

ANNUAL REPORT 2007



INDIANAPOLIS MUSEUM OF ART



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Left: The Indianapolis Museum of Art, with
Oldfields-Lilly House & Gardens at center right and
100 Acres: The Virginia B. Fairbanks Art & Nature Park above.



Daniel C. Appel
Chairman of the IMA
2006-2008

I was privileged to serve as chairman of the IMA during two years of dramatic change, a time when the Museum took bold steps in new directions.

In 2007, we launched a department dedicated to design arts, a first for the IMA and an area of collecting that has the potential to bring new audiences to the Museum. We continued the expansion of the contemporary art program by dedicating the Efroymsen Family Entrance Pavilion as a gallery space for commissioned art as well as a welcoming point for Museum visitors. We improved access to the IMA through innovative technology, including the distribution of audio and video content related to exhibitions through a new Web site and through Web outlets such as YouTube and iTunes-U. By 2007, the IMA was out in front of other museums in its development of new media content. By late 2007, IMA bloggers were asking for feedback from Web visitors—and helping to transform the ways that museums connect with their audiences. The new Web site also allowed for more transparency through the innovative Dashboard, where the public can find data relating to the Museum’s behind-the-scenes operations, and then judge how we are doing based on that data.

We are also proud of all the efforts we have made in conserving energy and other resources at the IMA, not only in daily operations, but in the ongoing care and intelligent and creative use of the 152 acres that the Museum is so fortunate to have. In 2007, progress was made on the ambitious plans for 100 Acres: The Virginia B. Fairbanks Art & Nature Park, which will eventually offer contemporary art in a setting that is unlike anything else in Indianapolis.

For all of these accomplishments, we can credit the ongoing support of the IMA’s loyal patrons. The Museum was especially fortunate in 2007, benefiting from the generosity of longtime donors who established substantial endowments. More details on all of these gifts, which will ensure the IMA’s continued growth and financial health, can be found in the report that follows.

I also appreciate the IMA’s leadership—a board and a director who welcome change and innovation that are making the IMA a better museum and Indianapolis a destination for art.

Daniel C. Appel



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

Through a combination of principled decisions by the IMA’s leadership and great generosity from our supporters, the year 2007 was marked by significant changes and steps forward in programmatic reach, public service, and philanthropic support.

The resumption of a free general admission strategy and expanded evening hours yielded a significant increase in public participation and put us back squarely in line with the policies of most of our peer institutions in the Midwest. Our choice to open the IMA’s doors for free was based on principle: our strong endowment should allow for the provision of free access to all. The arithmetic behind the decision was, as expected, straightforward; with more than twice as many 2007 visitors as in 2006, we were able to attract new elective spending on exhibition tickets, merchandise, and other sources of earned income. And by making the case to our members and key supporters that their generous help enabled us to take this step, we sought to encourage our patrons to remain or become members, and to add to the pool of contributed income on which we rely.

In April, in another matter of principle, the IMA took a position of advocacy by declaring a moratorium on the acquisition of archaeological material and ancient art if it lacked provenance after 1970. With that declaration, we accepted the challenge of doing thorough research on prospective acquisitions, whether by gift, exchange, or purchase.

A notable change in curatorial direction was marked in 2007, when the decision was made to assimilate responsibility for the decorative arts into the respective departments of European and American art, and to create a new Department of Design Arts. This change speaks of two shifts in museum practice. The first is the growing acknowledgment that no great art is purely decorative; if an object is an artwork, it has a place in life and society that elevates it above mere decoration. The segregation of these artworks—which may have both iconographic

signification and uses other than simply being observed—is a tradition dating back only to the 18th century, a relatively recent blip on the screen of 5,000 years of human creativity.

The second shift in museum practice is to yield on the subject of handmade versus machine-made manufacturing processes. A conventional collecting bias, still espoused by leading art museums elsewhere, would segregate objects made by mechanical means from museum collections, on the premise that such objects are inherently inferior in some way to those inflected by the human hand. Any original logic behind a distinction between two categories of creative acts—between those whose ultimate incarnation is spawned in an artist’s studio and those generated on a factory floor—is fast fading. From the days of Walter Benjamin’s essay *Art in the Age of Mechanical Reproduction* until today, the emergence of technological solutions to age-old problems, or in response to new opportunities, has challenged mightily distinctions that might once have seemed reasonable.

Today, as artists canonized by the art market increasingly use contemporary technology to plan, devise, and create artworks, it is virtually impossible to draw a virtuous circle around one kind of creative practice and anoint it as inherently superior to another that ends the manual involvement of a maker earlier in the creative process. It is indefensible to argue that the process of digital photography is inherently superior to the process of digitally modeling a chair.

The key issue is that there is nothing “inherently” superior or inferior in a manufacturing process; the curator’s judgment about the virtue and value of the end result is what matters to a museum. And so the Indianapolis Museum of Art has elected to return to a point of view espoused at the time of its founding in 1883: that the best examples of what was once called the “applied arts” deserve to be collected and encouraged alongside what used to be called the “fine arts.”

With these shifts in mind, the Museum hired R. Craig Miller to lead our efforts in building a distinguished department of design arts by assembling a collection, publishing its contents, staging exhibitions in the field, and fostering a wide variety of programs to introduce our audiences to the premise that a talented curator can make the Solomonian choices about what mass-produced objects are worthy of a museum collection. This change will greatly alter the IMA's mandate and mission, allowing for insightful interpretive connections with utilitarian objects from other cultures and ages throughout our holdings, from Europe, Asia, Africa, and the Americas.

The year 2007 was also notable for our exhibition calendar. *Roman Art from the Louvre*, the largest exhibition ever sent abroad from Paris, had its debut in Indianapolis. It was ground-breaking in many respects: its unprecedented scale, new scholarship about both familiar and long-ignored masterworks in the Louvre's collection, and the strong public response that it evoked.

The midcareer retrospective *María Magdalena Campos-Pons: Everything Is Separated by Water* offered original insights into this remarkable artist's oeuvre. Other significant exhibitions and installations on a smaller scale in the field of contemporary art, including Maya Lin's site-specific installation *Above and Below*, funded through a gift from William L. and Jane H. Fortune, were joined by a new space for the art of our time, the Efroymson Family Entrance Pavilion. Through the generosity of the Efroymson Family Fund, a CICF Fund, the Museum is able to permanently endow the commission of site-specific works in this space twice a year.

Elsewhere in the Museum, visitors could find exhibitions in the fashion arts, works on paper, and video, among others, that gave visitors not only a broad view of art history but insights into the work of individual artists. The IMA's Education Department also offered a wide array of programs in the year, serving audiences of all ages and backgrounds. The details may be found later in this report.

Another important milestone was the announcement of several artists and collectives chosen to begin work on installations in 100 Acres: The Virginia B. Fairbanks Art & Nature Park, to open in 2010. Major gifts to the Art & Nature Park in 2007 included a \$500,000

grant from the The Nina Mason Pulliam Charitable Trust and a \$600,000 gift from Myrta J. Pulliam for the park's nature trails.

Generous patrons continued to build the IMA's endowment, including philanthropist Ruth Lilly, who provided a \$2.2 million gift to endow the position now known as the Ruth Lilly Deputy Director of Environmental & Historic Preservation. The undersigned was highly privileged to become the first Melvin & Bren Simon Director and CEO, through a gift of unparalleled generosity. The \$10 million gift from philanthropists and longtime Museum supporters Melvin and Bren Simon instantly made the director and CEO's position among the nation's most coveted, not only for the financial security it affords the Museum, but also for the prestige accruing to the person fortunate enough to be the incumbent.

In furtherance of historic preservation, IMA first lady Jacqueline Buckingham Anderson directed the renovation of Westerley, the official residence of the Melvin & Bren Simon Director and CEO, with the support of an \$800,000 grant from the Allen Whitehill Clowes Charitable Foundation and a gift from an anonymous donor.

Two other areas outlined in this report are of particular note: the IMA's emergence as an internationally recognized leader in the use of new technology and its fresh commitment to environmentally sound business practices. The details follow.

In sum, 2007 was a watershed year at the IMA in launching innovative ways of serving a growing public, from expanding our collecting mandate to extending our reach through new technologies. This growth curve was made possible by several generous donors—we thank them singly and collectively. And we owe particular thanks also to Dan Appel for his contributions to the Museum during his tenure as IMA chairman.



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

HIGHLIGHTS OF 2007



NEW DIRECTIONS

- In January 2007, in a reversal of a decision made in 2004, the IMA returned to a policy of free general admission. To accommodate the changing needs of its visitors, new hours also went into effect that month, including later closing times on Thursday and Friday.
- In April, the Museum declared a moratorium on the acquisition of archaeological objects lacking provenance it deemed to be adequate and began the task of evaluating and reframing its policies related to the collection of antiquities and ancient art.
- On May 18, the IMA announced a \$10 million gift from philanthropists and longtime Museum supporters Melvin and Bren Simon. The Simons' gift, which established a permanent endowment fund to underwrite the Museum's directorship, was the largest gift ever given, to date, to fund the compensation of the top executive of an art museum.
- R. Craig Miller, who joined the staff in October in the newly created position of curator of design arts at the IMA, was appointed to develop a new department dedicated to the collection, preservation, and interpretation of 20th- and 21st-century European and American design. His role includes building the Museum's design collection and developing a series of exhibitions to highlight new design initiatives at the IMA. Miller's first exhibition for the Museum is *European Design Since 1985: Shaping the New Century*, the first critical survey of contemporary Western European decorative and industrial design, opening in March 2009. Miller also took on the role of director of design initiatives, working with the IMA to incorporate design into its institutional programming. The creation of a design department was part of an institutional restructuring at the Museum, which also included the merging of the decorative arts department into its European and American art departments.

EXHIBITIONS & INSTALLATIONS

- The IMA was the first of only three U.S. venues for the traveling exhibition *Roman Art from the Louvre* (September 23, 2007–January 6, 2008). Organized by the American Federation of Arts and the Musée du Louvre, the exhibition featured 184 prime examples of Roman art drawn from the Louvre's collection, including mosaics, frescoes, terracotta statuettes, monumental sculptures, marble reliefs, and glass and metal vessels. Attendance for the exhibition—106,002—is the highest ever recorded at the IMA. *Roman Art from the Louvre* was supported by an indemnity from the Federal Council on the Arts and the Humanities and in Indianapolis by a \$1.5 million grant from Lilly Endowment Inc. The IMA collaborated with the Indiana University Art Museum for two complementary exhibitions: *Piranesi's Views of Rome* (30 prints) and *A Golden Legacy: Greek and Roman Jewelry from the Burton Y. Berry Collection at Indiana University Art Museum*.
- *María Magdalena Campos-Pons: Everything Is Separated by Water* (February 25–June 3, 2007) was the first touring mid-career retrospective of work by Campos-Pons, one of the most important Cuban artists working today. The exhibition—34 objects produced over the past 20 years—was supported in part by a grant from The Andy Warhol Foundation for the Visual Arts and through a grant from the National Endowment for the Arts. The exhibition catalogue, published in association with Yale University Press and supported by a grant from The Elizabeth Firestone Graham Foundation, features essays by Lisa Freiman, IMA curator of contemporary art, and Okwui Enwezor, dean of academic affairs at San Francisco Arts Institute and adjunct curator at International Center of Photography.
- Contemporary artists were the focus of exhibitions in a number of other galleries during 2007. Among them were Swiss artist Adrian Schiess, who unveiled his first solo museum exhibition and largest installation in the United States in October. The exhibition was part of the IMA's Off the Wall contemporary art series, which features special projects by emerging and internationally renowned artists. Sited throughout the IMA's buildings and surrounding campus, the exhibition featured video projections and 10 of Schiess's signature "flat" paintings. It was supported in part by Pro Helvetia Swiss Arts Council.



Page 5: The exhibition *Roman Art from the Louvre* drew a record 106,002 visitors to the IMA in 2007.

Above right (from left): Brose Partington, mount maker; artist María Magdalena Campos-Pons; Rob Waddle, storage and packing technician; and Richard McCoy, assistant conservator of objects, prepare an object for Campos-Pons' exhibition.

Artist Ingrid Calame studying a tire mark at the Indianapolis Motor Speedway.



- Ingrid Calame's *Traces of the Indianapolis Motor Speedway*, which premiered at the Museum on November 2, featured large-scale colored pencil drawings and enamel-on-aluminum paintings and marked the first time that all of the artist's work in this series was exhibited in one venue. The IMA commissioned this new body of work by Calame as part of the Museum's broadening contemporary art program.
- Using media, video and installation art, the German artist team RothStauffenberg exhibited several works using collages of feature films, recording devices and found materials at the Museum, also part of the Off the Wall series. The IMA also presented the first United States museum exhibition of *Godville*, a video installation by Israeli-born, Berlin-based artist Omer Fast.

- In the spring, the IMA announced a \$2.5 million endowment grant from the Efroymson Family Fund, a CFCF Fund, which supports the commission of site-specific installations for the Museum's Efroymson Family Entrance Pavilion. New York-based artist Tony Feher was selected to create the first piece, *A Single Act of Carelessness Will Result in the Eternal Loss of Beauty*, which was installed in March.
- On November 30, the IMA celebrated the installation of *Above and Below*, a new site-specific sculpture by artist Maya Lin, on the Fortune Balcony. The sculpture, which was commissioned in conjunction with the reopening of the IMA's Asian galleries, serves as an aesthetic gateway between the main museum building and the new Virginia B. Fairbanks Art & Nature Park, scheduled to open in fall 2009. The installation was funded through a gift from William L. and Jane H. Fortune. (In September 2008, the IMA broke ground on the art park, now called 100 Acres: The Virginia B. Fairbanks Art & Nature Park.)

Below left (from left): Joe Blakley, Bill Fortune and Maxwell Anderson, the Melvin & Bren Simon Director and CEO, view Maya Lin's installation *Above and Below* on the Fortune Balcony. *Above and Below* © Maya Ying Lin.

