

2009–2010
ANNUAL REPORT

**INDIANAPOLIS
MUSEUM
OF ART
IMA**





OUR MISSION

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

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Note: This report is for fiscal year July 2009 through June 2010.

COVER » Jeppe Hein, Danish, b. 1974, *Bench Around the Lake*, 2010. Commissioned by the Indianapolis Museum of Art. Courtesy of Johann König, Berlin, and 303 Gallery, New York. BACK COVER » Andrea Zittel, American (b. 1965), *Indianapolis Island (A-Z Habitable Island for the Indianapolis Museum of Art: Customized by Andrea Zittel and student-residents from Herron School of Art and Design)*, 2010. Commissioned by the Indianapolis Museum of Art. LEFT » The Efrogmson Family Entrance Pavilion (left) and the Wood Pavilion at the IMA.



From the Chairman

We spent much of the past year preparing to open the newest addition to our campus, 100 Acres: The Virginia B. Fairbanks Art & Nature Park. Since its opening on June 20, 2010, when more than 10,000 people poured onto the campus to see the Park, 100 Acres has been home to field trips, hikes, picnics, and many other adventures. It has garnered national and international attention. This new addition also is attracting first-time visitors to the campus, and many of those visitors are heading indoors.

But we aren't standing still—we are planning for our future. Under the leadership of June McCormack, a board task force has worked with more than three dozen staff members to develop a strategic plan, which will guide the Museum through 2015.

“...we aren't standing still—we are planning for our future.”

The plan has three key hallmarks:

Collection and Program Vitality

Thanks to remarkable guidance from previous generations, we have an outstanding collection. Our curators have developed a roadmap for how to strengthen the collection. With several tactical purchases and a dose of serendipity, we are poised to grow the collection with some critical building blocks. In addition to hanging great art in the galleries, we aspire to create innovative educational programming for the permanent collection, 100 Acres, Lilly and Miller houses, and The Toby.

Financial Strength and Stewardship

Though many of our peer institutions receive significant funding from their state and local governments, the IMA relies on its endowment for nearly 70 percent of its annual operating budget. The IMA will be dealing with the 2008 economic downturn for years to come. As part of the strategic plan, we must increase contributed support and look to other sources of funding. Prudent financial management is necessary to ensure that we are committed to the stewardship of our collection, facilities, and historic properties.

Research Leadership

Our curators and conservators and other museum professionals have pursued research in the past, but with this new strategic plan, we intend to bring our research efforts out of the basement and into the forefront of our focus. We want to establish the IMA as a research leader among its peers in the areas of art history, conservation science, information science, and visitor studies. This is an ambitious undertaking, but it is one that that the IMA is well-positioned to pursue.

With this short summary of the strategic plan, I hope you see that the future is bright. Like many not-for-profits across the country, we have reduced our budget and endured staff restructuring and other cost-reduction measures. Despite these changes, we have remained steadfast in our commitment to offer free admission to the Museum, and now to 100 Acres: The Virginia B. Fairbanks Art & Nature Park. Throughout this difficult year our mission has been resilient, and its impact is great.

A handwritten signature in black ink, appearing to read 'Myrta Pulliam'. The signature is fluid and cursive, written in a professional style.

Myrta J. Pulliam
Chairman of the IMA
2008–2010



From The Melvin & Bren Simon Director and CEO

The year under review was one of transformation in the face of financial privation. Notwithstanding a precipitous decline in resources, the Indianapolis Museum of Art persevered to open new programmatic space in 100 Acres: The Virginia B. Fairbanks Art & Nature Park on June 20, 2010. Among the largest museum parks in the nation, it features the ongoing commission of temporary, site-responsive artworks. The 100 Acres Campaign raised most of its \$25 million goal through the support of the Richard M. Fairbanks Foundation and many other generous donors. While it is a park open dawn to dusk at no charge to the public, it has to date received no public funding from local government. Like other arenas of the IMA's multifaceted offerings to residents of Indiana and visitors to our state, 100 Acres is a prime illustration of the commitment of Board and staff to make the Museum both relevant to the interests of our public and a pioneering incubator of new ideas. We hope that in the coming years our museum will be supported in part by the public purse, like most art museums of the IMA's scale and substance around the United States.

“Notwithstanding a precipitous decline in resources, the Indianapolis Museum of Art persevered to open new programmatic space in 100 Acres: The Virginia B. Fairbanks Art & Nature Park on June 20, 2010.”

The Park's inaugural commissions are varied in origins, intent, and character, and are knitted together by a visitor center and numerous walking trails that highlight the natural landscape. The eight commissions include:

Funky Bones, 20 human-bone-shaped benches that form a stylized human skeleton, by Dutch artist Joep van Lieshout and his studio.

Stratum Pier, by American sculptor Kendall Buster. Organically shaped and layered platforms at the water's edge. The green fiberglass and steel structure suggests a topographical map with stacked layers that appear to be an extrusion from the shoreline.

Park of the Laments, a meditative space—a park within a park—accessed through a tunnel, by Chilean artist Alfredo Jaar.

Bench Around the Lake emerges from the ground, twists, submerges, and then re-emerges in various places around the lake; by Danish artist Jeppe Hein. (Hein's kinetic sculptural installation *Distance* was exhibited in the IMA's Forefront Galleries to coincide with the opening of 100 Acres.)

Free Basket, a Surrealist-inspired sculpture that draws on the form of the basketball court, by Los Carpinteros, a Cuban artist collective. A work of art and a functional court for players.

Eden II, a ship emerging from the lake, with a guard shack on the shore, by Finnish artist Tea Mäkipää. The shack offers visitors views of the ship and video footage of its passengers, refugees from the effects of worldwide climate change.

Team Building (Align), a sculptural work consisting of two 30-foot-wide metal rings suspended from telephone poles and trees, by Type A, a two-man American artist collaborative. The rings are oriented so their shadows merge during the annual summer solstice.

Indianapolis Island, a 20-foot-diameter island located in the lake, by American sculptor Andrea Zittel. After the Park opened, for several weeks during the summer, artists Jessica Dunn and Michael Runge lived on the island and created an accompanying project titled *Give and Take*, interacting with visitors to the Park and posting their experiences online in a blog and through Twitter.

Through the establishment of the Park, the IMA is preserving 100 acres of green space in the heart of Indianapolis for public enjoyment and as a habitat for a variety of wildlife. The Art & Nature Park lies along the Central Canal Towpath, a five-mile pedestrian and bike path, and connects to additional bike paths leading downtown and elsewhere in Indianapolis. The Ruth Lilly Visitors Pavilion at 100 Acres, a 3,000-square-foot structure providing visitors with restrooms, emergency phones and shelter, is both aesthetically innovative and functional. It was built in part with certified plantation-grown tropical hardwoods and utilizes geothermal heating and cooling systems.

Our commitment to organizing exhibitions with scholarly contributions and public appeal was underscored when more than 69,000 visitors toured the exhibition *Sacred Spain: Art and Belief in the Spanish World*, which opened in October 2009. With more than 70 works from 48 lenders in five countries, the exhibition offered a new perspective on the sacred art of the Spanish world during the baroque period. Among the artists represented were El Greco, Diego Velázquez, Francisco de Zurbarán, Alonso Cano, Franciso Ribalta, Bartolomé Esteban Murillo, Juan de Valdes Leal, Juan Correa, and Cristóbal de Villalpando, and the works of art included paintings, polychrome sculpture, metalwork and books, many of which had never before been seen in the United States.

