or for museums. Thirty museum and media professionals judged 138 entries, representing museums around the world, and awarded only four gold awards in seven categories. In April, *Cycles* was also named Best On-line Exhibition of 2005 at the annual Museums and the Web conference in Vancouver. A committee of museum professionals selects the winners of Best of the Web among museum Web sites each year, naming winners in seven categories.

DONORS

Each year in the Annual Report, the IMA acknowledges its donors—individuals who have given art or the funds to purchase works of art for the Museum; those who support the growth of the IMA through their contributions to capital campaigns; and those who support the operations of this institution through the Passion for Art Annual Fund and the Second Century Society. The IMA also acknowledges its Corporate Partners, who provide both monetary and in-kind gifts to support exhibitions, educational programs and special events; and the IMA acknowledges foundations and government agencies that have awarded grants to the IMA for operations, exhibitions and programs. They are recognized in the section that follows, for their commitment to the IMA and for their leadership in the arts community.†

The IMA also gratefully acknowledges the docents and the many other valued volunteers throughout the IMA campus who have so generously donated their time and talents. Their contributions are vital not only to the day-to-day work of the IMA, but to the fulfillment of the vision set forth in the strategic plan: an IMA that connects people with art and nature.

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IMA CONSOLIDATED STATEMENTS OF FINANCIAL POSITION

DECEMBER 31, 2005 AND 2004

(In thousands of dollars)

ASSETS	2005	2004
Cash	1,293	356
Accounts receivable	37	222
Contributions receivable	20,012	23,863
Government grant reimbursements receivable	90	84
Inventories	494	71
Prepaid expenses	292	412
Investments	344,909	347,716
Assets held in charitable lead trusts	366	351
Intangible asset – pension	213	255
Unamortized bond issue costs	1,017	1,049
Library accessions	738	698
Property and equipment	135,810	125,758
Collections	147,748	146,402
Fair value of interest rate swap	269	—
Total assets	\$653,288	\$647,237
LIABILITIES		
Accounts payable	1,901	3,002
Accrued salaries, wages and employee benefits	870	922
Accrued pension expense	1,389	1,071
Liability for charitable gift annuities and lead trusts	337	350
Other liabilities	950	755
Fair value of interest rate swap	—	973
Tax exempt bonds payable	125,000	125,000
Total liabilities	130,447	132,073
NET ASSETS		
Unrestricted	401,413	396,104
Temporarily restricted	37,212	35,456
Permanently restricted	84,216	83,604
Total net assets	522,841	515,164
Total liabilities and net assets	\$ 653,288	\$ 647,237

IMA CONSOLIDATED STATEMENTS OF ACTIVITIES

DECEMBER 31, 2005 AND 2004

(In thousands of dollars)

	2005			
	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
REVENUE, GAINS AND OTHER SUPPORT				
Gifts, grants and memberships				
Annual giving	1,510	—	—	1,510
Contributions	3,863	5,388	512	9,763
Government grants—state and local	249	—	—	249
Revenue from activities				
Affiliated organizations' income	60	—	—	60
Admissions, fees and miscellaneous sales	3,530	—	—	3,530
Investment return designated for current operations and art acquisitions	15,926	617	—	16,543
	25,138	6,005	512	31,655
Net assets released from restrictions	4,729	(4,729)	—	—
Total revenue, gains and other support	29,867	1,276	512	31,655
EXPENSES				
Curatorial	13,939	—	—	13,939
Educational	9,113	—	—	9,113
Horticultural	815	—	—	815
Museum stores	1,794	—	—	1,794
Total program services	25,661	—	—	25,661
Management and general	3,380	—	—	3,380
Fund raising	569	—	—	569
Membership development	1,014	—	—	1,014
Total expenses	30,624	—	—	30,624
CHANGE IN NET ASSETS FROM OPERATIONS	(757)	1,276	512	1,031
NONOPERATING INCOME				
Investment return in excess of amounts designated for current operations and art acquisitions	4,401	1,053	—	5,454
Loss on underfunded pension plan	(661)	—	—	(661)
Change in fair value of interest rate swap agreement	1,242	—	—	1,242
Art object giving and gifts of long-lived assets	611	—	—	611
Released from restriction—art acquisition	473	(573)	100	—
CHANGE IN NET ASSETS	5,309	1,756	612	7,677
NET ASSETS, BEGINNING OF YEAR	396,104	35,456	83,604	515,164
NET ASSETS, END OF YEAR	\$401,413	\$37,212	\$84,216	\$522,841

2004

UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
1,373	—	—	1,373
9,581	3,437	893	13,911
235	—	—	235
411	—	—	411
857	—	—	857
13,079	547	—	13,626
25,536	3,984	893	30,413
4,761	(4,761)	—	—
30,297	(777)	893	30,413
8,860	—	—	8,860
4,226	—	—	4,226
647	—	—	647
1,035	—	—	1,035
14,768	—	—	14,768
3,025	—	—	3,025
692	—	—	692
477	—	—	477
18,962	—	—	18,962
11,335	(777)	893	11,451
5,492	1,452	—	6,944
(935)	—	—	(935)
(973)	—	—	(973)
1,305	—	—	1,305
3,065	(3,065)	—	—
19,289	(2,390)	893	17,792
376,815	37,846	82,711	497,372
\$396,104	\$35,456	\$83,604	\$515,164

To receive a complete audited financial statement, please contact the Finance Department at the IMA at 923-1331.



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