Video artist Sam Easterson brought a selection of his videos shot from the perspective of animals to the IMA in the summer of 2007.

- Modern and historic costumes, an important facet of the IMA's encyclopedic collection, were showcased in two exhibitions during the year. *All Dressed Up: The Latest Additions* featured 30 recent acquisitions, from a gown by Charles Frederick Worth to extraordinary creations by Chanel, Givenchy, Halston and others. *Dior: The King of Couture* included gowns, ensembles and suits from the IMA collection along with several designs lent by private collectors.

- Visitors could see a small but noteworthy sampling of the IMA's vast collection of works on paper in four separate exhibitions that opened during the year: *The German Expressionist Era* and *Paris Posters: The Art of the Streets* in the Susan and Charles Golden Gallery and *Landfall Press* and *Kenneth Tyler: Tamarind, Gemini G.E.L. and Tyler Graphics, Ltd.* in Milliken Gallery.

- In early summer, the IMA presented *Nature Holds My Camera: The Video Art of Sam Easterson*. The artist's short videos of animals in their natural habitats allow viewers to see the world from the perspective of the animals. After seeing the exhibition, visitors were invited to share their own points of view through live blogging on the exhibition Web site: <http://www.natureholdsmycamera.com>.

The exhibition extended to the Art & Nature Park, where visitors could check out an Art & Nature Pack containing drawing media, a magnifying glass, binoculars, a compass, and a handheld video receiver to access Easterson's footage "filmed" by an Eastern mole.



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

- Early in 2007, the IMA named several artists and artist collectives who had been tentatively selected to create works for the Art & Nature Park. Located on 100 acres of woodlands, wetlands, lake and meadow adjacent to the Museum, the Art & Nature Park will feature site-specific commissions in a range of media that explore and respond to the varied environments of the Park. Upon its opening in 2009, 100 Acres: The Virginia B. Fairbanks Art & Nature Park will be one of the largest museum art parks in the country, and the only one to feature the ongoing commission of site-specific artworks. The eight artists who will create the inaugural commissions for the Park—the final list announced in early 2008—are Atelier Van Lieshout, Kendall Buster, Jeppe Hein, Alfredo Jaar, Los Carpinteros, Tea Mäkipää, Type A and Andrea Zittel. Commissions will be ongoing, with additional artists' projects to be announced annually.

- The Nina Mason Pulliam Charitable Trust awarded a \$500,000 grant to the IMA in July in support of 100 Acres: The Virginia B. Fairbanks Art & Nature Park. This is the first grant that the IMA has received from the Trust, which was established in 1997 to help people in need, especially women, children and families; to protect animals and nature; and to enrich community life primarily in the metropolitan areas of Indianapolis and Phoenix. Myrta J. Pulliam's major gift of \$600,000 will support the park's nature trails.



OLDFIELDS-LILLY HOUSE & GARDENS

- In August, the Museum announced a \$2.2 million gift from philanthropist Ruth Lilly to endow the IMA's director of horticulture position, held by Mark Zelonis since 1997. Zelonis is responsible for the management, maintenance and development of the IMA's 152 acres of gardens and grounds, with special emphasis on the 26-acre historic property of Oldfields, the former estate of Josiah K. Lilly Jr., grandson of Colonel Eli Lilly, who founded Eli Lilly & Company. In recognition of the gift, this position is now titled The Ruth Lilly Deputy Director of Environmental & Historic Preservation.

- Oldfields-Lilly House & Gardens welcomed visitors not only for tours of the historic estate but for an exhibition and the annual Christmas at Lilly House, which was sponsored by OneAmerica. The exhibition, *The Camera's Coast* (May 6–September 23), offered a sampler of photographs of life along the New England coast in the late 19th and early 20th centuries. The images were from Historic New England's extensive collection of historic photographs.

WESTERLEY

- Also in 2007, the IMA completed a major renovation of Westerley, the former home of arts patrons Dr. George H. A. Clowes and his wife, Edith, and, later, their son Allen. After Allen Clowes' death in 2000, the estate was given, through a bequest, to the IMA. The \$2 million, year-long renovation project included the 20-room main house, a carriage house, the greenhouse and grounds. The 12,000-square-foot home provides space for Museum events on its ground and first floors, while the second and third floors of the building are the residence of the Museum's director and CEO and his family. The project was supported by an \$800,000 grant from the Allen Whitehill Clowes Charitable Foundation and a gift from an anonymous donor.

The living room at Westerley.

TECHNOLOGY AT THE IMA

- The IMA's newly designed Web site was unveiled in the fall of 2007. Among the innovations is a dashboard of data about the Museum. The Dashboard offers the public access to up-to-date statistics such as fiscal performance, number of new works on view in the permanent collection, energy consumption and numerous other metrics of institutional performance. The IMA Dashboard grew out of the Museum's commitment to transparency and a desire to provide an insider's perspective on IMA operations. The IMA staff also uses the Dashboard's performance indicators as a management tool to measure progress in pursuit of the IMA's mission.



- In 2007 the IMA received a \$385,000 grant from the Institute of Museum and Library Services for a project called *steve.museum*. The grant supported research into the usefulness of social tagging for enabling access to online art collections. The IMA collaborated with other leading art museums for this ongoing project—including the Metropolitan Museum of Art, the Cleveland Museum of Art, the Denver Art Museum, the Guggenheim Museum, the Minneapolis Institute of Arts, the Rubin Museum of Art, and the San Francisco Museum of Modern Art. The research findings of the *steve.museum* project provide important insights and software tools for museums planning to use social tagging to offer an engaging and accessible system for visitors to browse and interact with their online collections.

- By 2007, the IMA was leading the nation's museums in its development of new media content, adding new dimensions to its programming and connecting new audiences to art. Technological initiatives included: distribution of IMA-related audio and video content through Web-based outlets such as iTunes-U and a YouTube Directors channel featuring staff profiles, artist bios, and other art-related video content. The IMA also developed a series of 10 IMA-produced downloadable videos, or webisodes, that bring to life various themes from the 2007 exhibition *Roman Art from the Louvre*. These webisodes subsequently won wide acclaim and several awards in both the museum and Web communities.



- Visitors to the Web site now have access to the entire IMA collections database, illustrated with images of the collection.

- Using the next generation of Web technology, the site also enables visitors to interact and to share information online. They can now watch IMA-produced videos, respond to Museum staff through the Museum's blog, and participate in the tagging of art—providing labels to describe the works—across all art collection areas. The blog features posts from IMA employees offering a glimpse of life at the IMA. Links to the IMA's MySpace, Flickr and Facebook accounts can also be found on the Web site.

Web site visitors can access information about the Museum through the IMA Dashboard.

A screen shot of Daniel Roger, curator from the Musée du Louvre, from the webisode "Why We See What We See."

EDUCATION AND COMMUNITY PROGRAMS

Architect and author Witold Rybczynski was a featured speaker at the IMA in September 2007. Photograph by Isak Tiner.

Studio Programs

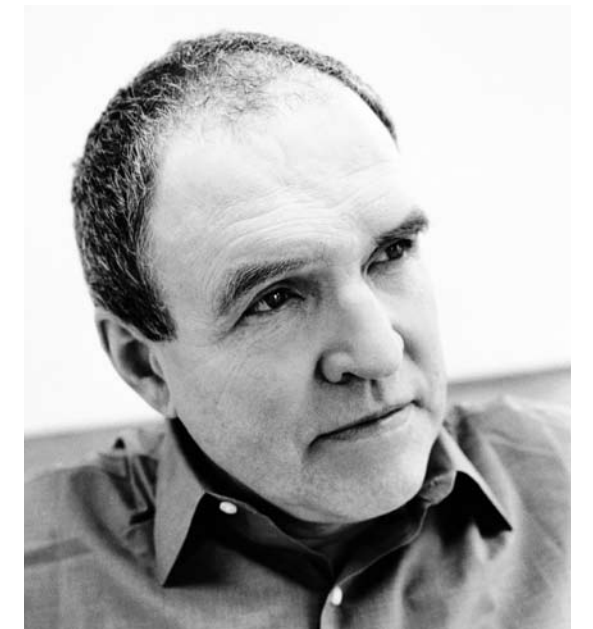
IMA education staff organized a total of 63 classes and camps for children, adults, and teens in 2007. Summer art camps for children were offered in collaboration with the YMCA and Civic Theatre. The total attendance for these classes, inspired by special exhibitions and the permanent collection, was 3,645.

Multi-age Programs

Family Saturdays at the IMA continued to serve multi-age audiences with fun and interactive ways to engage with the collection and special exhibitions. In 2007 more than 800 visitors enjoyed six events that included docent-led tours, art-making, dance instruction, storytelling and musical performances. An experimental "Magic Carpet" area facilitated fine and gross motor skill activities for families with younger children. Through the annual partnership with Jameson Camp and its Tataya Mato program, more than 70 campers and counselors were again treated to a day of tours, hands-on activities and lunch. A program unique to Indiana, Tataya Mato makes the fun and discovery of a traditional camping experience available to children from across the state who are affected by HIV/AIDS. Each year IMA educators facilitate a visual arts-based training session for new camp counselors, a diverse group of college-age people that includes some international students.

Planet Indy

The first annual Planet Indy program, in November, featured writer Richard Louv, author of *Last Child in the Woods*. Planet Indy brings an outstanding presenter to share ideas for creative, environmentally responsible living. Each Planet Indy program is the culmination of nearly a year of planning meetings with community groups related to the theme. Louv's talk was presented in collaboration with the Eagle Creek Park Foundation and at least a dozen other organizations, many of whom offered follow-up events on the topic of the value of outdoor experiences for children. Approximately 400 people attended the Louv program.



Star Studio

William Rasdell: African Roots in Cuban Soil (February 25–July 15) featured Indianapolis artist William Rasdell's digitally altered photographs, video, and sculptures made in response to visits to the Callejon de Hamel, an alley in Havana that is the site of Afro-Cuban murals and sculptures by Cuban artist Salvador Gonzalez. The exhibition also included interviews and video footage recorded by IMA staff in Havana in 2005. Approximately 14,000 visitors attended the exhibition. Over 30,000 visitors came to see *Sebastiano Mainardi: The Science of Art* (September 4, 2007–January 6, 2008), which offered visitors a behind-the-scenes look at the conservation treatment of a Renaissance masterpiece. IMA conservators worked to restore the 500-year-old painting by Sebastiano Mainardi in a conservation lab installed in Star Studio. In addition to the conservation process, visitors could see videos and photos documenting earlier stages of the work on the painting, learn about the tools and techniques used by conservators, and create a panel to add to a collaborative artwork inspired by the altarpiece. *Sebastiano Mainardi: The Science of Art* was made possible through a generous grant from Ms. Jane Fortune.



The IMA's Viewfinders program brings Visual Thinking Strategies (VTS), an art viewing and discussion curriculum, into classrooms and helps teachers develop expertise in facilitating the lessons.

Viewfinders

During the 2006–2007 school year, a total of 4,664 students participated in Viewfinders in their classrooms. Of this group, 2,246 were in grades K–5 in four Washington Township schools, and 2,418 were third-graders at IPS elementary schools. The IMA welcomed 2,765 for Viewfinders field trips at the Museum, including 2,142 from IPS schools and 623 from Washington Township schools. The field trips included three components: a discussion with IMA docents in the American or European galleries; a self-guided activity in the Asian, African or contemporary galleries; and a hands-on watercolor painting and drawing activity. Each student, teacher and chaperone received a free, one-year family membership to the IMA for participating in Viewfinders. During the 2007–2008 school year, more than 770 students in all the IPS schools were visited by IMA staff for in-classroom demonstration sessions. More than 820 students in seven Washington Township schools were visited by IMA staff for the sessions. At the IMA, 2,842 students visited for Viewfinders field trips, 2,076 from an IPS school and 766 from a Washington Township School.

Docent Program

Docents led tours for school groups (pre-school through college) and for the general public throughout 2007. In addition to on-site service, the docents also provided off-site community service at Riley Hospital for Children and offered Speaking of Art programs. In 2007 docents logged approximately 20,602 volunteer hours. IMA docents led field trips for 20,978 students (including Viewfinders participants) in 2007.

Collaborative Arts Partnership (CAP)

The IMA again joined with Indianapolis Public Schools (IPS) to serve students in the Collaborative Arts Partnership (CAP), a program whose goal is to foster self-expression, visual literacy, and cognitive skills. During the 2006–2007 school year, CAP served 350 students in kindergarten through eighth grade and 20 artists. The participating schools included IPS #14, #20, #43, #67, the Center for Inquiry, Key Learning Community North and Cold Spring School. Students worked directly with performing and/or visual artists after school on theme-based activities. The 2006–2007 theme was “Global Connections.” In addition to the IMA and IPS, the partners included Iibada Dance Company, Asante Children’s Theatre, Indiana Repertory Theatre, Indianapolis Civic Theatre, and YMCA of Greater Indianapolis.

Martin Luther King Jr. Day Celebration

The IMA welcomed 4,500 visitors for its Martin Luther King Jr. Day Celebration on January 15, 2007. The free event began with a performance by the Voices of Light Choir from Light of the World Christian Church, and speakers included Maxwell L. Anderson, the Melvin & Bren Simon Director and CEO of the IMA; Steve Campbell, deputy mayor of Indianapolis; Alain Weber, headmaster of the International School of Indiana; and Bishop T. Garrott Benjamin Jr., senior pastor at Light of the World Christian Church. The IMA galleries and activity rooms were open to the public throughout the day; featured performances included Premium Blend; North Central High School’s gospel choir the Northernaires; and Jordan Jazz, the Butler University jazz choir. Public discussions on the 13th Amendment and the Emancipation Proclamation featured legal, academic, and civil rights experts. Other activities included free health screenings sponsored by Community Health Network, art-making activities in IMA studios, quilting demonstrations, gallery games, and the films *I Have a Dream* and *A Shared Heritage: Art by Four African Americans*.

Graduate Credit and Continuing Education

The IMA also offered graduate credit and continuing education units to practicing educators seeking renewal of their licenses. These opportunities were available for many public programs and studio programs and were promoted via the IMA’s program guide *Art For You* and the Museum’s Web site.