In a departure from usual museum practice, in which religious images are treated solely as historical or aesthetic artifacts, the exhibition recognized the possibility of transcendent images and reasserted the role of the art museum as a primary venue for cultural interpretation based on a deeper understanding of the creation, reception, and uses of art. The exhibition illuminated the remarkable role that the artist played at a time when art was believed to have divine power. A \$1 million grant from the Allen Whitehill Clowes Charitable Foundation for *Sacred Spain* allowed the IMA to offer free admission to the exhibition, reinforcing the IMA’s reputation as a leader in audience accessibility. The IMA joined with Indiana University, Bloomington, to host a two-day symposium in October—*Sacred and Profane in the Early Modern Hispanic World*—on religious belief and its representation in the art, literature, organized religions, politics, and history of Spain and Spanish America in the 16th and 17th centuries. A catalogue of the exhibition, published by the IMA and distributed by Yale University Press, accompanied the exhibition, and will serve for many years to come as a definitive publication for scholars and the public alike.

“A \$1 million grant from the Allen Whitehill Clowes Charitable Foundation for Sacred Spain allowed the IMA to offer free admission to the exhibition, reinforcing the IMA’s reputation as a leader in audience accessibility.”

Our special exhibition hall, the Allen Whitehill Clowes Special Exhibition Gallery, next hosted another IMA-organized exhibition, this time of a leading contemporary artist. *Tara Donovan: Untitled* included several of Donovan’s large-scale sculptural installations as well as a range of drawings that the artist created over the past decade. The IMA commissioned and acquired a major work in the installation, which is our stock-in-trade when working with artists anywhere on our 152-acre campus: There is always a legacy of our collaboration to enrich the permanent collection.

Other exhibitions highlighted additions to the permanent collection. *Shots in the Dark: Photos by Weegee the Famous* featured 48 works selected from the Museum’s major acquisition of 210 photographs by Arthur Fellig, the father of New York street photography. And *Body Unbound: Contemporary Couture from the IMA’s Collection*, which opened in April 2010 and continues through January 30, 2011, features designs by Rudi Gernreich, Issey Miyake, Junya Watanabe, Thierry Mugler, Jean-Paul Gaultier, and Gianni Versace, among others, and demonstrates how these influential designers helped shape the direction of avant-garde fashion. Two exhibitions presented Japanese woodblock prints from the permanent collection, and an exhibition of photographs from the permanent collection juxtaposed works by such iconic figures as Ansel Adams, Lewis Hine, Walker Evans, and Dorothea Lange. In addition we profiled contemporary artists Josephine Meckseper, Joshua Moseley, Judith G. Levy, and Omer Fast with single-person exhibitions in the course of the year.

The Leah and Charles Redish Gallery is the new home of the IMA’s ancient art of the Mediterranean. The gallery, which opened in March 2010, presents art from around the Mediterranean basin, including works from the permanent collection from Italy, Cyprus, Iran, Greece, and Egypt—a visual timeline that provides visitors with insight into the worldviews of these cultures. Several of the works on view have been in storage since their acquisition in the 1920s and required extensive conservation.

“The Leah and Charles Redish Gallery is the new home of the IMA’s ancient art of the Mediterranean. The gallery presents art from around the Mediterranean basin ... from Italy, Cyprus, Iran, Greece, and Egypt.”

Among the nearly 700 works of art accessioned by the Museum during the fiscal year (all are listed later in this report) are works that expand our growing design arts and fashion arts collections or enhance the Museum’s already significant Asian, European, and contemporary collections. One especially important acquisition is a rare corner cabinet carved and painted by Pont-Aven School artist Emile Bernard. One of only four known examples of important wood furniture produced by the Pont-Aven School, this cabinet further enhances the IMA’s renowned Pont-Aven School collection—the most distinguished in North America. The cabinet, acquired from the famed collection of Samuel Josefowitz, is a strategic complement to the IMA’s holdings, offering fascinating links to the 18 paintings and nearly 100 prints that comprise the IMA collection.

In December 2009, the IMA welcomed Dr. Gregory Dale Smith as senior conservation scientist and the head of the Museum’s new conservation science laboratory. Construction of the laboratory began in early 2010. Scientific equipment for the lab was funded through a grant of \$2.6 million provided by Lilly Endowment, Inc. The conservation science laboratory will not only complement the IMA’s existing expertise in the care and treatment of works in its collection, but also augment the IMA’s potential as a resource for training and professional development in conservation science. The position of senior conservation scientist was established through a \$1.5 million grant from the Andrew W. Mellon Foundation, which must be matched by a corresponding amount in new support.

In the last year, the IMA established a formal archives program, including the appointment of full-time archivist Jennifer Whitlock. Materials that date back to 1883, the year of the Museum’s founding, will receive the long-overdue attention they deserve. The materials—which range from handwritten lists, meeting minutes, and newspaper clippings to videos and papers from individuals associated with the IMA in past years—will be organized and carefully preserved so that they are available to researchers for many years to come.

In February 2010, the Museum announced the launch of a consulting arm of the Museum’s technology department to support museums and other not-for-profits in the use of innovative digital technology. Over the last five years, the IMA technology team has played a leadership role in developing resources for the museum field, including Artbabble.org, steve.museum, and the object registry for the Association of Art Museum Directors. The IMA Lab team represents a wide range of expertise and background in fields such as online strategy; Web design and development; content creation and production; information architecture; custom software development and systems integration; mobile and iPhone applications; and social media and online marketing strategy.

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Early in 2010, the IMA Lab team unveiled a redesigned Web site for the IMA at imamuseum.org. The site—which integrates the IMA’s new graphic identity—offers improved navigation, enhanced search capabilities, and better integration of new media content. The new search function integrates descriptive tags generated through the steve.museum project to help users browse the IMA’s collection. The new site also simplifies access to the Museum’s new media networks, such as Facebook, Twitter, YouTube and ArtBabble.

Before the launch of the new Web site, the IMA’s Design Studio worked with Abbott Miller of the acclaimed design firm Pentagram to redesign the IMA’s logo. The flexible design is adaptable for all of the IMA’s various components. The logo uses the typeface Taz—which has 24 versions ranging from hairline to chunky—and a varying palette of colors, rather than just a single color scheme. The split “A” in “Indianapolis” emphasizes “Indiana” and makes clear that we are the leading “polis” (the Greek word for *city*) of our state.

Classic, independent, international, and documentary films are featured year-round—in The Toby and DeBoest Lecture Hall and in the Museum’s amphitheater. The IMA has also become one of the city’s busiest film festival venues, hosting Indianapolis International Film Festival in July 2009 and again in 2010. The IMA was the primary venue for the Indianapolis LGBT Film Festival in November 2009.

The IMA continues to lead by example in the area of sustainability in Indianapolis. One prime example is the new rain garden, which captures and filters storm water runoff from an asphalt parking lot outside the Museum’s Greenhouse—water that would otherwise flow into nearby waterways, carrying petroleum products and other pollutants with it.

Planted in July 2009 and designed with both functionality and aesthetic appeal in mind, the rain garden is planted with three levels of native and non-native plants. Plants tolerant of wet conditions grow at the lowest level, while drought-tolerant plants are located at the highest level. Signs in the garden explain how it was built so that visitors can learn the benefits of rain gardens and how to create their own. The garden was made possible by a grant from the Marion County Soil and Water Conservation District, along with the Hoosier Heartland Resource Conservation & Development Council.

The Planet Indy speaker series is an annual speaker series at the Indianapolis Museum of Art that addresses quality of life from a sustainable, creative perspective. The 2010 Planet Indy lineup included filmmaker Chris Paine (director of *Who Killed the Electric Car?*, February 11), “gestalt gardener” Felder Rushing (April 22), and Sarah Susanka (author of *The Not So Big House* series, May 20).

In June 2010, at the close of the fiscal year, the IMA hosted 127 art museum directors from Canada, Mexico and the United States for the annual meeting of the Association of Art Museum Directors (AAMD). This prestigious group had not met in Indianapolis since 1974, and was long overdue for a return visit. The directors were amply rewarded, with extensive opportunities to view the permanent collection, exhibitions, 100 Acres, Westerley (the official residence of the IMA’s director and CEO), and Miller House in Columbus. Spouses and partners were hosted by IMA first lady Jacqueline Buckingham Anderson for tours of White River State Park and Lilly House, along with the Museum’s other galleries and properties.

Finally, the IMA was named one of 10 recipients of the 2009 National Medal for Museum and Library Service, the nation’s highest honor for museums and libraries. The annual award, made by the Institute of Museum and Library Services (IMLS) since 1994, recognizes institutions for outstanding social, educational, environmental, or economic contributions to their communities. The Indianapolis Museum of Art received the National Medal at a ceremony held later in Washington, D.C., and a \$10,000 award. The Museum was nominated by U.S. Senator Richard G. Lugar. The recognition has normally been awarded to smaller museums that defied the odds and made themselves a model for other aspiring institutions, rather than to one of the nation’s ten oldest and largest art museums. In fact, of the museums with those attributes, we are the only recipient to date, which is a source of pride and satisfaction for the Board and staff alike. In a year which spanned from the pioneering exhibition of Spanish and Spanish Colonial art to the opening of a new kind of sculpture park, the Indianapolis Museum of Art is deeply honored to have been so recognized by the nation’s leading agency for museums. We are both grateful and encouraged by this recognition, and will seek to live up to it in the years to come.



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



Education and Visitor Experience

TEACHER AND STUDENT PROGRAMS

Visual Thinking Strategies (VTS), a discussion-facilitation technique and image curriculum, served as the basis for many programs with teachers and students during the year. (See Higher Education and Research Assessment for more on VTS.) During the 2009–10 school year, the IMA continued to expand *Viewfinders*, the Museum’s signature educational program. Based on Visual Thinking Strategies (VTS), *Viewfinders* employs a facilitated discussion technique that encourages students to build their critical thinking, develop vocabulary, consider multiple perspectives, and spend more time looking at and talking about art. The program includes teacher training, an in-class visit by an IMA staff person in the fall, a year-long curriculum of images and lessons, and a field trip to the IMA in the spring. Each student, teacher, and chaperone receives a free one-year family membership to the IMA for participating in *Viewfinders*. IMA educators visited over 525 students in their classrooms in IPS schools and welcomed more than 1,800 IPS students to the IMA in the spring. IMA educators also visited more than 1,300 students in the Washington Township Schools, and more than 2,400 came to the IMA on field trips. (See *Viewfinders: In-Service to Pre-Service under Research Assessment Programs*.)

Viewfinders encourages students to build their critical thinking, develop vocabulary, consider multiple perspectives, and spend more time looking at and talking about art.

Education staff continued to develop the IMA’s relationship with the School of Education at Indiana University-Purdue University Indianapolis (IUPUI), especially the Museum’s role as a host site for a “resident cohort” of education students. The IMA provided

meeting and classroom space for the students, and staff members met with them regularly. A primary focus was continuing to develop the students’ use of VTS. In addition to the 25 students who met at the IMA weekly, IMA educators also met with approximately 75 other students to introduce them to VTS and to other educational resources the Museum has to offer.

The IMA also offered graduate credit and continuing education units (now called Professional Growth Plan, or PGP, points) to practicing educators seeking renewal of their licenses. These opportunities were available through public programs and studio programs offered at the Museum.

IMA Perspectives After-School Program

The IMA *Perspectives* after-school program offered students at three Indianapolis public schools opportunities to learn about art, design, and nature. Students from IPS 43, 14 and Cold Spring School were selected to participate in this partnership. In addition to regularly gathering after school to experiment with photography techniques, students took digital cameras home to document their lives and surroundings. In an effort to increase their global awareness, students worked with local artists William Rasdell and Atsu Kpotufee to exchange video blogs and photographs with students in Cape Town, South Africa. Students were transported to the IMA to experience the galleries, grounds, and gardens and to preview 100 Acres: The Virginia B. Fairbanks Art & Nature Park as part of this program to encourage students to see the world from multiple perspectives.

Student photographs were printed on a large-format printer, mounted on display boards, and shared with families at a year-end celebration. The IMA *Perspectives* after-school program is just one example of the many ways the IMA strives to encourage the creative development of young people in the Indianapolis community.

LEFT » Visitors in the middle of the action: Jeppe Hein’s *Distance* (2004, detail; iron, electrical motor, PVC balls, sensors, technical apparatus).

HIGHER EDUCATION PROGRAMS

The IMA Intern Program

The IMA Intern Program—designed to provide applied learning experiences for college juniors, seniors, recent graduates, and graduate students—hosted a total of 56 students during the 2009–10 academic year. Interns worked on projects with their assigned mentors and department staff and participated in regularly scheduled programming to gain a broader understanding of museum operations and practices. Programs and activities included a discussion with the IMA director and CEO, tours of collections storage and conservation labs, panel discussions on current IMA projects and issues in the museum community, special gallery tours, and intern project presentations.

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Partnerships with Indiana University-Purdue University Indianapolis

The IMA maintains close relationships with several area universities, and many exhibitions and collections programs are planned in cooperation with faculty or presented specifically for them. Following are a few collaborations that took place with Indiana University-Purdue University Indianapolis (IUPUI).

During the fall semester of 2009, IMA education staff partnered with the Museum Studies Department at IUPUI to bring three experts in the field of museums and technology to Indianapolis: Jeffrey Inscho, director of media and public relations, Mattress Factory; Nancy Proctor, head of new media, Smithsonian American Art Museum; and Bruce Wyman, director of technology, Denver Art Museum. They served as speakers in roundtable discussions offered to students, faculty, and area museum professionals at the IUPUI Campus Center and to a smaller group of students as part of a course in museums and technology. They also consulted on The Viewing Project series of installations, funded in part by a generous grant from Art Mentor Foundation Lucerne, by offering feedback and discussing possibilities for incorporating new technologies in future installations.

In November 2009, the IMA and artist Andrea Zittel invited students from Herron School of Art and Design at IUPUI to submit

a design concept for the interior of Zittel's *Indianapolis Island*, one of the eight site-specific works of art commissioned for 100 Acres: The Virginia B. Fairbanks Art & Nature Park. Michael Runge, a senior art education student, and Jessica Dunn, a junior sculpture and painting student, were selected to live on the island, customize the interior to satisfy their living needs, interact with visitors, and maintain a blog about life on the island. The students began fabrication in February 2010 with oversight of the project—titled *Give and Take*—provided by Herron professors and instructors and IMA staff, and then embarked on their six-week residency on the island in June 2010.

Educator Sneak Peeks

Educator Sneak Peeks are opportunities for university and college faculty and K–12 educators to view temporary exhibitions before they open to the public to encourage curricular connections to IMA exhibitions. These special previews were held for *Sacred Spain: Art and Belief in the Spanish World*, on October 8, 2009, and for *Tara Donovan: Untitled*, on April 8, 2010. Presentations by IMA curators and special guests associated with the exhibition, as well as tours and hands-on art-making activities, were offered.

University Connection

University Connection, a bimonthly e-newsletter targeted to university and college faculty and staff, includes information on upcoming and current exhibitions, invitations to exhibition previews, instructional and informational resources, and unique opportunities for educators and their students. This e-newsletter is distributed to over 2,600 email contacts.

Medical and Nursing Students

IMA educators continued a partnership with Indiana University's schools of medicine and nursing. Combined groups of medical and nursing students participated in gallery discussions, facilitated by IMA educators, using VTS. In November, Linda Duke, IMA director of education and visitor experience, presented this work at Art Museums and Medical Education, a symposium hosted by Harvard Art Museums/Arthur M. Sackler Museum.

EXHIBITION AND COLLECTION PROGRAMS

The year's programming included performances, talks, and films related to special exhibitions or the permanent collections. On September 18, 2009, a performance/talk by Japanese artist, tea master, and theatrical director Shozo Sato introduced the audience to the stylized and symbolic gestural language of kabuki theater, a frequent subject of woodblock prints in the Museum's collection. Sato also offered workshops for school teachers and IMA docents on the art of calligraphy.