GREENING THE IMA

Hélène Gillette-Woodard, IMA senior conservator of objects, shows how a phosphor plate is used to capture the X-ray image of an object with the Museum’s new computed radiography system.

- At the beginning of 2006, the IMA began to utilize an engineering-based, detailed approach to reducing its energy consumption. Improved preventive maintenance procedures, a thorough review of operating sequences and experimentation with equipment settings all contributed to dramatic results. By the beginning of 2008, the average monthly demand for electricity and natural gas had been reduced by approximately 40 percent. In addition, energy conservation results contributed to a reduction of greenhouse gas emissions (CO₂) of more than 6,700 tons. All of the improvements were achieved while meeting the very stringent temperature and humidity requirements associated with fine art conservation. In early 2008, the IMA announced that it was the first art museum to become a member of ENERGY STAR, a joint program of the U.S. Environmental Protection Agency and the U.S. Department of Energy focused on saving money and protecting the environment through energy-efficient products and practices.



- The IMA’s horticulture and grounds staffs reduce horticulture waste by composting and use an integrated pest management system to lessen the dependence on harmful chemicals. The IMA has also instituted irrigation practices that conserve water. LED lights are used for landscape features, and scrap stone from the building expansion was re-used in walls and walks. The renovated greenhouse, part of Oldfields–Lilly House & Gardens, includes a passive cooling system, a misting/fogging system for additional cooling, and an upgraded heating system. Greenhouse staff routinely recycles plastic and clay pots. The IMA has also preserved more green space on its campus through an underground parking garage that is topped with a green roof.

- The IMA’s conservators have replaced X-ray equipment with digital technology, eliminating chemical developers and fixers for film. They also use high-volume/low-pressure (HVLP) spray guns for application of paints and varnishes to minimize overspray. The Conservation Department also uses less toxic solvents and/or water-based materials when possible. Scrap supplies not suitable for use in the conservation labs or in the print room are shared with the Museum’s Education Department.

- The IMA has fostered a green culture in daily work at the Museum and uses vendors who employ “green” practices, such as Saint Clair Press, which has Forest Stewardship Council (FSC) Certification.

- In 2007, the IMA set goals in the following areas: waste prevention and recycling; pollution prevention and energy efficiency; environmentally preferable purchasing; transportation; and internal and external education regarding conservation of resources.

- A member of the U.S. Green Building Council, the IMA registered 100 Acres: The Virginia B. Fairbanks Art & Nature Park for LEED (Leadership in Energy and Environmental Design) certification in 2007. The IMA is also a member of the Central Indiana Clean Air Partnership (CICAP).

EXHIBITIONS

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

*María Magdalena Campos-Pons:
Everything Is Separated by Water*

February 25–June 3
Organized by the IMA. Supported in part by a grant from The Andy Warhol Foundation for the Visual Arts and through a grant from the National Endowment for the Arts. The exhibition catalogue, *María Magdalena Campos-Pons: Everything Is Separated by Water*, was made possible by a grant from The Elizabeth Firestone Graham Foundation.

*Nature Holds My Camera:
The Video Art of Sam Easterson*

June 24–July 15
Organized by the IMA.

Roman Art from the Louvre

September 23, 2007–January 6, 2008
Organized by the American Federation of Arts and the Musée du Louvre. Supported by an indemnity from the Federal Council on the Arts and the Humanities and made possible in Indianapolis by a grant from Lilly Endowment Inc. Additional support provided by Chase Bank.

ALLIANCE GALLERY

*A Golden Legacy: Greek and Roman
Jewelry from the Burton Y. Berry
Collection at the Indiana University
Art Museum*

June 3, 2007–January 6, 2008
Organized by the Indiana University Art Museum.

CONANT GALLERIES

Piranesi's Views of Ancient Rome
June 3, 2007–January 6, 2008
Organized by the IMA.

EFROYMSON FAMILY
ENTRANCE PAVILION

*Tony Feher: A Single Act of
Carelessness Will Result in the
Eternal Loss of Beauty*
March 10–October 21
Organized by the IMA.

EITELJORG GALLERY FOR
SPECIAL EXHIBITIONS

Hats of Africa: From Asante to Zulu

September 8, 2007–September 28, 2008
Organized by the IMA.

HOLEMAN VIDEO GALLERY

Omer Fast: Godville

September 28, 2007–March 2, 2008
Organized by the IMA.

LILLY HOUSE

The Camera's Coast

May 6–September 23
Organized by Historic New England, the public identity for the Society for the Preservation of New England Antiquities.

Christmas at Lilly House

November 13, 2007–January 6, 2008
Organized by the IMA. Sponsored by OneAmerica. Additional support provided by Englewood Group.

MCCORMACK FOREFRONT
GALLERIES

*AfroCuba: Works on Paper,
1968–2003*

February 25–June 3
Organized by San Francisco State University Fine Arts Gallery and curated by Judith Bettelheim. Exhibition circulated by Curatorial Assistance Traveling Exhibitions.

*Emily Kennerk: Suburban Nation
Emily Kennerk: Boundaries
(Sutphin Mall)*

July 13–October 7
Organized by the IMA.

*Ingrid Calame: Traces of the
Indianapolis Motor Speedway*

November 2, 2007–March 16, 2008
Organized by the IMA.

MILLIKEN GALLERY

Landfall Press

June 23–November 18
Organized by the IMA.

*Kenneth Tyler: Tamarind, Gemini
G.E.L. and Tyler Graphics, Ltd.*

November 14, 2006–June 17, 2007
Organized by the IMA.



OFF THE WALL GALLERY AND
HOLEMAN VIDEO GALLERY

RothStauffenberg

October 19, 2007–April 27, 2008
Organized by the IMA.

Adrian Schiess

October 19, 2007–April 27, 2008
Organized by the IMA. Supported in part by Pro Helvetia, Swiss Arts Council.

PAUL TEXTILE ARTS GALLERY

All Dressed Up: The Latest Additions
March 31–December 30
Organized by the IMA.

PAUL FASHION ARTS
GALLERY

Dior: The King of Couture
June 10, 2007–January 13, 2008
Organized by the IMA.

SUSAN AND CHARLES
GOLDEN GALLERY

The German Expressionist Era

July 14–December 2
Organized by the IMA.

Paris Posters: The Art of the Streets
December 15, 2007–August 24, 2008
Organized by the IMA.

STAR STUDIO

*William Rasdell: African
Roots in Cuban Soil*

February 25–July 15
Organized by the IMA.

Sebastiano Mainardi:

The Science of Art

September 4, 2007–January 6, 2008
Organized by the IMA and made possible through a generous grant from Ms. Jane Fortune.

NORTH HALL GALLERY

*Indiana Artists Club Annual
Exhibition*

April 22–June 3

A Touch of Mandela

July 28–September 23
Presented in cooperation with Indiana Black Expo Inc.

*Watercolor Society of Indiana
Annual Juried Show*

September 30–October 27

STOUT LIBRARY

*Book Bodies: Recent Artist Books by
Karen Baldner and Yara Cluever*

July 3–October 13

TRAVELING EXHIBITIONS

*María Magdalena Campos-Pons:
Everything Is Separated by Water*

September 21–November 12
Bass Museum of Art, Miami Beach, Florida

Above: Bradley Brooks, director of Lilly House programs and operations, studies a photograph in the exhibition *The Camera's Coast*.

ART ACQUISITIONS

AFRICAN ART

Turkana people or Pokot people, Kenya
Man's Hat, 1960–1990
human hair, clay, resin, pigment, feathers, cane, metal
H: 9 in.
Gift of Edward DeCarbo in honor of Roy and Sophie Sieber
2007.79

Zulu people, South Africa
Skirt for Young Woman, 1850–1870
leather, glass beads, sinew
26 3/4 x 5 x 1 1/4 in.
The Ballard Fund 2007.2

Zulu people, South Africa
Pair of Earplugs, 1920–1960
wood, synthetic resin, metal tacks
1/2 x 1 7/8 in.
General Memorial Art Fund
2007.5

Zulu people, South Africa
Hat for Married Woman, 1940–1970
human hair, pigment, fat, synthetic and natural fibers, woven plastic
4 x 22 (diam.) in.
General Endowed Art Fund
2007.40



Zulu people, South Africa
Pair of Earplugs, 1920–1960
wood, synthetic resin, metal tacks
9 1/16 x 2 11/16 in.
General Memorial Art Fund
2007.3

Zulu people, South Africa
Pair of Earplugs, 1920–1960
wood, synthetic resin, metal tacks
1/2 x 2 in.
General Memorial Art Fund
2007.4

ASIAN ART

Chinese

Chen Banding
Chinese, 1877–1970
Wisteria, after 1936
ink and color on paper
67 3/8 x 19 3/4 x 1 in.
Gift of Mr. and Mrs. Irving Y. Lo
2007.41

Gao Baishi
Chinese, 1901–1969
*Calligraphy of a Bronze
Inscription*, 1966
ink on paper
60 x 19 x 1 1/4 in.
Gift of Mr. and Mrs. Irving Y. Lo
2007.17

Huang Lezhi
Chinese
Purple Bamboo and Flower, 1848
ink on paper
8 1/8 x 11 3/16 in.
Gift of Roger and Francine Hurwitz
2007.45

Kang Youwei
Chinese, 1858–1927
*Paired Peaks Bristle Against
the Clouds* ("Twin Peaks
Piercing the Clouds"), about 1900
ink on paper
64 x 22 3/8 x 1/2 in.
Gift of Mr. and Mrs. Irving Y. Lo
2007.44



Lin Shu
Chinese, 1852–1924
Calligraphy in Cursive Script, 1923
ink on paper
33 1/2 x 11 3/4 x 1 3/8 in.
(overall)
Gift of Mr. and Mrs. Irving Y. Lo
2007.18

Lin Zexu
Chinese, 1785–1850
Sutra of Eternal Life (Wu liang shou jing), 1837
gold paint on blue paper
1 1/8 x 7 1/4 x 12 1/8 in.
Gift of Mr. and Mrs. Irving Y. Lo
2007.16

Qi Baishi
Chinese, 1863–1957
Lotus and Dragon Fly
ink and color on paper
37 11/16 x 17 5/16 x 5/8 in.
Gift of Mr. and Mrs. Irving Y. Lo
2007.43

Wang Wu
1631–1690
*Insect and Tree after Shen
Zhou*
ink and color on paper
8 1/2 x 11 9/16 in.
Gift of Roger and Francine Hurwitz
2007.46

Zhou Chengde
Chinese, 1877–1933
Orchids and Rocks, 1930
ink on paper
69 x 22 9/16 x 13 in.
Gift of Mr. and Mrs. Irving Y. Lo
2007.42

Japanese

Itō Shinsui
Japanese, 1898–1972
Miidera (Mii Temple), 1917
color woodblock print
12 7/8 x 9 in.
Purchased with funds provided by Mr. and Mrs. Leonard J. Betley
2007.38

Itō Shinsui
Japanese, 1898–1972
Karasaki, 1918
color woodblock print
12 3/4 x 8 3/4 in.
Jane Weldon Myers Art Fund
2007.39

Itō Shinsui
Japanese, 1898–1972
*Evening on the River,
Tamagawa*, 1917
color woodblock print
8 13/16 x 12 5/8 in.
Gift of Roger and Francine Hurwitz
2007.46

Left: Turkana people or Pokot people, Kenya
Man's Hat, 1960–1990
human hair, clay, resin, pigment, feathers, cane, metal
H: 9 in.
Gift of Edward DeCarbo in honor of Roy and Sophie Sieber
2007.79

Right: Kang Youwei
Chinese, 1858–1927
Paired Peaks Bristle Against the Clouds ("Twin Peaks Piercing the Clouds"), about 1900
ink on paper
64 x 22 3/8 x 1/2 in.
Gift of Mr. and Mrs. Irving Y. Lo
2007.44



Korea
Rounded Jar with Pierced Pedestal Foot, 500s stoneware
13 x 7 1/2 in. (maximum diam.)
Gift of Richard A. Garver in memory of Charles and Marvel Garver
2007.68

Itō Shinsui
Japanese, 1898–1972
Evening on the River, Tamagawa, 1917
color woodblock print
8 13/16 x 12 5/8 in.
Gift of the Asian Art Society (AAS) of the Indianapolis Museum of Art 2007.69

Qi Baishi
Chinese, 1863–1957
Lotus and Dragon Fly
ink and color on paper
37 11/16 x 17 5/16 x 5/8 in.
Gift of Mr. and Mrs. Irving Y. Lo
2007.43



Kasamatsu Shirō
Japanese, 1898–1991
Fuji Yoshida, 1958
color woodblock print
22 x 17 1/4 x 3/4 in.
Gift of Tom Kuebler in honor of John Teramoto, Curator of Asian Art at IMA
2007.47

Tsukioka Yoshitoshi
Japanese, 1839–1892
Maisaka, 1863
color woodblock print
14 1/8 x 9 7/16 in.
Gift of the Asian Art Society in memory of Joe Caparo
2007.14

Utagawa Kunisada
Japanese, 1786–1864
Ōtomo Kuronushi, 1858
color woodblock print
14 3/8 x 9 15/16 in.
Mary and Agness Wetsell Fund
2007.15

Korean

Korea
Rounded Jar with Pierced Pedestal Foot, 500s stoneware
13 x 7 1/2 in. (maximum diam.)
Gift of Richard A. Garver in memory of Charles and Marvel Garver
2007.68

CONTEMPORARY ART

Anthony Goicolea
American, b. 1971
Low Tide, 2007
black and white photography mounted on aluminum and laminated with non-glare Plexiglas
60 x 85 in.
Purchased with funds provided by Steve and Livia Russell
2007.30

Guillermo Kuitca
Argentina, b. 1961
Everything, 2004
mixed media on canvas
120 x 65 x 1 1/2 in. (overall)
The Ballard Fund
2007.1

Nikki S. Lee
Korean, b. 1970
The Hispanic Project (2), 1998
Fujiflex print color photograph
30 7/8 x 40 13/16 x 1 1/2 in.
Purchased with funds provided by Mark and Ora Pescovitz
2007.31

Maya Ying Lin
American, b. 1959
Above and Below, 2007
epoxy-coated aluminum tubing
20 x 100 ft.
Purchased with funds provided by William L. and Jane H. Fortune
2007.32

RothStauffenberg
German, founded 1989
(Schall und Rauch), 2003–2006
installation art
Gift of the artists & Esther Schipper
2007.80

RothStauffenberg
German, founded 1989
Pacific Ocean, 1969, 2000
two Lambda-prints mounted on aluminum, framed, DVD video
Gift of the artists & Esther Schipper
2007.81

RothStauffenberg
German, founded 1989
Timecoded Wallpaper, 1995–2006
inkjet print from digital data disk on self-adhesive paper
Gift of the artists & Esther Schipper
2007.82

spurse
towards the ontology of the thing, IMA. The Center for the Study of the Collective (Research of event "what passes" May/June–October 2006, version 2), 2006
inkjet print, pencil, pen, ink stamp on paper
41 5/8 x 41 1/2 in.
Purchased with funds provided by Ann M. and Chris Stack
2007.11



spurse
towards the ontology of the event, IMA. The Center for the Study of the Collective (Research re: What Passes, May/June–October 2006, version 3), 2006
inkjet print, pencil, pen, ink stamp, coffee on paper
28 11/16 x 28 7/8 in.
Purchased with funds provided by Ann M. and Chris Stack
2007.12

spurse
towards the ontology of the collective-human individuation, IMA. The Center for the Study of the Collective (Research re: the Human as collective event, May/June–October 2006, version 4), 2006
inkjet print, pencil, pen, ink stamp on paper
32 7/8 x 33 1/8 in.
Purchased with funds provided by Ann M. and Chris Stack
2007.13



DECORATIVE ARTS–AMERICAN
attributed to Pierre La Lumiere
American, about 1761–1813
Armoire, about 1800
black walnut, tulip poplar
77 3/4 x 54 3/4 x 23 in.
Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks Sr., and her late son, Michael Fairbanks; funds provided by the Colonial Dames of America in the State of Indiana; funds provided by the Decorative Arts Society
2007.51

Leon Marcotte
American, 1824–1887
Sofa, about 1860
wood, bronze
43 x 77 5/8 x 31 1/2 in.
Gift in memory of Mary Parrott and Robert Burnett Failey by their grandchildren and of Robert Burnett Failey Jr. by his nieces and nephews
2007.49.1

Leon Marcotte
American, 1824–1887
Side Chair, about 1860
wood, bronze
38 3/16 x 19 7/8 x 18 13/16 in.
Gift in memory of Mary Parrott and Robert Burnett Failey by their grandchildren and of Robert Burnett Failey Jr. by his nieces and nephews
2007.49.2

Leon Marcotte
American, 1824–1887
Side Chair, about 1860
wood, bronze
38 1/8 x 19 1/2 x 18 11/16 in.
Gift in memory of Mary Parrott and Robert Burnett Failey by their grandchildren and of Robert Burnett Failey Jr. by his nieces and nephews
2007.49.3

EUROPEAN PAINTING & SCULPTURE

El Greco and Workshop
Spanish, 1541–1614
St. Matthew, about 1610–1614
oil on canvas
28 1/4 x 21 5/8 in.
The Clowes Collection
2007.53

PRINTS, DRAWINGS AND PHOTOGRAPHS

Garò Z. Antreasian
American, b. 1922
Blossoming Tree, 1958
color lithography on off-white wove paper
30 1/4 x 22 in.
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant
2007.57

Balthus
French, 1908–2001
Jeune fille endormie sur un canapé (Young Girl Sleeping on a Sofa), 1994
offset color lithograph on white wove Arches
21 7/8 x 30 in.
Gift of Dr. Steven Conant in memory of Joan D. Weisenberger
2007.60

Ruth Bernhard
American, 1905–2006
In the Box – Horizontal, 1962 (printed 1992)
gelatin silver print
25 x 37 7/8 in.
Gift of the Estate of Ruth Bernhard
2007.54

John Bernhardt
American, 1921–1963
Man as a Destruction, 1957–1958
color woodblock print on Japanese paper
19 3/8 x 25 3/4 in.
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant
2007.58

Minna W. Citron
American, 1896–1991
Self-Portrait, about 1940
lithograph on off-white wove paper
18 7/8 x 12 1/2 in.
Gift of Ann and Richard Weiner
2007.23

Rudolf de Crignis
Swiss, 1948–2006
Green, 2006
hard and soft ground etching and drypoint on white Magnani Pescia Satinato paper
15 3/4 x 15 3/4 in.
Ann M. Stack Art Purchase Fund
2007.35

Rudolf de Crignis
Swiss, 1948–2006
Blue, 2006
hard and soft ground etching and drypoint on white Magnani Pescia Satinato paper
16 3/4 x 15 3/4 in.
Ann M. Stack Art Purchase Fund
2007.36

Rudolf de Crignis
Swiss, 1948–2006
Orange, 2006
hard and soft ground etching and drypoint on white Magnani Pescia Satinato paper
17 3/4 x 15 3/4 in.
Ann M. Stack Art Purchase Fund
2007.37

Agnes C. Denes
American, b. 1938
X-Ray of a Sting Ray, 1972
screenprint on white wove Arches
41 1/4 x 29 3/8 in.
Gift of Dr. Steven Conant in memory of Mrs. H.L. Conant
2007.61

Left: Anthony Goicolea
American, b. 1971
Low Tide, 2007
black and white photography mounted on aluminum and laminated with non-glare Plexiglas
60 x 85 in.
Purchased with funds provided by Steve and Livia Russell
2007.30
© Anthony Goicolea

Right: Nikki S. Lee
Korean, b. 1970
The Hispanic Project (2), 1998
Fujiflex print color photograph
30 7/8 x 40 13/16 x 1 1/2 in.
Purchased with funds provided by Mark and Ora Pescovitz
2007.31
© Nikki S. Lee

Guillermo Kuitca
 Argentina, b. 1961
Everything, 2004
 mixed media on canvas
 120 x 65 x 1 1/2 in. (overall)
 The Ballard Fund
 2007.1
 © Guillermo Kuitca

El Greco and Workshop
 Spanish, 1541–1614
St. Matthew, about 1610–1614
 oil on canvas
 28 1/4 x 21 5/8 in.
 The Clowes Collection
 2007.53

Edouard Manet
 French, 1832–1883
La Barricade, 1871
 lithograph on Chine colle
 24 5/8 x 19 in.
 Martha Delzell Memorial Fund
 2007.52

John J. Enneking
 American, 1841–1916
untitled (Stream in Autumn)
 watercolor on white cold-
 press watercolor paper
 9 3/4 x 13 15/16 in.
 Gift of Francine and
 Roger Hurwitz
 2007.19

Philip Evergood
 American, 1901–1973
Me and My Dog, 1961
 lithograph
 26 x 19 7/8 in.
 Gift of Ann and
 Richard Weiner
 2007.22

Peter Grippe
 American, 1912–2002
*Symbolism: Architecture
 and Space*, 1947
 engraving on off-white
 wove paper
 24 x 20 in.
 Gift of Dr. Steven Conant in
 memory of Mrs. H.L. Conant
 2007.62

Stanley W. Hayter
 British, 1901–1988
Torero, 1933
 engraving on BFK RIVES
 17 1/2 x 13 in.
 Gift of Dr. Steven Conant in
 honor of Dr. Thomas Kuebler
 2007.55

Edouard Manet
 French, 1832–1883
La Barricade, 1871
 lithograph on Chine colle
 24 5/8 x 19 in.
 Martha Delzell Memorial Fund
 2007.52

Roberto Matta
 Chilean, 1911–2002
The New School V, 1944
 drypoint on off-white
 Swedish handmade paper
 6 x 7 7/8 in.
 Russell and Becky Curtis Art
 Purchase Endowment Fund
 2007.34

Robert Motherwell
 American, 1915–1991
Poet I, 1961
 lithograph on off-white
 Arches wove paper
 21 1/4 x 16 in.
 Russell and Becky Curtis Art
 Purchase Endowment Fund
 2007.33

Max Papart
 French, 1911–1994
Hommage à Picasso I
 (Homage to Picasso I), 1993
 carborundum gravure with
 collage on handmade paper
 17 3/4 x 22 1/2 in.
 Gift of Dr. and
 Mrs. Eugene D. Van Hove
 2007.63

Max Papart
 French, 1911–1994
Hommage à Picasso II
 (Homage to Picasso II), 1993
 carborundum gravure with
 collage on handmade paper
 17 3/4 x 21 3/4 in.
 Gift of Dr. and
 Mrs. Eugene D. Van Hove
 2007.64

Max Papart
 French, 1911–1994
Hommage à Braque I
 (Homage to Braque I), 1993
 carborundum gravure with
 collage on handmade paper
 17 3/4 x 22 1/4 in.
 Gift of Dr. and
 Mrs. Eugene D. Van Hove
 2007.65

Max Papart
 French, 1911–1994
Hommage à Braque II
 (Homage to Braque II), 1993
 carborundum gravure with
 collage on handmade paper
 18 x 22 1/2 in.
 Gift of Dr. and
 Mrs. Eugene D. Van Hove
 2007.66

Max Papart
 French, 1911–1994
Hommage à Juan Gris
 (Homage to Juan Gris), 1993
 carborundum gravure with
 collage on handmade paper
 17 3/4 x 22 1/4 in.
 Gift of Dr. and
 Mrs. Eugene D. Van Hove
 2007.67

Gabor F. Peterdi
 American, 1915–2001
Rhinoceros, 1934
 (printed 1936)
 engraving on cream
 wove paper
 15 x 22 in.
 Gift of Dr. Steven Conant in
 memory of Mrs. H.L. Conant
 2007.56

Krishna Reddy
 American, b. 1925
Child Descending, 1976
 simultaneous color print on
 off-white wove Arches
 19 3/4 x 25 3/4 in.
 Gift of Dr. Steven Conant in
 memory of Mrs. H.L. Conant
 2007.59



Richard Serra
 American, b. 1939
Abu Ghraib, 2004
 lithograph
 20 x 14 in.
 Gift of Ann M. and Chris Stack
 2007.20

Michael Wohlgemuth
 German, 1434–1519
The Bloodthirsty King, 1491
 woodblock print with touches
 of watercolor on off-white
 laid paper
 11 1/2 x 8 1/4 in.
 Gift of Thomas and Marsha
 French in memory of
 Dr. John L. Miesel
 2007.21

Dutch
*Italianate Landscape with
 Ruins*, about 1700
 black chalk on
 off-white paper
 3 7/8 x 6 3/8 in.
 Gift of Francine and Roger
 Hurwitz
 2007.48

TEXTILE AND
 FASHION ARTS

African

El Anatsui
 Ghanaian, b. 1944
Duvor (Communal Cloth),
 2007
 aluminum, copper wire
 13 x 17 ft.
 Ann and Chris Stack Art
 Purchase Fund
 2007.25

Asante people, Ghana
Woman's Wrapper, Kente,
 1925–1950
 silk
 82 x 48 in.
 General Art Fund
 2007.9

Asante and Ewe people,
 Ghana
Kente Cloth, mid-1900s
 various materials
 27 garments; various
 dimensions
 The Budd Stalnaker Collection
 of African Textiles
 2007.115–137 and
 2007.140–143

Akan people, Ghana
Adinkra Cloth, mid-1900s
 cotton
 134 x 81 in.
 The Budd Stalnaker Collection
 of African Textiles
 2007.139

Ewe people, Ghana
Man's Robe, about 1950
 cotton
 52 x 40 1/2 in.
 Julius Pratt Fund and the
 General Art Fund
 2007.10

Wodaabe people, Niger
Wrapper, 20th century
 cotton, with rayon or silk
 embroidery and cotton
 appliqué
 61 3/16 x 42 3/8 in.
 Gift of Steven Conant in honor
 of Dr. Barbara Herman and Ms.
 Ursula Kolmstetter
 2007.83

Yoruba people, Nigeria
Adire Cloth, mid-1900s
 cotton
 72 x 59 1/2 in.
 The Budd Stalnaker Collection
 of African Textiles
 2007.138

Cameroon
Cache-sexe, 20th century
 beads, cowrie shells, cotton
 thread
 14 objects; various dimensions
 Gift of Steven Conant in honor
 of Dr. Barbara Herman and Ms.
 Ursula Kolmstetter
 2007.84–97

American

Irene Williams
 American, b. 1920
*Quilt, "Housetop" Variation
 with "Postage Stamp" Center
 Row*, about 1965
 cotton, cotton/polyester
 blend, polyester double knit,
 wool, corduroy
 75 x 78 1/2 in.
 Purchased with funds
 provided by Dana and
 Marc Katz
 2007.6



Asian

Khmer people, Cambodia
Ceremonial Hanging, early
 1900s
 silk, tie dye (weft ikat)
 70 1/4 x 36 3/8 in.
 E. Hardey Adriance Fine
 Arts Acquisition Fund in
 memory of Marguerite Hardey
 Adriance
 2007.26

Khmer people, Cambodia
Ceremonial Hanging, early
 1900s
 silk, tie dye (weft ikat)
 62 7/8 x 32 9/16 in.
 E. Hardey Adriance Fine Arts
 Acquisition Fund in memory
 of Marguerite
 Hardey Adriance
 2007.27

Tajik people, Tajikistan
Woman's Purse, 1925–1950
 silk, embroidered with silk and
 metallic threads, turquoise
 12 1/8 x 3 3/4 x 1/8 in.
 Gift of Casey Waller
 2007.24

Uzbek people, Uzbekistan
Ceremonial Cover, late
 1800s–early 1900s
 hand-spun silk embroidery
 61 1/2 x 61 1/4 in.
 George O'Bannon
 Memorial Fund
 2007.7