The IMA and artist Andrea Zittel invited students from Herron School of Art and Design to submit a design concept for the interior of Zittel's Indianapolis Island, one of the eight site-specific works of art commissioned for 100 Acres.

The exhibition *Sacred Spain: Art and Belief in the Spanish World* inspired a number of public programs. A special viewing, talk, and tours of the exhibition were offered to school and university educators. Curator Ronda Kasl gave several gallery talks and IMA docents led 615 tours for 8,511 visitors. A symposium on October 16 drew 500 scholars, students, and others to sessions held at the IMA and, the following day, at Indiana University in Bloomington. Additional public programs at the Museum included two talks, a film night, a family day, and a concert by the Scott Chamber Players.

Several programs were offered in conjunction with contemporary art exhibitions and installations. Video artist Joshua Mosley spoke on March 11, 2010, during his video installation *Joshua Mosley: American International*. An artist conversation and film screening accompanied the installation by Heather Rowe in the Efroymson Family Entrance Pavilion. Educators at all levels were invited to a preview of the exhibition *Tara Donovan: Untitled*. The evening included a panel discussion on the topic of conservation challenges related to contemporary art installations. The exhibition's curator, Lisa Freiman, was joined on stage by IMA conservator Richard McCoy; Jill Sterrett, director of conservation and collections at SFMoMA; and IMA senior conservation scientist Greg Smith.

H. Kristina Haugland, associate curator of costume and textiles at the Philadelphia Museum of Art, gave a talk about the history of feminine undergarments in relation to the exhibition *Fashion in Bloom*. Pieter Biesboer, retired curator of Old Master paintings at the Frans Hals Museum, spoke about 17th-century Dutch portraitist Frans Hals.

One hundred fifty people attended the 100 Acres Artist Forum on June 19, 2010, the opening day for 100 Acres: The Virginia B. Fairbanks Art & Nature Park. Author John Green was master of ceremonies for the salon-like event in The Toby, which featured dialogues with nine of the park artists and 12 IMA staff and collaborators who helped shape the park projects.



RIGHT » Art students Michael Runge and Jessica Dunn customized the interior of Andrea Zittel's *Indianapolis Island* and blogged about their experience on the island during their six-week residency for their own project, *Give and Take*.

The public opening of 100 Acres on June 20 drew a crowd between 8,000 and 10,000 for a day that included musical and dance performances, art-making activities for all ages, and explorations of the new art installations and the Ruth Lilly Visitors Pavilion.

Star Studio was the site for Smuggling Daydreams into Reality: Yesterday, Today and Forever, an installation that featured short films produced by area high school students in the IMA's Museum Apprentice Program.



ABOVE » The Waller Bowstring Pony Truss Bridge scanning the Central Canal offers access from the main campus to 100 Acres: The Virginia B. Fairbanks Art & Nature Park.

ART AND DESIGN PROGRAMS

Star Studio

Star Studio was the site for *Smuggling Daydreams into Reality: Yesterday, Today and Forever*, an installation that featured short films produced by area high school students over the course of their participation in the IMA's Museum Apprentice Program. The students were mentored by acclaimed film director Julie Dash, who worked with the students for six months as they created a series of films exploring the concept of transforming ideas into reality. The gallery also offered a short documentary that chronicles the students' creative process throughout the apprenticeship.

Visitors to *Smuggling Daydreams into Reality* could contribute a representation of their own past, present, and future dreams to a "dream network" of visitor-created artwork that was posted to Flickr.

Star(lite)

Free drop-in visitor art-making projects were available outside the Star Studio each Friday and Saturday and in 100 Acres: The Virginia B. Fairbanks Art & Nature Park each Sunday afternoon. Star(lite) projects gave visitors an opportunity to work with a teaching artist and make a work of art inspired by the art and ideas on display at the IMA and throughout 100 Acres. Projects were designed to be accessible and fun for visitors of all ages and levels of experience in making art.

RESEARCH ASSESSMENT PROGRAMS

The Viewing Project

The Viewing Project is a series of small-scale installations designed to offer visitors creative and enjoyable experiences with objects from the IMA's permanent collection. The three-year project is funded in part by a generous grant from Art Mentor Foundation Lucerne and support from Wayne Zink. Although themes vary, the main goals of Viewing Project installations are: to encourage active looking, to support visitor creativity and engagement, and to present objects from the permanent collection in new ways. Bill Viola's *The Quintet of the Silent*, the keynote installation for the project, is the perfect centerpiece for The Viewing Project because it demonstrates the benefits and rewards of thoughtful, extended viewing.

Visitor research and evaluation are integral parts of the project and help to inform subsequent installations. The team collects data through observations of visitors, interviews, visitor panel discussions, and comments via a computer station and cards.

VP 3: Wondering about Detail

(May 19, 2009–November 22, 2009)

Wondering is an important part of enjoying art. In works of art, details become doorways to viewing pleasure. This installation assembled several art objects that offered many details to notice, explore, and wonder about.



VP4: Wondering about Space

(December 22, 2009–June 20, 2010)

There are many ways in which artists create space, use space, or play with space. This installation grouped together works of art that communicated these concepts.

In July 2009, the Museum was awarded a Museums for America grant for \$150,000 by the Institute of Museum and Library Services for the three-year project Viewfinders: In-Service to Pre-Service.

ABOVE » Museum visitors are invited to comment on *Viewing Project* installations as part of the IMA's evaluation of the project.

Viewfinders

In July 2009, the Museum was awarded a Museums for America grant for \$150,000 by the Institute of Museum and Library Services (IMLS) for the three-year project *Viewfinders: In-Service to Pre-Service*. The grant enabled the IMA to partner with 27 faculty and staff from the schools of education at IUPUI, Butler University, and Marian University. The project is exploring the potential of Visual Thinking Strategies (VTS)—a successful professional development program for teachers and a sequenced image curriculum for students in grades K–5 and beyond—to be integrated into pre-service teacher education at the three universities. Participating education faculty members are experimenting with adapting VTS in their courses, and a subset of faculty are training their pre-service education students as VTS facilitators. In this first year of implementation, IMA staff met with faculty from each school and planned professional development workshops. These sessions focused on VTS instruction, research, and theory, and helped participants gain the skills needed to use VTS as a resource in their own university classrooms.

YOUTH AND MULTI-AGE PROGRAMS

MAP Program

Teens in the Museum Apprentice Program (MAP) work and are paid during the spring and summer as part-time employees of the IMA. Mentored by acclaimed filmmaker Julie Dash, six students from Ben Davis University High School, Broad Ripple High School, The Independence Academy of Indiana, Indiana School for the Deaf, Northwest High School, and Warren Central High School created a series of short films for the collaborative Star Studio exhibition *Smuggling Daydreams into Reality: Yesterday, Today and Forever*.

In addition to working with Dash, the MAP students also received intensive media and technical training from videographers Rogelio Garza and Louis Ly by way of IMA's collaboration with FIRME Productions, the Latino/a Youth Collective, and the School of Informatics at Indiana University-Purdue University Indianapolis, which provided its state-of-the-art media lab for use by this year's MAP students.

Partnerships

A free program unique to Indiana, Camp Tataya Mato, offered by the Jameson Camp, makes a traditional camping experience available to children from across the state who are affected by HIV/AIDS. Approximately 50 children in the program visited the IMA in June 2010 for a day of touring the galleries and 100 Acres: The Virginia B. Fairbanks Art & Nature Park, lunch, and an art-making experience. The IMA has participated annually in this program since 2005.