Ruth Bernhard
 American, 1905–2006
In the Box – Horizontal, 1962
 (printed 1992)
 gelatin silver print
 25 x 37 7/8 in.
 Gift of the Estate of Ruth Bernhard
 2007.54

Right: El Anatsui
 Ghanaian, b. 1944
Duvor (Communal Cloth), 2007
 aluminum, copper wire
 13 x 17 ft.
 Ann and Chris Stack Art Purchase Fund
 2007.25
 © El Anatsui





Uzbek people, Uzbekistan
Ceremonial Saddle Blanket,
early 1900s
wool with silk tassels and
embroidery
55 1/2 x 68 in.
George O'Bannon
Memorial Fund
2007.8

India, Punjab
Bridal Veil, early 1900s
cotton embroidered with silk
101 1/4 x 49 3/4 in.
E. Hardey Adriance Fine Arts
Acquisition Fund in
memory of Marguerite
Hardey Adriance
2007.28

European

Spain
**Ecclesiastical Panel Depicting
Saint John the Baptist**,
mid-1600s
velvet, silk metallic thread
15 1/2 x 20 1/2 in.
Gift of Gail Martin
2007.101

Spain
**Ecclesiastical Panel Depicting
Saint Peter**, mid-1600s
velvet, silk metallic thread
15 1/4 x 20 7/16 in.
Gift of Gail Martin
2007.102

American and European Fashions

Callot Soeurs
French
Evening Dress, 1920s
silk velvet, silver metallic
embroidery thread, faux
pearls (coated hollow
glass beads)
L: 94 in. with train
Gift of Amy Curtiss Davidoff
2007.71

Christian Dior
French, 1905–1957
Cocktail Dress, about 1957
silk taffeta, painted warp
(chine)
L: 29 1/2 in.
Nancy Foxwell Neuberger
Acquisition Endowment Fund
2007.29

Christian Dior
French, 1905–1957
Pin, 1950
metal
2 15/16 in.
Gift of Mrs. Deloris (Dee)
Garrett
2007.100

Elmar Designs, New York
United States
Hat, early 1950s
straw, netting
H: 9 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.108

Halston
American, 1932–1990
Dress and Scarf, 1980s
wool with metal zipper
L: 44 in.
Gift of Mrs. Deloris
(Dee) Garrett
2007.98

Hattie Carnegie, 1889–1956
Hat, early 1940s
mouton fur, feathers
W: 8 1/2 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.113

Jeanne Lanvin
French, 1867–1946
Evening Dress (robe de style)
1926–1927
silk taffeta, silk chiffon, silk
bobbinet, glass bugle beads,
faux pearls, rhinestones
L: 52 in.
Gift of Amy Curtiss Davidoff
2007.70

John-Frederics
United States
Hat, 1940s
straw, netting
H: 8 1/4 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.109

L.S. Ayres and Co.
United States
Hat, late 1950s–early 1960s
velvet, rhinestone pin,
taffeta lining
H: 7 3/4 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.103

L.S. Ayres and Co.
United States
Hat, about 1960
velvet, ribbon
15 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.104

Mr. John
American, 1906–1993
Hat, late 1940s
straw, cloth, netting, sequins
7 1/4 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.105

Razooks Inc.
United States
Hat, 1950s
wool felt
L: 12 7/10 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.106

Saks Fifth Avenue
United States
Hat, 1940s
straw, felt
H: 4 1/2 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.107

France
Hat, early 1940s
felt, velvet
9 7/8 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.110

France
Hat, early 1940s
felt, fur, ribbon
8 1/4 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.111

United States
Morning Dress/ Wrapper,
1860s–1870s
worsted wool
L: 59 in.
Gift of Amy Curtiss Davidoff
2007.72

United States
Dress, 1860s
silk brocade, silk voided-
velvet ribbon
L: 55 in.
Gift of Amy Curtiss Davidoff
2007.73

United States
Dress, 1860s
silk brocade
L: 55 in.
Gift of Amy Curtiss Davidoff
2007.74

United States
Ball Gown, 1860s
moire silk, embossed gold-
colored paper
L: 15 in.
Gift of Amy Curtiss Davidoff
2007.75

United States
Dress, late 1850s–early 1860s
wool silk
L: 57 in.
Gift of Amy Curtiss Davidoff
2007.76

United States
Afternoon Dress, 1850s–1860s
cotton
L: 48 in.
Gift of Amy Curtiss Davidoff
2007.77

United States
Dress, 1850s
silk taffeta
L: 58 1/2 in.
Gift of Amy Curtiss Davidoff
2007.78

United States
Metallic Paper Dress, late
1960s
textured "plastic foil," perhaps
Mylar (polyester); cotton(?)
sewing thread
51 x 19 in.
Gift of Barbara Walker-Carrico
2007.50

Hat, 1940s
cloth
6 1/4 x 7 1/2 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.112

Hat, early 1960s
felt, netting
11 1/2 in.
Gift of Caroline Burford
Danner's granddaughter,
Carol Scofield
2007.114

Lilly House Acquisitions

Joseph Cradock
English
Covered Entrée Dish, 1827
silver
1 5/8 x 10 5/16 in.;
5 7/16 x 8 3/4 in.
Gift of Iver M. Nelson Jr.
LH2007.2.1

Joseph Cradock
English
Covered Entrée Dish, 1827
silver
1 5/8 x 10 5/16 in.; 5 7/16 x 8
3/4 in.
Gift of Iver M. Nelson Jr.
LH2007.2.2

France
Set of Ten Leaf-form Plates
earthenware with green glaze
7 1/2 x 7 in.
Gift of Deloris Garrett
LH2007.1.1–10



Irene Williams
American, b. 1920
**Quilt, "Housetop" Variation with
"Postage Stamp" Center Row**,
about 1965
cotton, cotton/polyester blend,
polyester double knit, wool,
corduroy
75 x 78 1/2 in.
Purchased with funds provided by
Dana and Marc Katz
2007.6

Uzbek people, Uzbekistan
Ceremonial Cover, late 1800s–
early 1900s
hand-spun silk embroidery
61 1/2 x 61 1/4 in.
George O'Bannon Memorial Fund
2007.7



Jeanne Lanvin
French, 1867–1946
evening dress (robe de style)
1926–1927
silk taffeta, silk chiffon, silk bobbinet,
glass bugle beads, faux pearls,
rhinestones
L: 52 in.
Gift of Amy Curtiss Davidoff
2007.70

LOANS FROM THE COLLECTION



Francisco José de Goya y Lucientes
Spanish, 1746–1828
Portrait of Félix Colón de Larriátegui, 1794
oil on canvas
43 5/8 x 33 1/8 in.
Bequest of Mr. and Mrs. Herman C. Krannert
75.454

The following works were lent to other museums and galleries in 2007 for the exhibitions cited in the entries.

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

Amy Cutler, *Dwelling*, 2005 (2005.68)
Amy Cutler
Leslie Tonkonow Artworks + Projects, NY

Francois Alfred Delobbe, *Italian Peasant Family* (55.21)
Elizabeth Jane Gardner, *Mother and Child*, before 1905 (1988.68)
In the Studios of Paris: William Bouguereau and His American Students
Appleton Museum of Art, Ocala, Florida

Robert Fulton, *Portrait of Joel Barlow*, 1805 (64.30)
Bob's Folly: Inventing America's First Practical Steamboat
Clermont State Historic Site, Germantown, New York

Daniel Garber, *Pioneer House*, about 1929 (31.192)
Daniel Garber, *Quarry at Byram*, about 1917 (55.25)
Daniel Garber: Romantic Realist
Pennsylvania Academy of the Fine Arts, Philadelphia

Paul Gauguin, *Christmas Night*, 1902–1903 (1998.169)
Emile Bernard, *Yellow Christ*, 1889 (1998.171)
Paul Serusier, *Seaweed Gatherer*, about 1890 (1998.181)
Paul Gauguin, Artista di Mito e Sogno
Complesso del Vittoriano, Rome, Italy

Francisco José de Goya y Lucientes, *Portrait of Félix Colón de Larriátegui*, 1794 (75.454)
Legacy: Spain and the United States in the Age of Independence, 1763–1848
National Portrait Gallery, Washington, D.C.

Marvin Lipofsky, Gianni Toso, *Fratelli-Toso Series*, 1977–1978 (1992.147a–b)
Translations and Transformations: Glass in Venice and America, 1950–2006
Carnegie Museum of Art, Pittsburgh

Claude Monet, *Charing Cross Bridge*, about 1900 (65.15)
The Unknown Monet: Pastels and Drawings
Royal Academy, London
Clark Art Institute, Williamstown, Massachusetts

Georgia O'Keeffe, *Pelvis with Distance*, 1943 (77.229)
Georgia O'Keeffe, From the Plains
Irish Museum of Modern Art, Dublin, Ireland
Vancouver Art Gallery, Vancouver, British Columbia

Camille Pissarro, *Banks of the Oise near Pontoise*, 1873 (40.252)
Camille Pissarro
Baltimore Museum of Art, Baltimore
Milwaukee Art Museum, Milwaukee

William Edouard Scott, *Rainy Night, Etaples*, 1912 (13.219)
William E. Scott
Indiana State Museum, Indianapolis

John Sloan, *Red Kimono on the Roof*, 1912 (54.55)
Seeing the City: Sloan's New York
Delaware Art Museum, Wilmington, Delaware

Joseph Mallord William Turner, *The Fifth Plague*, 1800 (55.24)
J.M.W. Turner
National Gallery of Art, Washington, D.C.

Vincent van Gogh, *Landscape at Saint-Rémy*, 1889 (44.74)
Painted with Words: Vincent van Gogh's Letters to Emile Bernard, 1887–1889
The Morgan Library, New York

Akparabong people, Nigeria, *Helmet Mask*, 1930–1960 (1989.883)
Ejagham people, Nigeria, *Helmet Mask*, 1930–1970 (1989.890)
Inscribing Meaning: Writing and Graphic Systems in African Art
National Museum of African Art, Smithsonian, Washington, D.C.
Fowler Museum of Cultural History, Los Angeles

EDUCATION PROGRAMS

LECTURES, TALKS AND TOURS

Focus on Video Art: Throw Your TV Out the Window
Rosanne Altstatt, former director of the Edith Russ Site for Media Art, Oldenburg, Germany
Presented with support from the IMA Contemporary Art Society
January 25

World Weddings: China and Nigeria

Presented by the IMA and the EthnoArt Society
February 1

Curator's Choice Tour:

I Do: The Marriage of Fashion and Art
Niloo Imami Paydar, IMA curator of textile and fashion arts
February 4

AfroCuba: Through the Artist's Lens

Dr. Judith Bettelheim, professor of art history at San Francisco State University
February 25

Stanley William Hayter: The Other Side of the Mirror

Annette Schlagenhauff, IMA associate curator of prints, drawings and photographs, and Peg Fierke, professor of printmaking, Herron School of Art and Design
Presented by Herron School of Art and Design and the IMA Print, Drawing and Photography Group.
March 8

Tea with Beverly Nichols: Presented by Roy C. Dicks

Supported by the IMA Horticultural Society
March 11

Focus on Video Art:

Build Up/Break Down
Rebecca Uchill, IMA assistant curator of contemporary art
Presented with support from the IMA Contemporary Art Society.
March 15

Sea of Longing: Campos-Pons and Caribbean Art

Krista A. Thompson, assistant professor of African diaspora art at Northwestern University
March 20

What's Past Is Prologue: Nazi Art Looting

Nancy Yeide, head of the Department of Curatorial Records, National Gallery of Art
Underwritten by the Myrtie Shumacker Fund
March 29

Seeing Santería: A Guided Tour

Anthony Artis, Santería high priest
April 7, May 17

Adam Gopnik

Made possible by the Myrtie Shumacker Lecture Fund
April 12

Art's Window: A Conversation with the Art of María Magdalena Campos-Pons

Rabbi Sandy Eisenberg Sasso, Beth-El Zedeck, and Dr. Fayth Parks, assistant professor, College of Education, Georgia Southern University
April 26

Vonnegut Redux: A Multimedia Memorial Event

April 28

Focus on Video Art: Video Art Now in Chicago

Lisa Dorin, assistant curator of contemporary art, Art Institute of Chicago
Presented with support from the IMA Contemporary Art Society
May 3

Chair Mania: An Uncommon Look at a Common Object

(guided tour)
Carla Hartman, education director at Eames Office, Santa Monica, California, and resident educator at the Denver Art Museum
May 5

IMA Salon: Yocandra in the Paradise of Nada, by Zoé Valdés

(book discussion)
May 17

Art at Sea: A Guided Tour of The Camera's Coast

Wendy Wilkerson, IMA educator, and Bradley Brooks, director of Lilly House programs and operations
July 15

From Lakeside to Seaside: A Hoosier in New England

Bradley Brooks, director of Lilly House programs and operations
June 3

Christian Dior: His Art and His Legacy

Harold Koda, curator-in-charge, Costume Institute of the Metropolitan Museum of Art
June 21

In Conversation: Sam Easterson and Amy Globus

Moderated by Eames Demetrios, director of the Eames Office, Santa Monica, California
June 24

Artist Talk: Emily Kennerk

July 12

Fashion as Courage: A Conversation with Jacqueline Buckingham Anderson and Chrissy Wai-Ching Leung

July 13

Feminist Art and Censorship: A Talk with Yara Ferreira Clüver

August 30

Fallscaping

Stephanie Cohen
Supported by the IMA Horticultural Society
September 6

Development and Desire: A Talk with Witold Rybczynski

Presented by the IMA Contemporary Art Society and the Ball State College of Architecture and Planning, Indianapolis Center
September 27

Splendor in the Tropics

Karen Beard, executive director of Bonnet House, Fort Lauderdale Beach, Florida
Presented by the IMA Horticultural Society
October 4

Public Display and Private Luxury: The Role of Art in Ancient Roman Society

(guided tour)
David Parrish, Purdue University
October 6

Pirates & Romans: A Talk by Professor Michael Hoff

University of Nebraska
Presented in part by the Archeological Institute of America, Central Indiana Society
October 7