COMMUNITY ARTS LEARNING

Martin Luther King Jr. Day of Celebration at the IMA

A day-long celebration on Martin Luther King Jr. Day, on Monday, January 18, 2010, drew over 3,000 visitors. Activities for multi-aged visitors included museum tours, art-making experiences at various locations throughout the museum, gallery games, and a timeline where visitors could leave personal memories and thoughts about the day. The event also included a performance by the Asante Children's Theatre Kwanzaa Choir, a screening of the film *The Rosa Parks Story*, and an informal discussion with the film director, Julie Dash.



IMA Silhouettes Partnership

The Indianapolis Museum of Art continues to build and maintain relationships with local, national, and international organizations. One important example is the summer collaboration between the IMA, Indiana Black Expo, and the Spectrum Group—a team of multicultural students and alumni—at Herron School of Art and Design. The IMA sponsored the project by working with Ohio artist and instructor Willis “Bing” Davis, who led a workshop with the Spectrum Group to develop unique works of art that also served a wayfinding function for visitors to Indiana Black Expo.

ABOVE » Art-making activities were available throughout the day during the Martin Luther King Jr. Day of Celebration in January 2010.

StoryCorps

The nonprofit organization StoryCorps teamed up with the Institute of Museum and Library Services—which awarded the IMA a National Medal of Honor in October 2009—to record stories told by members of the community. Eighteen people were chosen to bring friends, family members, or colleagues and record a 40-minute discussion about how art has played a significant role in their lives. Participants received a copy of the recordings, which were placed in the permanent archives of the American Folklife Center at the Library of Congress.

ACCESSIBILITY PROGRAMS

The IMA works with a number of organizations that help the Museum be inclusive in its programming.

ArtsWORK Indiana

Facilitates access to careers in the arts for people with disabilities through awareness, education, and encouragement. As a lead partner, the Indianapolis Museum of Art Accessibility Task Force has played a major advisory role in the development of the organization. In October 2009, the IMA hosted the first annual strategic planning meeting, bringing in international partners.

Best Buddies Indiana

Part of an international organization, Best Buddies Indiana creates opportunities for one-to-one friendships, integrated employment, and leadership development for people with intellectual and developmental disabilities. In 2009, IMA educators partnered with members of the organization to create works of art to be auctioned off at the Best Buddies Indiana annual fund-raising event.

Indiana School for the Blind and Visually Impaired

The Indiana School for the Blind and Visually Impaired is internationally recognized for its excellence and best practices in educating children and young adults who are blind or have low vision. In October 2009, in partnership with Art Beyond Sight, the IMA hosted students from the school for touchable tours of the gardens and grounds. Preceding the event, IMA educators attended a “Sighted-Guide” workshop hosted at the school by their staff.

Indiana School for the Deaf

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

IMA docents gave tours totaling 4,760 hours and gave a total of 25,840 in volunteer hours, including tours, study time, and continuing docent education.

DOCENT PROGRAMS

From July 2009 through June 2010, IMA docents gave tours totaling 4,760 hours and gave a total of 25,840 in volunteer hours, including tours, study time, and continuing docent education. During this period, the IMA served over 27,600 students through a menu of tour offerings that were either docent-led or self-guided. In addition to the on-site program, IMA docents provide outreach services in three community programs. Speaking of Art offers community organizations throughout central Indiana an opportunity to enjoy the IMA collection through presentations by docent speakers. IMA docents also provide patients at St. Vincent and Riley children's hospitals and their families with art-making opportunities based on the Museum's permanent collection.

SUSTAINABILITY PROGRAMS

Planet Indy is an annual public program series focused on creative and sustainable living in Indiana. This year's line-up of dynamic and inspired speakers featured Chris Paine, Felder Rushing, and Sarah Susanka. Mr. Paine, filmmaker of the documentary *Who Killed the Electric Car?*, spoke to audiences about the latest developments in design and sustainability of electric vehicles. After viewing the film and discussion, audience members had the opportunity to see an electric car up close and learn about electric vehicles in Indiana. Felder Rushing, the slow-gardening guru, blogger, and radio host, discussed gardening for “cheapskates” and other unconventional horticulture approaches. In May, the IMA welcomed Sarah Susanka, author of *The Not So Big House: A Blueprint for the Way We Really Live*. Susanka, who has a background in sustainable architecture and design, encouraged audiences to “build better, not bigger.”



New Media and Technology

Early in 2010, the IMA Lab team unveiled a redesigned Web site at imamuseum.org. The site—which integrates the IMA’s new brand identity—is clean, simple and intuitive, with improved navigation, enhanced search capabilities, and better integration of new media content.

THE IMA LAB

In February, the Museum announced the launch of a consulting arm of the Museum’s technology department to support museums and other not-for-profits in the use of innovative digital technology. Over the last five years, the IMA technology team has played a leadership role in developing resources for the museum field, including Artbabble.org, steve.museum, and the object registry for the Association of Art Museum Directors. The IMA Lab team represents a wide range of expertise and background in fields such as online strategy; Web design and development; content creation and production; information architecture; custom software development and systems integration; mobile and iPhone applications; and social media and online marketing strategy.

Early in 2010, the IMA Lab team unveiled a redesigned Web site for the IMA at imamuseum.org. The site—which integrates the IMA’s new brand identity—is clean, simple and intuitive, with improved navigation, enhanced search capabilities, and better integration of new media content. The new search function integrates descriptive tags generated through the steve.museum project to help users browse the IMA’s collection. The new site also simplifies access to the Museum’s new media networks, such as Facebook, Twitter, YouTube and ArtBabble. The redesign addresses feedback gathered from annual surveys of IMA Web site users.

TAP

In October 2009, the IMA introduced its newly designed and developed mobile tour platform—called TAP—for visitors to the exhibition *Sacred Spain: Art and Belief in the Spanish World*. Designed to be displayed on iPod Touches available for rent in the Museum, TAP features familiar stop-based navigation, high-quality video, zoomable imagery, and audio interviews with curators and designers, among other features. TAP tours were also available for the Tara Donovan exhibition and for visits to 100 Acres: The Virginia B. Fairbanks Art & Nature Park, and a TAP demo video could be accessed on YouTube.

AWARDS

In April 2010, ArtBabble—the cloud-based video hosting service for art content designed by the IMA—won the 2010 “Best of the Web” (overall category) award at the 2010 Museums and the Web Conference. Among the panelists comments: “ArtBabble is terrific. It provides an engaging, easy-to-use, and extendable platform from which art museums can launch video content, and integrate it with so much more.” “It truly connects people with art and artists in new and exciting ways, harnessing the power of the Web.” “This site is quite simply utterly brilliant.” Twenty-two other museums, galleries, and organizations have partnered with the IMA in presenting videos on ArtBabble.

ABOVE » The new design for the IMA’s Web site was a collaborative effort. From left are Charlie Moad, Ed Bacht, Meg Liffick and Kris Arnold.

Exhibitions

July 2009–June 2010*

ALLEN WHITEHILL CLOWES GALLERY IN WOOD PAVILION

Sacred Spain: Art and Belief in the Spanish World
October 11, 2009–January 3, 2010

The exhibition and free admission were made possible through the generosity of the Allen Whitehill Clowes Charitable Foundation. The exhibition and catalogue were presented with the collaboration of the State Corporation for Spanish Cultural Action Abroad, SEACEX, which is supported by the Spanish Ministry of Foreign Affairs and Cooperation and the Ministry of Culture. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.



*All exhibitions were organized by the IMA.

RIGHT » A dramatic detail from a painting by Bartolomé Esteban Murillo at the entrance to the exhibition *Sacred Spain (Fray Julián of Alcalá's Vision of the Ascension of the Soul of King Phillip II of Spain, 1645–46. Sterling and Francine Clark Art Institute, Williamstown, Mass., 1968.19.)*

ALLEN WHITEHILL CLOWES GALLERY IN WOOD PAVILION

Tara Donovan: Untitled
April 4–August 1, 2010

The exhibition was made possible by a grant from Eli Lilly and Company Foundation.



ALLIANCE GALLERY

The Viewing Project: Wondering About Space
December 21, 2009–June 20, 2010

Funded in part by a generous grant from Art Mentor Foundation Lucerne and support from Wayne Zink.

FRANCES PARKER APPEL GALLERY

The Thirty-Six Views of Mt. Fuji
October 17, 2009–February 7, 2010

The Thirty-Six Views of Mt. Fuji, Part II
May 8–September 5, 2010

ABOVE » Tara Donovan, American, b. 1969, *Untitled (Mylar)*, 2010, Mylar, hot glue, tape, steel armature, H: 13 ft. Courtesy The Pace Gallery, Commissioned by the Indianapolis Museum of Art, Frank Curtis Springer & Irving Moxley Springer Purchase Fund, Anonymous IV Art Fund, Deaccessioned Contemporary Art Fund 2010.218A–D

CARMEN & MARK HOLEMAN VIDEO GALLERY

Josephine Meckseper: Recent Films
October 16, 2009–February 7, 2010

Joshua Mosley: American International
March 12–August 29, 2010

This exhibition was presented in the Holeman Video Gallery and adjacent gallery space. The exhibition was made possible through the generosity of the Chambers Family Foundation.

EFROYMSON FAMILY ENTRANCE PAVILION

Judith G. Levy: Memory Cloud
July 10, 2009–January 24, 2010

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

Heather Rowe: Tenuous Arrangements
February 19–August 1, 2010

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

LILLY HOUSE

Christmas at Lilly House
November 14, 2009–January 3, 2010

MCCORMACK FOREFRONT GALLERIES

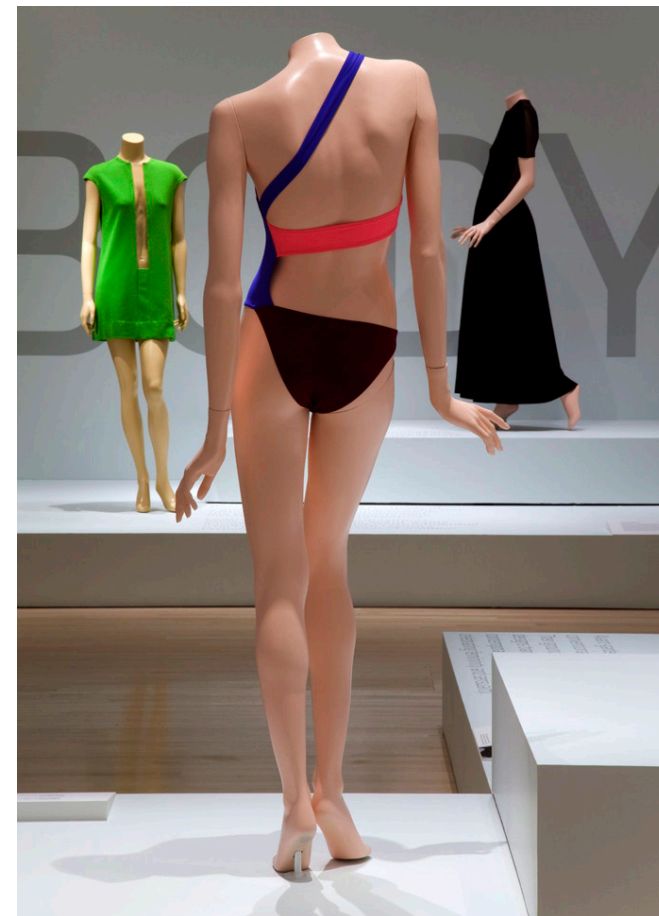
Omer Fast: The Casting
September 11, 2009–February 21, 2010

Jepppe Hein
May 7–September 5, 2010

This exhibition was divided into two parts: *Distance*, presented in the McCormack Forefront Galleries, and *Bench Around the Lake*, presented in 100 Acres: The Virginia B. Fairbanks Art & Nature Park.

PAUL FASHION ARTS GALLERY

Body Unbound: Contemporary Couture from the IMA's Collection
April 10, 2010–January 30, 2011



SUSAN AND CHARLES GOLDEN GALLERY

Paired Photographs
July 18, 2009–March 21, 2010

Shots in the Dark: Photos by Weegee the Famous
April 17, 2010–January 23, 2011

NORTH HALL GALLERY

Watercolor Society of Indiana Annual Juried Exhibition
October 17–December 6, 2009

NORTH HALL GALLERY (continued)

Indiana Artists' Club Annual Exhibition
April 17–May 30, 2010

STAR STUDIO

Smuggling Daydreams into Reality: Yesterday, Today and Forever
August 8, 2009–January 18, 2010

TOURING

European Design Since 1985: Shaping the New Century
High Museum of Art: June 5–August 29, 2010

Organized by the IMA in cooperation with the Denver Art Museum and Kingston University, London.



Art Acquisitions

July 2009–June 2010

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

AMERICAN

George Winter, American, 1810–1876, *Scene on the Wabash*, about 1848, oil on canvas. Bequest of Judge Paul H. Buchanan Jr. 2009.290

ASIAN: JAPANESE

Matsumura Keibun, Japanese, 1779–1843, *Cranes, Bamboo and Pine* (hanging scrolls), ink, aqueous colors on silk. Gift of Francine and Roger Hurwitz 2010.70.1 and 2010.70.2



Matsumura Keibun, Japanese, 1779–1843, *Cranes, Bamboo and Pine* (hanging scroll), ink, aqueous colors on silk, 41 1/4 x 16 1/4 in. (image). Gift of Francine and Roger Hurwitz 2010.70.2

ASIAN: JAPANESE (continued)

Sakaguchi Isso, Japanese, 1902–1997, *Waves and Pine* (hanging scroll), 1938, ink and colors on silk. Gift of the Asian Art Society 2009.587

Sakaguchi Isso, Japanese, 1902–1997, *Waves and Pine* (hanging scroll), 1938, ink and colors on silk, 67 ¼ x 39 ¾ in. (image). Gift of the Asian Art Society 2009.587



Suzuki Sansei, Japanese, b.1936, *Celadon Globular Jar*, about 1990–1995, stoneware with crackled powder blue celadon glaze. Purchased with funds provided by Leonard and Kathryn Betley 2009.291

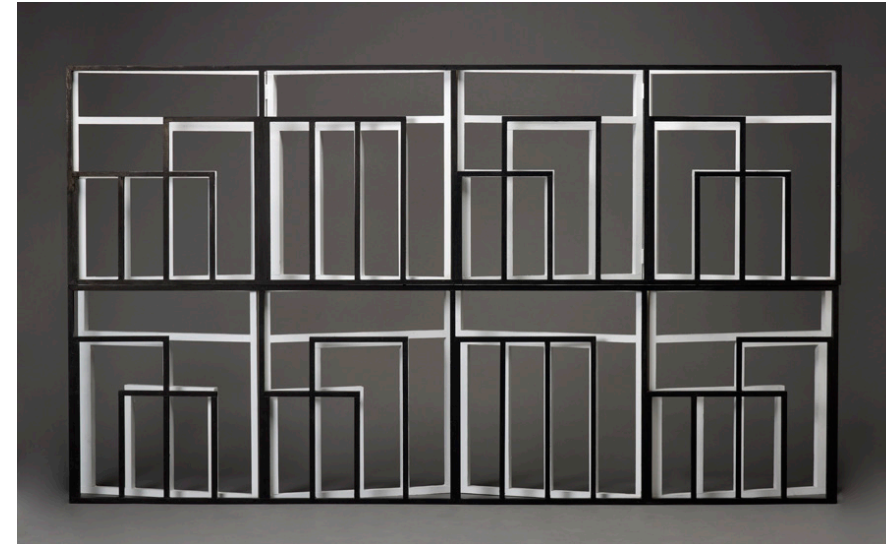
Suzuki Sansei, Japanese, b. 1936, *Celadon Globular Jar*, about 1990–1995, stoneware with crackled powder blue celadon glaze, 14 ¼ x 15 ¾ (diam.) in. Purchased with funds provided by Leonard and Kathryn Betley 2009.291