Propaganda, Staged Applause or Local Politics? Portraiture and Art under the Empire

Emmanuel Mayer, assistant professor of classics, University of Chicago
October 11

The Art of the Roman Dinner Party

Christine Shea, chairperson, Modern Languages and Classics, Ball State University
October 13

Imitating the Ancients: A Walking Tour of Classical Architecture in Indianapolis

Sponsored by the IMA and Historic Landmarks Foundation of Indiana
October 13, 14

Shifting Fragments: A Conversation with Adrian Schiess and Claire Schneider

Supported in part by the IMA Contemporary Art Society
October 18

Rome: The "Art" of Building an Empire

Jamie Higgs, assistant professor of art and art history, Marian College
Presented in part by the Department of History and Social Science, Marian College
October 25

The Indianapolis Motor Speedway Project: A Talk by Ingrid Calame

Supported in part by the IMA Contemporary Art Society
November 1

Roman Idol: How to Rise to the Top of the Roman World

(guided tour)
Christine Shea, chairperson, Modern Languages and Classics, Ball State University
November 3

Loz Invenzives / Our Invincible Youth

Presented by the El Puente Project, FIRME, National Society of Hispanic MBAs-Indianapolis Chapter, Indianapolis Museum of Art, and IUPUI School of Education as part of the Spirit & Place Festival.
November 3

Roman Women: Maidens and Murderesses

(guided tour)
Jamie Higgs, assistant professor of art and art history, Marian College
November 8

The Abundant Childhood: Nature, Creativity and Health

Presented by the Indianapolis Museum of Art and Eagle Creek Park Foundation, Inc., in collaboration with Holliday Park, Hoosier Environmental Council, Indianapolis Public Schools, Peace Learning Center, Marian College, IMA Horticultural Society, IU School of Medicine and Indiana Wildlife Federation, as part of the 2007 Spirit & Place Festival.
November 8

Venus or Mars? Gender Roles in the Roman Empire

(guided tour)
Robert F. Sutton, professor of world languages and cultures, Indiana University-Purdue University Indianapolis
November 10

Power and Ruthlessness: The Julio-Claudians

(guided tour)
Jamie Higgs, assistant professor of art and art history, Marian College
November 15

Movin' On Up: Climbing the Roman Social Ladder

(guided tour)
Jeremy Harnett, assistant professor of classics, Wabash College
December 1 and 8

IMA Salon: Plutarch's Makers of Rome: Nine Lives

December 13

PERFORMANCES AND DEMONSTRATIONS

Poetry in the Gallery: The European Avant-Garde
Presented in collaboration with the Writers' Center of Indiana
January 18

Nuestra Diaspora: One Beat, One Heart

Sancocho Music and Dance College
February 9

The Music of Art: Daughter of the Regiment

Indianapolis Opera Ensemble
February 22

World Premiere Performance: Regalos/Gifts

Performance art by María Magdalena Campos-Pons
February 24

Seasons of Growth: A Spring Equinox Experience

Designed by Theater of Inclusion
March 22

Flying Words: Sign Language Poetry

Peter Cook and Kenny Lerner, Flying Words Project
Presented by the IMA and the Indiana School for the Deaf
March 23

Poetry in the Gallery: Inspired by AfroCuban Works on Paper

Presented in collaboration with the Writers' Center of Indiana
April 5

The Music of Art: Falstaff

Indianapolis Opera Ensemble
April 19

Gyuto Monks: The Making of a Sand Mandala

Part of the Living Asian Traditions Series
Made possible with support from the IMA Asian Art Society
May 7-9

Tantric Choral Performance

Members of the Gyuto Tantric Choir
May 10

Gallery Serenade: Indianapolis Baroque Orchestra

May 20

Summer Solstice (dance and theater performance)

FoReal Art Company
June 21

Bi-Quad

Susurrus, experimental performance group led by Melli Hoppe
June 28

Allerleirauh and Other Tales of Womanhood

Katie Hannigan
August 2, 3, 9, 10

Poetry in the Gallery: Visions of Suburbia

Presented with the Writers' Center of Indiana, with support from the IMA Contemporary Art Society
August 9

Rumi and the Circle of Divine Love

David and Sabrineh Fideler
Presented in collaboration with the Society for Promotion of Persian Culture, Friends of Rumi and *Branches* magazine
September 29

The Music of Art: The Magic Flute

Indianapolis Opera Ensemble
September 13

Lamentations: A Three-Part Performance

Butler University Theater Department
October 20

The Scott Chamber Players: Works by Boccherini, Sgambati, Martucci, Busoni, and Respighi

October 28

Poet Mark Doty: Objects and Intimacy

November 16

American Voices: the Promise of Living

Indianapolis Symphonic Choir
November 17

Portrait of the Unknown: An Interpretive Performance

Butler University students
December 13 and 14

FILMS

Gion Bayashi

(1953, dir. Kenji Mizoguchi)
January 18

Africa in the Americas: Favela Rising

(2005, dir. Matt Mochary and Jeff Zimbalist); **Rize** (2005, dir. David LaChapelle); and **African Blood** (2004, dir. Roberto Olivares)
February 8, 15, 22

Forefront Film: Suite Habana

(2003, dir. Fernando Pérez)
April 12

The Body Films: L'Age d'or

(1930, dir. Luis Buñuel); **Kaidan** (1964, dir. Masaki Kobayashi); and **Blowup** (1966, dir. Michelangelo Antonioni)
April 28

Off the Wall Film: Nanook of the North

(1922, dir. Robert Flaherty)
May 6

Seeing Shadows: Gulls and Buoy

(1972, dir. Robert Breer); **Mothlight** (1963, dir. Stan Brakhage); **Wacky Babies** (1982, dir. Marty Stouffer); **Global Groove** (1973, dir. Nam June Paik and John Godfrey)
July 15

German Expressionist Films (Part 1): Spies

(1928, dir. Fritz Lang) and **Überfall** (1933, dir. Ernö Metzner)
August 16

German Expressionist Films (Part 2): Destiny

(1921, dir. Fritz Lang) and **Lot in Sodom** (1928, dir. James Sibley Watson and Melville Webber)
August 23

Satyricon

(1970, dir. Federico Fellini)
Presented by the Indianapolis International Film Festival
November 16

FAMILY PROGRAMS

The Art of Children's Books with Bryan Collier

Presented in cooperation with the Butler University Children's Literature Conference
January 28

Family Saturdays (guided tours, art making and performances):

Past to Present, February 10; *Artful Rhythms*, March 10; *Eye Popping*, April 14; *Family Saturday@Penrod*, September 8; *All Roads Lead to Rome*, November 10; *PRESENTations*, December 8.

Picture This (family tour series):

Fooling the Eye, June 8, 22; *Strings & Things*, July 27; *Connect the Dots*, August 10, 24

Pumpkins, Poe & Poetry: A Harvest Festival

October 19

Winter Solstice Celebration

December 20

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(From left, foreground) Gerald Paul, JJ and Fabiana James, Sidney and Kathy Taurel, and Paola and Gino Santini, at the opening celebration for Maria Magdalena Campos-Pons: *Everything Is Separated by Water*.

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R. Stephen Radcliffe
George F. Rapp, M.D.
Mrs. George F. Rapp
James D. Rapp
John G. Rapp, D.D.S.
Mrs. Thomas E. Reilly Jr.
Derica Rice
Patricia L. Rios
Patricia Ritz
William E. Roberts
Carol Rogers
David B. Ross, M.D.
Gerald L. Rush
Livia K. Russell
Stephen Russell
Jeffrey Ryan
Carolyn M. Schaefer
Stephen Schaf
Mrs. John B. Scofield
Myra C. Selby
Jerry D. Semler
Marlyne Sexton
Horace A. Shonle
Robert J. Shula
Harris B. Shumacker Jr., M.D.
Bren Simon
Deborah Simon
Michael Smith
Carol Smithwick
Susanne E. Sogard
M. Bernadine Speers
Ann M. Stack
Christopher Stack, M.D.
James B. Steichen, M.D.
Becky Curtis Stevens
Alan J. Strassman
Todd H. Stuart
Mrs. Donald G. Sutherland
Charles Sutphin
Peggy Sutphin
Mrs. Samuel R. Sutphin
Mrs. L. Gene Tanner
Kathryn Taurel
Sidney A. Taurel
John T. Thompson
Randall Tobias
Marianne Tobias
Earl C. Townsend Jr.*
Dorothy A. Van Hove
Eugene D. Van Hove, M.D.
Richard C. Vonnegut
John R. Walsh
Robert L. Walton
Anna S. White
James P. White

Gene E. Wilkins
Patricia B. Wilkins
Mrs. Walter E. Wolf Jr.
Richard D. Wood
Mrs. Richard D. Wood
Timothy Wright
Kwang Fei Young
W. Paul Zimmerman Jr.
Mrs. W. Paul Zimmerman Jr.
Gene Zink
Mary Ann Zink
Wayne P. Zink
Wally Zollman, M.D.

REPRESENTATIVE TRUSTEES

Isabel Martin
Honorary Trustee

AFFILIATE ORGANIZATIONS (2007)

Joanne Garrigus
Chairman

Francine Hurwitz
Vice Chairman

Patricia LaCrosse
Executive Committee Liaison

Alliance of the IMA
Ginger Hoyt, President

Asian Art Society
Chip Kalleen, President

Contemporary Art Society
N. Michelle Griffith, President

Decorative Arts Society

STAFF

Note: This list includes staff who were employed as of April 30, 2008.

ADMINISTRATION

Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO
Bethany Edwards, Executive Secretary
Rosie Sinnock, Senior Administrative Assistant

BUILDINGS/MAINTENANCE CUSTODIAL SERVICES EVENT & CULINARY SERVICES PROTECTION SERVICES RETAIL SERVICES VISITOR SERVICES

Jack Leicht, Chief Operating Officer

Buildings/Maintenance

John Battles, Senior Building Maintenance Technician-HVAC
Bo Bufore, Shipping/Mailing Clerk
Sam Corbin, Supervisor of Architecture Team
Jeff Earl, Senior Building Maintenance Technician-Electric
Steven Harrison, Building Maintenance Technician-HVAC
Jeff Julius, Building Maintenance Technician-Plumber
David Lingeman, Building Systems Technician
Helen Lockhart, Senior Administrative Assistant
Regina Phelps, Westerley House Coordinator
Bert Reader, Supervisor of Environment Team
Scott Watters, Senior Building Maintenance Technician-HVAC

Custodial Services

Ed Fite, Supervisor
Pamela Williams, Supervisor
Robert Bibbs, Custodian
Tamika Butler, Custodian
Regina Covington, Custodian
Dorothy Fisher, Custodian
Gerald Harden, Custodian
Leslie Morris, Custodian
Brice Owens, Lead Custodian
Richard Roberson, Custodian
Calvin Thomas, Custodian
Shirley Vales, Lead Custodian

Event and Culinary Services

Tracie Kowalczyk, Director of Event and Culinary Services
John Buxton, Manager, Events and Sales
Vanessa Chavez, Coordinator of External Events and Sales
Chris Cruz, Senior Media Technician
Phil Golobish, Media Technician
Nicole Minor, Coordinator of Internal Events and Programs
Nicholas Peaper, Media Services Assistant

Protection Services

Pam Godfrey, Director of Protection and Visitor Services
Karl Beeler, Charge Officer
Tammy Couch, Charge Officer
Keith Downing, Charge Officer
Denise Fines, Senior Administrative Assistant
Bill Frye, Operations Manager
Gary Hutchison, Training and Special Projects Manager
Veronica Livers, Charge Officer
Silvan Montgomery, Charge Officer
Arron Reedus, Charge Officer
Andy Sanders, Charge Officer
Mindy Summers, Safety Manager
Matthew Warner, Charge Officer
Bonita Abercrombie, Protection Services Officer
Emma Abram, Gallery Attendant Plus
Mike Abrams, Communications Specialist
Billy Anderson, Gallery Attendant Plus
Henry Arriaga, Protection Services Officer
Thelma Austin, Protection Services Officer
James Barker, Protection Services Officer
Brandon Basham, Protection Services Officer
Ralph Basore, Gallery Attendant
Christopher Beard, Gallery Attendant
Jeff Bell, Communications Specialist
Willie Benton, Protection Services Officer
Elisabeth Berlin, Gallery Attendant
Leonard Bibeau, Protection Services Officer
Shawn Black, Protection Services Officer
Jackie Boothman, Protection Services Officer
Farrie Bright, Protection Services Officer
Michael Brown, Protection Services Officer
James Bullock, Gallery Attendant
Jonathan Canary, Gallery Attendant
Tina Chapman, Gallery Attendant

Kenneth Chombah, Gallery Attendant
Debra Cobbs, Protection Services Officer
Rod Davis, Gallery Attendant
Clarence Day, Gallery Attendant
Lisa Deiss, Protection Services Officer
Edgar Erdman, Protection Services Officer
Joyce Fields, Gallery Attendant
Jessica Fines, Protection Services Officer
Steven Fisher, Communication Specialist
Ken Ford, Gallery Attendant
Pearl Foster, Gallery Attendant Plus
Pete Garcia Vargas, Gallery Attendant
Mike Goff, Protection Services Officer
Clifford Graham, Protection Services Officer
Sherry Gray, Gallery Attendant
Wanda Hardin, Gallery Attendant
Beverly Harris, Gallery Attendant
Elbert Hartwell, Protection Services Officer
Douglas Hickman, Protection Services Officer
Ramona Hittle, Gallery Attendant Plus
Eric Hogue, Protection Services Officer
Stephen Houston, Communications Specialist
Heather Hudson, Protection Services Officer
Phil Hughes, Protection Services Officer
Cameron Hurley, Protection Services Officer
Oral Jackson, Gallery Attendant
Lawrence Jeffries, Gallery Attendant
Nellie Johnson, Gallery Attendant Plus
Tom Jones, Protection Services Officer
Jerry Lang, Protection Services Officer
Tynisa Lang, Gallery Attendant
Jerry Langner, Gallery Attendant
Kristine Laswell, Gallery Attendant Plus
Bill Lego, Gallery Attendant Plus
Irma Jean Montgomery, Gallery Attendant
Raymond Morris, Protection Services Officer
Alex O'Neal, Gallery Attendant Plus
Steven Pavy, Protection Services Officer
Rod Rains, Protection Services Officer
Donna Reedus, Communications Specialist
Jeri Rinker, Communications Specialist
Dolfin Roper, Gallery Attendant Plus
Ed Savage, Protection Services Officer
Michael Scherer, Gallery Attendant
Mary Alice Schnellbacher, Gallery Attendant
Robert Shepherd, Protection Services Officer
Denise Shute, Protection Services Officer

Lacey Smith, Communications Specialist
Regina Smith, Gallery Attendant
Jennifer Spoor, Gallery Attendant
Al Starks, Protection Services Officer
Dianna Taylor, Communications Specialist
Marvena Washington, Gallery Attendant Plus
Rebecca Wells, Gallery Attendant
Harold Williams, Gallery Attendant
Patricia Williamson, Gallery Attendant Plus
Michael Wirey, Protection Services Officer
Daniel Witt, Protection Services Officer
Jennifer Young, Gallery Attendant

Retail Services

Robyn Haagsma, Design Center Manager
Julie Sell, Supervisor, Retail Sales
Elizabeth Bradner, Retail Sales Associate
Noah Buonanno, Retail Sales Associate
Brett Cox, Retail Sales Associate
Judi Kueterman, Retail Sales Associate
James McCoy, Retail Sales Associate
Lauren Mueller, Retail Sales Associate
Heather Renick, Retail Sales Associate
Beth Sahaidachny, Retail Sales Coordinator
Matthew Strosnider, Retail Sales Associate

Visitor Services

Rosiland Wells, Manager of Visitor Services
Jeri Adams, Visitor Services Associate
Jessica Bussell, Visitor Services Associate
Pat Caster, Switchboard Operator
Yvonne Franklin, Visitor Services Associate
Janet Hutchings, Visitor Services Associate
Laurie Lautenbach, Visitor Services Associate
Lois LeFever, Visitor Services Associate
Tanya Maul, Visitor Services Associate
Emily Pacini, Visitor Services Associate
Philomena Ross, Visitor Services Associate
Venus Rowe, Switchboard Operator (casual)
Robin Simmons, Visitor Services Associate
Richard Smuck, Visitor Services Associate
Don Thiele, Visitor Services Associate
John Todd, Visitor Services Associate
Laura Wallman, Visitor Services Associate

COLLECTIONS AND PROGRAMS

Sue Ellen Paxson, Deputy Director of Collections and Programs

Conservation

David A. Miller, Conservator in Charge, Senior Conservator-Paintings
Jessica Barner, Conservation Technician
Kathryn Campbell, Conservation Intern-Paintings
Sue Dupuis, Senior Administrative Assistant
Hélène Gillette-Woodard, Senior Conservator-Objects
Kelly Griffith-Daniel, Print Room Technician
Claire Hoevel, Senior Conservator-Paper
Kathleen Kiefer, Senior Conservator-Textiles
Richard McCoy, Assistant Conservator-Objects
Laura Mosteller, Conservation Technician
Christina O'Connell, Assistant Conservator-Paintings
Martin Radecki, Distinguished Senior Conservator
Linda Witkowski, Senior Conservator-Paintings

Curatorial

Bradley Brooks, Director, Lilly House Programs and Operations; Assistant Curator of American Decorative Arts/ Curatorial Chair
Theodore Celenko, Curator, Art of Africa, the South Pacific and the Americas
Lisa D. Freiman, Senior Curator of Contemporary Art
Rima Gimius, Allen Whitehill Clowes Curatorial Fellow
Sarah Urist Green, Assistant Curator of Contemporary Art
Gabriele HaBarad, Senior Administrative Assistant
Niloo Imami-Paydar, Curator of Textile and Fashion Arts
Claudia Johnson, Senior Administrative Assistant
Ronda Kasl, Senior Curator of Painting and Sculpture before 1800
Martin Krause, Curator of Prints, Drawings and Photographs
Ellen W. Lee, The Wood-Pulliam Senior Curator
Deborah Lorenzen, Senior Administrative Assistant

Nicole Martinez, Administrative Assistant
Elizabeth McGoey, Joan D. Weisenberger
Fellow
R. Craig Miller, Curator of Design Arts
and Director of Design Initiatives
Myrna Nisenbaum, Administrative
Assistant
Jim Robinson, The Jane Weldon Myers
Curator of Asian Art
Annette Schlagenhauff, Associate
Curator of Prints, Drawings and
Photographs and Coordinator,
Provenance Research Project
Petra Slinkard, Curatorial Assistant
John Teramoto, Curator of Asian Art
Rebecca Uchill, Assistant Curator of
Contemporary Art
Harriet G. Warkel, Curator, American
Painting and Sculpture

Design Studio and Installation

David Russick, Chief Designer
Mike Bir, Installation Designer
Carol Cody, Lighting Designer
Hester DeLoach, Production Assistant
Brad Dilger, Installation Technician
Mike Griffey, Installation Technician
Nicole Herren, Junior Installation
Technician
Tim Hildebrandt, Exhibition Designer
Toni Hook, Junior Installation Technician
Brose Partington, Installation
Technician/Mount Maker
Scott Shultz, Junior Installation
Technician
Gregory Smith, Technical Designer
Kristi Stainback, Manager of Visual
Communication
Andy Stewart, Installation Supervisor
Matthew Taylor, Senior Graphic Designer

Education

Linda Duke, Director of Education
Anne Laker, Assistant Director of
Education, Public Programs
Carol White, Assistant Director of
Education, Arts Education
Lora Bowman, Support Services
Supervisor/Intern Coordinator
Timothy Chalwick, Star Studio gallery
host (part-time)
Kenneth Cox, Star Studio gallery host
(part-time)
Brandy Graham, Star Studio gallery host
(part-time)
Lindsay Hand, Support Services Specialist
Emily Hansen, Coordinator of Teacher
Programs

Patrick Lauer, Manager of Docent
Programs
Phillip Lynam, Manager of Studio and
Gallery Programs
Sarah Martin, Senior Manager of Teacher
and School Programs
Jennifer Nucciarone, Studio Coordinator
Ashley Parks, Star Studio gallery host
(part-time)
Tariq Robinson, Coordinator of Multi-Age
Programs
Carla Scott, Community Art Programs
Assistant
Paula Scott-Frantz, Lead Artist
Wendy Wilkerson, School Services
Specialist
Roseanne Winings, Manager of Adult
and University Programs

Exhibitions Administration

David E. Chalfie, Director of Exhibitions
and Publications
Jane Graham, Senior Publications Editor

Photography Services

Tad Fruits, Chief Photographer
Laurie Gilbert, Image Processing
Specialist
Mike Rippy, Photographer
Ruth Roberts, Rights and Reproductions
Coordinator
Aaron Steele, Digital Imaging Specialist

Registration

Kathryn Haigh, Chief Registrar
Angela Day, Administrative Assistant
Marc Jennings, Art Packer
Lindsey Lord, Assistant Registrar of
Exhibitions
Sherry Peglow, Associate Registrar of
Permanent Collections
John Ross, Storage and Packing
Technician
Jesse Speight, Storage and Packing
Supervisor
Maureen Tucker, Assistant Registrar of
Permanent Collections
Robert Waddle, Art Storage Technician

ENVIRONMENTAL AND HISTORIC PRESERVATION

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

Greenhouse

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

Grounds

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

Horticulture

Chad Franer, Horticulture Manager
Katie Booth, Horticulturist
Irvin Etienne, Horticultural Display
Coordinator
Francis Pfile, Seasonal Gardener
Jim Kincannon, Horticulturist
Patricia Longenecker, Horticulturist
Mark Magan, Seasonal Gardener
Helen Morlock, Seasonal Gardener
Fred Pacheco, Seasonal Gardener
Chuck Pate, Seasonal Gardener
Robert Perry, Seasonal Gardener
Denise Petolino, Seasonal Gardener
Gwyn Rager, Assistant Horticulturist
Geoff Von Burg, Horticulturist
Ian Wilhite, Seasonal Gardener

Lilly House

Bradley Brooks, Director, Lilly House
Programs and Operations; Assistant
Curator of American Decorative Arts/
Curatorial Chair
Leah Nugent, Lilly House Collections
Administrator/Curatorial Assistant

FINANCE, ACCOUNTING AND HUMAN RESOURCES

Anne Munsch, Chief Financial Officer

Finance

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

Human Resources

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

MUSEUM INFORMATION SERVICES (MIS)

Rob Stein, Chief Information Officer
Edward Bacht, Application Developer
Daniel Beyer, New Media Producer
Meghan Cannon, Coordinator of
Educational Resources
Daniel Dark, New Media Producer
Jane Ferger, Visual Resources Librarian
Alba Fernández-Keys, Assistant
Reference Librarian
Matt Gipson, Web Designer/Flash
Developer
Yvel Guelce, Director of IT Operations
Cory Hession, Help Desk Analyst
Daniel Incandela, Director of New Media
Ursula Kolmstetter, Head Librarian
Tiffany Leason, Project Coordinator
Despi Mayes, Project Administrator
Charlie Moad, Application Developer
Terry Myers, Information Systems
Coordinator
Shelley Quattrocchi, Catalogue and
Technical Services Librarian
Lindsey Stewart, Systems and Database
Administrator
Daniel Dark, New Media Producer

PUBLIC AFFAIRS

Leann Standish, Deputy Director of
Public Affairs

Community Relations

Marsha Oliver, Director of Community
Relations and Government Affairs

Development/Membership

Fred Duncan, Director of Development
Emily Blyze, Donor Relations Assistant
Norma Croda, Membership Associate
Geordana Davis, Administrative Assistant
Clarease Dozier, Senior Administrative
Assistant
Jyl Kuczynski, Foundations Relations
Manager
Amber Laibe, Affiliate and Volunteer
Services Manager
Jennifer Patterson, Database and Annual
Giving Supervisor
Jane Shull, Development Events
Manager
Norma Snyder, Affiliate and Volunteer
Services Coordinator
Tamea Wickwire, Gift Entry Assistant

Marketing and Communications

Jessica Di Santo, Director of Marketing
and Public Relations
Meg Liffick, Communications Manager
Erica Marchetti, Marketing Manager
Virginia Mosbaugh, Marketing Assistant
Noelle Pulliam, Communications Editor
Pam Stokes, Tourism Coordinator
Katie Zarich, Public Relations Manager

INDIANAPOLIS MUSEUM OF ART ACCOUNTANTS' REPORT AND CONSOLIDATED FINANCIAL STATEMENTS

December 31, 2007 and 2006



Indianapolis Museum of Art
Consolidated Statements of Financial Position
December 31, 2007 and 2006
(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, 2007 and 2006, 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, 2007 and 2006, 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 more fully discussed in Note 9, during 2007, the Museum changed its accounting method for its postretirement plan by adopting Statement of Financial Accounting Standards No. 158, *Employers' Accounting for Defined Benefit Pension and Other Postretirement Plans*.

BKD, LLP

June 24, 2008

Assets

	2007	2006
Cash	\$ 3,815	\$ 1,317
Accounts receivable	236	55
Contributions receivable	21,936	26,854
Government grant reimbursements receivable	73	83
Inventories	650	374
Prepaid expenses	379	1,173
Investments	392,726	363,410
Assets held in charitable lead trusts	389	430
Intangible asset - pension	-	171
Unamortized bond issue costs	953	985
Library accessions	844	782
Property and equipment	133,949	135,356
Fair value of interest rate swap	-	401
Collections - Note 1	-	-
Total assets	\$ 555,950	\$ 531,391

Liabilities

Accounts payable	\$ 1,637	\$ 2,161
Accrued salaries, wages and employee benefits	796	927
Obligation under capital lease	118	-
Accrued pension expense	2,318	1,853
Liability for charitable gift annuities and lead trusts	393	324
Other liabilities	985	1,003
Fair value of interest rate swap	392	-
Tax exempt bonds payable	125,000	125,000
Total liabilities	131,639	131,268

Net Assets

Unrestricted	278,749	265,288
Temporarily restricted	35,965	33,079
Permanently restricted	109,597	101,756
Total net assets	424,311	400,123
Total liabilities and net assets	\$ 555,950	\$ 531,391

Indianapolis Museum of Art
Consolidated Statements of Activities
Years Ended December 31, 2007 and 2006
(In Thousands)