Utagawa Kuniyoshi, Japanese, 1797–1861, *Kaidan Sumidagawa* (Sumida River Ghost Story), 1847–1848, color woodblock prints (oban triptych). Gift of Dr. Thomas W. Kuebler in honor of Walter and Dorothy Kuebler 2009.292A–C

CONTEMPORARY

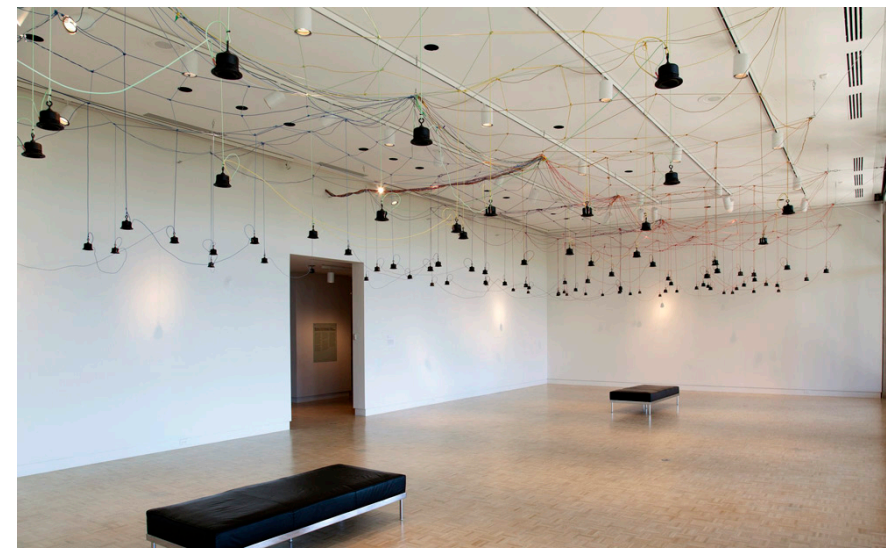
Don Gummer, American, b. 1946, *Nara and Lanna*, 1978, painted wood. Gift of Harvey & Ruth Wagner 2009.589A–B



Don Gummer, American, b. 1946, *Nara and Lanna*, 1978, painted wood; A) 24 ¼ x 85 ¾ x 8 ¾ in. and B) 24 ¼ x 85 ¾ x 8 ¾ in. Gift of Harvey & Ruth Wagner 2009.589A–B

Susan Smith, American, b. 1947, *View Finder*, 2006, found wood with acrylic on wood. Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds 2009.588

Julianne Swartz, American, b. 1967, *Terrain*, 2008, speakers, wire, electronics, computer software, 12-channel recorded and composed sound track; dimensions vary. Martha Delzell Memorial Fund 2010.69



Julianne Swartz, American, b. 1967, *Terrain*, 2008, speakers, wire, electronics, computer software, 12-channel recorded and composed sound track; dimensions vary. Martha Delzell Memorial Fund 2010.69

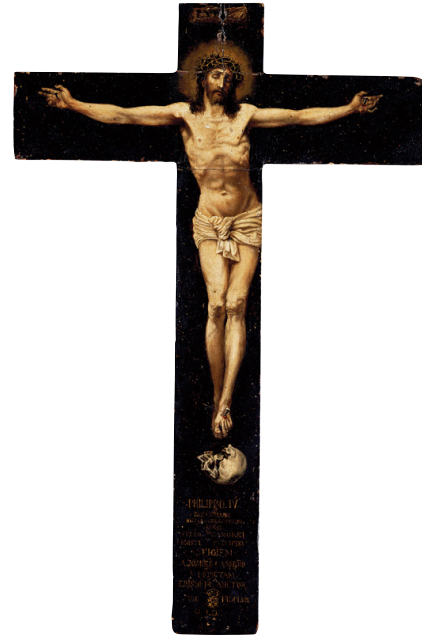
EUROPEAN PAINTING AND SCULPTURE BEFORE 1800

Bicci di Lorenzo, Italian, 1373–1452, *Scene from the Legend of St. Nicholas*, about 1400–1410, tempera and gold on wood. The Clowes Fund Collection 2010.41

Jan Brueghel the Elder, Flemish, 1568–1625, *Seascape with a High Cliff*, about 1591, oil on copper. The Clowes Fund Collection 2010.40

Michelangelo Merisi da Caravaggio, Italian, 1573–1610, *Sleeping Cupid*, about 1595–1596, oil on canvas. The Clowes Fund Collection 2010.391

Juan Carreño de Miranda, Spanish, 1614–1685, *Crucifix*, 1658, oil on wood. Deaccessioned European Fund, Gift of the Alfred Brod Galleries, Ltd. by exchange, Gift in memory of William Ray Adams by exchange, Gift of Mrs. Elijah B. Martindale by exchange, James E. Roberts Fund by exchange, Gift of Mr. and Mrs. Harrison Eiteljorg by exchange 2009.377



Juan Carreño de Miranda, Spanish, 1614–1685, *Crucifix*, 1658, oil on wood, 19 x 12 ½ in. Deaccessioned European Fund, Gift of the Alfred Brod Galleries, Ltd. by exchange, Gift in memory of William Ray Adams by exchange, Gift of Mrs. Elijah B. Martindale by exchange, James E. Roberts Fund by exchange, Gift of Mr. and Mrs. Harrison Eiteljorg by exchange 2009.377

Circle of Giovanni di Pietro, Italian, about 1450, *The Agony in the Garden*, about 1510–1515, oil on wood. The Clowes Fund Collection 2010.42

EUROPEAN PAINTING AND SCULPTURE 1800–1945

Emile Bernard, French, 1868–1941, *Corner Cabinet with Breton Scenes*, 1891–1892, carved and polychromed wood. Samuel Josefowitz Collection of the School of Pont-Aven, through the generosity of the Jane H. Fortune European Art Fund, the Josefowitz Family, Anonymous III Art Fund, The Ballard Fund, Rick and Alice Johnson, The Beeler Fund 2010.38A–C



Emile Bernard, French, 1868–1941, *Corner Cabinet with Breton Scenes*, 1891–1892, carved and polychromed wood, 109 ¼ x 42 ¼ x 5 ¼ in. Samuel Josefowitz Collection of the School of Pont-Aven, through the generosity of the Jane H. Fortune European Art Fund, the Josefowitz Family, Anonymous III Art Fund, The Ballard Fund, Rick and Alice Johnson, The Beeler Fund 2010.38A–C © Artists Rights Society (ARS), New York / ADAGP, Paris.