	2007		2006					
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenue, Gains and Other Support								
Gifts, grants and memberships								
Annual giving	\$ 1,877	\$ -	\$ -	\$ 1,877	\$ 1,919	\$ -	\$ -	\$ 1,919
Contributions	1,961	4,954	7,841	14,756	4,415	2,202	16,384	23,001
Grants	510	78	-	588	318	-	-	318
Revenue from activities								
Admissions, fees and miscellaneous sales	5,047	-	-	5,047	5,481	-	46	5,527
Investment return designated for current operations and art acquisitions	19,797	4,584	-	24,381	10,325	3,216	-	13,541
	<u>29,192</u>	<u>9,616</u>	<u>7,841</u>	<u>46,649</u>	<u>22,458</u>	<u>5,418</u>	<u>16,430</u>	<u>44,306</u>
Net assets released from restrictions	6,193	(6,193)	-	-	1,548	(1,548)	-	-
Reclassification of restrictions	-	-	-	-	-	(1,110)	1,110	-
Total revenue, gains and other support	<u>35,385</u>	<u>3,423</u>	<u>7,841</u>	<u>46,649</u>	<u>24,006</u>	<u>2,760</u>	<u>17,540</u>	<u>44,306</u>
Expenses								
Curatorial	19,508	-	-	19,508	17,929	-	-	17,929
Educational	11,756	-	-	11,756	10,190	-	-	10,190
Horticultural	981	-	-	981	968	-	-	968
Museum stores	2,189	-	-	2,189	2,112	-	-	2,112
Total program services	<u>34,434</u>	<u>-</u>	<u>-</u>	<u>34,434</u>	<u>31,199</u>	<u>-</u>	<u>-</u>	<u>31,199</u>
Management and general	3,193	-	-	3,193	3,743	-	-	3,743
Fund raising	628	-	-	628	566	-	-	566
Membership development	710	-	-	710	888	-	-	888
Total expenses	<u>38,965</u>	<u>-</u>	<u>-</u>	<u>38,965</u>	<u>36,396</u>	<u>-</u>	<u>-</u>	<u>36,396</u>
Change in Net Assets From Operations	(3,580)	3,423	7,841	7,684	(12,390)	2,760	17,540	7,910
Nonoperating Income (Expense)								
Investment return in excess of amounts designated for current operations and art acquisitions	20,114	-	-	20,114	24,266	-	-	24,266
Effect of adoption of FAS 158	(1,923)	-	-	(1,923)	-	-	-	-
Change in fair value of interest rate swap agreement	(793)	-	-	(793)	133	-	-	133
Proceeds from sales of art	-	36	-	36	-	73	-	73
Purchases of art	(930)	-	-	(930)	(1,464)	-	-	(1,464)
Released from restriction - art acquisition	573	(573)	-	-	1,078	(1,078)	-	-
	<u>13,461</u>	<u>2,886</u>	<u>7,841</u>	<u>24,188</u>	<u>11,623</u>	<u>1,755</u>	<u>17,540</u>	<u>30,918</u>
Change in Net Assets	13,461	2,886	7,841	24,188	11,623	1,755	17,540	30,918
Net Assets, Beginning of Year	265,288	33,079	101,756	400,123	253,665	31,324	84,216	369,205
Net Assets, End of Year	<u>\$ 278,749</u>	<u>\$ 35,965</u>	<u>\$ 109,597</u>	<u>\$ 424,311</u>	<u>\$ 265,288</u>	<u>\$ 33,079</u>	<u>\$ 101,756</u>	<u>\$ 400,123</u>

Indianapolis Museum of Art
Consolidated Statements of Cash Flows
Years Ended December 31, 2007 and 2006
(In Thousands)

	2007	2006
Operating Activities		
Change in net assets	\$ 24,188	\$ 30,918
Items not requiring (providing) cash		
Depreciation and amortization of bond issue costs	5,847	5,628
Non-cash contributions	(2,831)	(740)
Acquisition and sales of art, net	894	1,390
Contributions restricted for long-term investment	(14,320)	(4,039)
Realized gains on investments	(17,130)	(39,626)
Unrealized (gains) losses on investments	(16,789)	9,763
Change in fair value of interest rate swap agreement	793	(133)
Changes in		
Accounts receivable	(171)	(11)
Contributions receivable	4,918	(12,730)
Prepaid expenses and other assets	689	(718)
Accounts payable	(262)	(169)
Accrued salaries and other expenses	385	561
Net cash used in operating activities	(13,789)	(9,906)
Investing Activities		
Acquisitions of art	(930)	(1,464)
Proceeds from sale of art	36	74
Purchases of property and equipment	(4,386)	(4,757)
Purchases of investments	(483,148)	(773,628)
Sales and maturities of investments	490,398	785,666
Net cash provided by investing activities	1,970	5,891
Financing Activities		
Proceeds from contributions restricted for		
Investment in endowment	11,279	2,998
Investment in art and property and equipment	765	994
Investment subject to annuity and trust agreements	52	(53)
Investment subject to various purchases	2,224	100
Payments on capital lease obligations	(3)	-
Net cash provided by financing activities	14,317	4,039
Net Increase in Cash	2,498	24
Cash, Beginning of Year	1,317	1,293
Cash, End of Year	\$ 3,815	\$ 1,317
Supplemental Information		
Interest paid	\$ 4,349	\$ 4,092
Property and equipment in accounts payable	497	759
Property and equipment acquired under a capital lease arrangement	121	-

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2007 and 2006
(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.

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, 2007, the Museum's cash accounts exceeded federally insured limits by approximately \$2,862,000.

Indianapolis Museum of Art
Notes to Consolidated Financial Statements
December 31, 2007 and 2006
(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

Collections - Art Objects

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

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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

Prior to December 1, 2006, the Museum 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. After December 1, 2006, the Museum was commercially insured for these health benefits.

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.

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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.

Note 2: Contributions Receivable

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

Discount rates ranged from 1.7 to 8.2 percent in 2007 and 2006.

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Note 3: Investments

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

	2007	2006
Savings accounts	\$ 289	\$ 156
Certificates of deposit	353	325
Short-term investments	47,882	25,551
U. S. Government securities	3,762	19,355
Corporate bonds	-	5,483
Corporate stocks	78,308	96,758
Mutual funds		
Equity - international	75,679	76,536
Fixed income	57,536	40,580
Alternative investments		
Marketable alternatives	71,436	64,488
Inflation hedging	42,821	28,089
Private equity/Venture capital	12,640	4,590
Real estate held for investment	2,020	1,499
	<u>\$ 392,726</u>	<u>\$ 363,410</u>
Total	<u>\$ 392,726</u>	<u>\$ 363,410</u>

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. 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. For the years ended December 31, 2007 and 2006, the Board of Governors approved a temporary increase in the spending rate to support current operations. Based on the 12 quarter average market value, the approved spending rates for the periods were 8.5% and 6.5%. Using the actual average market value for the fiscal year, the effective spending rates were 7.1% and 4.9%, respectively.

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.

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The following schedules summarize the investment return and its classification in the statements of activities for the years ended December 31, 2007 and 2006:

	2007		
	Unrestricted	Temporarily Restricted	Total
Dividends and interest (net of expenses of \$2,267)	\$ 9,595	\$ 981	\$ 10,576
Net realized gains on investments	15,527	1,603	17,130
Net unrealized gains on investments	14,789	2,000	16,789
Total return on investments	<u>39,911</u>	<u>4,584</u>	<u>44,495</u>
Investment return designated for			
Current operations	(19,571)	(3,925)	(23,496)
Art acquisitions	<u>(226)</u>	<u>(659)</u>	<u>(885)</u>
Investment return in excess of amounts designated for current operations and art acquisitions	<u>\$ 20,114</u>	<u>\$ -</u>	<u>\$ 20,114</u>
	2006		
	Unrestricted	Temporarily Restricted	Total
Dividends and interest (net of expenses of \$1,845)	\$ 7,269	\$ 675	\$ 7,944
Net realized gains on investments	36,698	2,928	39,626
Net unrealized gains (losses) on investments	<u>(9,376)</u>	<u>(387)</u>	<u>(9,763)</u>
Total return on investments	34,591	3,216	37,807
Investment return designated for			
Current operations	(10,151)	(2,661)	(12,812)
Art acquisitions	<u>(174)</u>	<u>(555)</u>	<u>(729)</u>
Investment return in excess of amounts designated for current operations and art acquisitions	<u>\$ 24,266</u>	<u>\$ -</u>	<u>\$ 24,266</u>

Note 4: Property and Equipment

The Museum's property and equipment are as follows:

	2007	2006
Buildings and grounds	\$ 150,259	\$ 147,103
Furnishings and equipment	17,661	16,467
Land improvements	<u>12,332</u>	<u>12,306</u>
	180,252	175,876
Accumulated depreciation	<u>(49,553)</u>	<u>(43,738)</u>
	130,699	132,138
Land	922	922
Construction in progress	<u>2,328</u>	<u>2,296</u>
	<u>\$ 133,949</u>	<u>\$ 135,356</u>

Note 5: 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 bonds are subject to remarketing agreements. In the event of a remarketing failure, the bonds would be repaid through a draw on the letter of credit. The interest rate applicable to such a loan would be prime rate, and would be in effect until the bonds could be remarketed. In the event the bonds could not be remarketed, repayment of the advance could be deferred until the earlier of 180 days or maturity of the letter of credit. The letters of credit expire September 15, 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, 2007, the Bonds were operating under the floating rate mode whereby the interest rate is adjusted weekly and interest is payable monthly. At December 31, 2007, the interest rate on these bonds was 3.40%.

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 6: Temporarily Restricted Net Assets

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

	<u>2007</u>	<u>2006</u>
Program Activities		
Collection purchases	\$ 10,556	\$ 8,011
Library accessions	496	434
Educational outreach program	543	465
Other program activities	4,223	3,916
Facilities repair and maintenance	11,568	10,192
For periods after December 31, 2007 and 2006	8,579	10,061
	<u>\$ 35,965</u>	<u>\$ 33,079</u>

Note 7: Permanently Restricted Net Assets

Permanently restricted net assets are restricted to:

	<u>2007</u>	<u>2006</u>
Investment in perpetuity, the income of which is expendable to support		
Art purchases	\$ 29,120	\$ 27,709
Library accessions	368	368
Educational program activities	475	471
Other program activities	3,556	3,130
Any activity of the Museum	76,078	70,078
	<u>\$ 109,597</u>	<u>\$ 101,756</u>

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Note 8: Net Assets Released From Restrictions

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

	<u>2007</u>	<u>2006</u>
Purpose restrictions accomplished		
Curatorial program expenses	\$ 1,648	\$
Educational program expenses	186	
Other program expenses	503	3
Time restrictions expired - passage of time	3,856	1,0
	<u>6,193</u>	<u>1,5</u>
Art acquisition and gifts of long-lived assets	573	1,0
	<u>\$ 6,766</u>	<u>\$ 2,6</u>

Note 9: 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 \$210,000 and \$204,000 for 2007 and 2006.

The Museum also has a noncontributory defined-benefit pension plan covering substantially all of its employees. In 2007, the Museum changed its method of accounting for this plan by adopting the provisions of SFAS 158, *Employers' Accounting for Defined Benefit Pension and Other Postretirement Plans*. The effect of this change decreased net assets by \$1,923,000 as of December 31, 2007. Additionally, the statement has eliminated the current measurement option and requires the measurement date to be as of the balance sheet date for fiscal years ending after December 15, 2008.

Effective December 31, 2007, the Museum froze the defined-benefit plan and discontinued the accrual of future benefits. Because the Museum used a September 30 measurement date for the plan, curtailment expense of approximately \$118,000 will be recognized in the next fiscal year. The Museum's funding policy is to make the minimum annual contribution that is required by applicable regulations, plus such amounts as the Museum may determine to be appropriate from time to time. The amount the Museum expects to contribute to the plan in 2008 has not yet been determined.

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Information about the plan's funded status follows:

	<u>2007</u>	<u>2006</u>
Projected benefit obligation	\$ 9,558	\$ 9,601
Fair value of plan assets	<u>7,240</u>	<u>5,504</u>
Funded status	<u>\$ (2,318)</u>	<u>\$ (4,097)</u>
Accumulated benefit obligation	<u>\$ 7,763</u>	<u>\$ 7,358</u>

Assets and liabilities recognized in the statements of financial position.

	<u>2007</u>	<u>2006</u>
Intangible asset - pension	<u>\$ -</u>	<u>\$ 171</u>
Accrued pension expense	<u>\$ 2,318</u>	<u>\$ 1,853</u>

Amounts recognized in unrestricted net assets not yet recognized as components of net periodic benefit cost consist of:

	<u>2007</u>	<u>2006</u>
Net loss	\$ 1,863	\$ 1,068
Prior service cost	<u>128</u>	<u>-</u>
	<u>\$ 1,991</u>	<u>\$ 1,068</u>

Other significant balances, costs are:

	<u>2007</u>	<u>2006</u>
Benefit cost	\$ 912	\$ 754
Employer contribution	1,200	400
Benefits paid	288	250

The estimated net loss and prior service cost for the defined-benefit pension plans that will be amortized from unrestricted net assets into net periodic benefit cost over the next fiscal year are \$0 and \$128,000, respectively.

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Significant assumptions include:

	<u>2007</u>	<u>2006</u>
Weighted-average assumptions used to determine benefit obligations:		
Discount rate	6.02%	5.75%
Rate of compensation increase	4.00%	4.00%
Weighted-average assumptions used to determine benefit costs:		
Discount rate	5.75%	5.75%
Expected return on plan assets	7.50%	7.50%
Rate of compensation increase	4.00%	4.00%

The Museum has estimated the long-term rate of return on plan assets based primarily on historical returns on plan assets, adjusted for changes in target portfolio allocations and recent changes in long-term interest rates based on publicly available information.

The following benefit payments, which reflect expected future service, as appropriate, are expected to be paid as of December 31, 2007.

2009 (18 months - Note 12)	\$ 403
2010	274
2011	301
2012	337
2013	347
2014 - 2018	2,459

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 2007 and 2006 are as follows:

	<u>Range</u>
Equity securities	60 - 70%
Debt securities	25 - 35%
Other	0 - 10%

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At September 30, 2007 and 2006, plan assets by category are as follows:

	<u>2007</u>	<u>2006</u>
Equity securities	70%	64%
Debt securities	17	35
Other	<u>13</u>	<u>1</u>
	<u>100%</u>	<u>100%</u>

The following table reflects the adjustment recorded in accordance with the adoption of the recognition and disclosure requirements of SFAS No. 158.

	Before Application of Statement 158	Adjustment	After Application of Statement 158
Intangible asset - pension	\$ 128	\$ (128)	\$ -
Total assets	556,078	(128)	555,950
Accrued pension expense	523	1,795	2,318
Total liabilities	129,844	1,795	131,639
Total unrestricted net assets	280,672	(1,923)	278,749

Note 10: 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, 2007 and 2006, the fair value of this swap was \$(392,000) and \$401,000.

Note 11: Concentrations and Contingencies

Approximately 52% and 54% of all contributions were received from three and two donors in 2007 and 2006, respectively.

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.

Note 12: Subsequent Event

The Museum has determined that it will change its fiscal year from a calendar year end to a fiscal year ending June 30.



INDIANAPOLIS MUSEUM OF ART

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