TEXTILE AND FASHION ARTS

Fashion

The House of Adair, French, active early 20th century, *Evening Dress*, about 1920, netting, sequins, beads. Gift of Amy Curtiss Davidoff 2009.564

Complice, Italian, est. late 20th century, *Day Ensemble*, 1980s, wool, acetate, cotton, leather. Gift of Ann M. Stack 2009.305

Jean-Paul Gaultier, French, b. 1952, *Dress*, 1990s, wool blend, cotton, rayon, leather, metal rings. Textile Arts Fund 2009.557

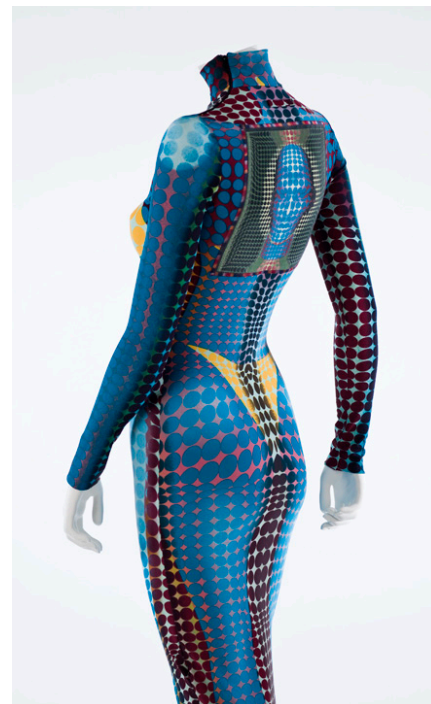
Jean-Paul Gaultier, French, b. 1952, *Dress*, 1990s, rayon, metal zippers. Gift of Katherine C. Nagler 2010.72

Jean-Paul Gaultier, French, b. 1952, *Suit*, 1991, cotton, rayon, nylon, spandex, rubber, metal. Deaccessioned Textiles Fund 2010.22A–C

Jean-Paul Gaultier, French, b. 1952, *Suit*, 1990s, rayon, polyester, mother of pearl (shell). George W. O'Bannon Memorial Fund 2010.23A–C

Jean-Paul Gaultier, French, b. 1952, *Dress*, 1995/1996, nylon and spandex. James V. Sweetser Fund, Lucille Stewart Endowed Art Fund, Mr. and Mrs. Richard Crane Fund, Mr. and Mrs. William B. Ansted, Jr. Art Fund 2010.24

Jean-Paul Gaultier, French, b. 1952, *Dress*, 1995–1996, nylon and spandex, 50 7/8 in. (length, back neck to hem). James V. Sweetser Fund, Lucille Stewart Endowed Art Fund, Mr. and Mrs. Richard Crane Fund, Mr. and Mrs. William B. Ansted, Jr. Art Fund 2010.24



Rudi Gernreich, American, 1922–1985, *Topless Bathing Suit (monokini)*, 1964, wool. Mr. and Mrs. Richard Crane Fund 2010.21



Rudi Gernreich, American, 1922–1985, *Topless Bathing Suit (monokini)*, 1964, wool, 27 1/2 in. (length overall). Mr. and Mrs. Richard Crane Fund 2010.21

Rudi Gernreich, American, 1922–1985, *Dress*, 1966, Lycra jersey. Mr. and Mrs. William B. Ansted, Jr. Art Fund 2010.71

Harry Gordon, American, 1930–2007, “Rose” *Poster Paper Dress*, 1968, paper (rayon, nylon), screenprinted. Textile Arts Fund 2009.554

Halston, American, 1932–1990, *Evening Dress*, 1970s, silk chiffon and rhinestones. Textile Arts Fund 2009.554

Halston, American, 1932–1990, *Evening Dress*, 1982–83, cloth with iridescent sequins. Deaccessioned Textiles Fund 2009.556

Krizia, Italian, founded 1954, *Dress*, about 1983, metallic cellulose acetate. Mr. and Mrs. William B. Ansted, Jr. Art Fund 2010.34

Mary McFadden, American, b. 1938, *Day Ensemble*, late 1980s, silk, synthetic fibers, silk lamé, paint, metallic threads. Gift of Joan W. Wolf 2010.77A–F

Issey Miyake, Japanese, b. 1939, *Dress (Rhythm Pleats series)*, 1990, polyester, pleated and heat-and-pressure set. Deaccessioned Textiles Fund 2009.294

TEXTILE AND FASHION ARTS (continued)

Fashion (continued)

Issey Miyake, Japanese, b.1939, *Jumpsuit*, 1991, cotton, polyester, spandex. Purchased with funds provided by Margaret Wiley, Laura Jolly, and Sylvia Peacock 2009.295

Issey Miyake, Japanese, b.1939, *Dress*, 1990s, cotton. Purchased with funds provided by Dorit Paul, Dee Garrett, Catie Lichtenauer, Kay Koch, and Liz Kraft Meek 2009.296

Issey Miyake, Japanese, b.1939, *Blouse and Skirt*, 1991, polyester, rayon. Textile Arts Fund, purchased with funds provided by Jody Garrigus 2009.297

Issey Miyake, Japanese, b.1939, *Suit*, about 1990, wool. Gift of Ann M. Stack 2009.299

Issey Miyake, Japanese, b.1939, *Suit*, late 1980s, early 1990s, wool, rayon (cupra), plastic. Gift of Ann M. Stack 2009.300

Issey Miyake, Japanese, b.1939, *Backpack/Purse*, 1980s, leather, metal, nylon. Gift of Ann M. Stack 2009.301

Issey Miyake, Japanese, b.1939, Dai Fujiwara, Japanese, b. 1967, *Skirt (A-POC)*, 1999–2000s, cotton, polyester, polyurethane. Gift of Ann M. Stack 2009.302

Issey Miyake, Japanese, b.1939, *Blouse*, 1990s, polyester. Gift of Ann M. Stack 2009.303

Issey Miyake, Japanese, b. 1939, *Dress*, about 1998, silk, nylon, polyester. General Endowed Art Fund 2010.35

Issey Miyake, Japanese, b. 1939, *Dress*, 1998, polyester. General Endowed Art Fund 2010.36

Hanae Mori, Japanese, b.1926, *Dress*, 1973, silk velvet, printed. Deaccessioned Textiles Fund 2009.293A–B

Franco Moschino, Italian, 1950–1994, *Dress*, 1990s, acetate, rayon, beads, metallic yarns. Purchased with funds provided by the Textile Arts Fund, Maxwell Anderson, Laura McGrew, Agapito E. Morgan, Niloo Paydar, Petra Slinkard, Kathleen Kiefer 2010.25

House of Moschino, Italian, est. 1983, *Pantsuit*, 1997, acetate, silk. Textile Arts Fund 2009.558A–B

Thierry Mugler, French, b. 1948, *Dress*, 1981, acetate, rayon. Lucille Stewart Endowed Art Fund 2010.26

Thierry Mugler, French, b. 1948, *Dress*, 1990, acetate, rayon. E. Hardey Adriance Fine Arts Acquisition Fund in Memory of Marguerite Hardey Adriance 2010.27

Thierry Mugler, French, b. 1948, *Suit*, about 1990, polyester. Mr. and Mrs. William B. Ansted, Jr. Art Fund 2010.28A–C

Thierry Mugler, French, b. 1948, *Pantsuit*, late 1980s, early 1990s, worsted wool, synthetic suede, acetate, metal, urethane foam. Gift of Alecia A. DeCoudreaux 2010.78A–B

Zandra Rhodes, British, b. 1940, 4 *Dresses*, late 1980s and 1990, silk chiffon, faux pearls, rhinestones, and beads. Gift of Alfred Shands 2010.73, 2010.74A–B, 2010.75, 2010.76

Donatella Versace, Italian, b. 1955, *Bathing Suit*, 2003, nylon, spandex. Purchased with funds provided by the Textile Arts Fund and Ellen W. Lee 2010.29

Gianni Versace, Italian, 1946–1997, *Evening Dress*, 1991, acrylic, silk, beads. Emma Harter Sweetser Fund 2010.30



Gianni Versace, Italian, 1946–1997, *Evening Dress*, 1991, acrylic, silk, beads, 25 in. (length, front neck to hem). Emma Harter Sweetser Fund 2010.30

Gianni Versace, Italian, 1946–1997, *Cat Suit*, 1991, silk. E. Hardey Adriance Fine Arts Acquisition Fund in Memory of Marguerite Hardey Adriance 2010.31

TEXTILE AND FASHION ARTS (continued)

Fashion (continued)

Gianni Versace, Italian, 1946–1997, *Bondage Top*, 1992/1993, wool, leather, metal, glass. Mr. and Mrs. William B. Ansted, Jr. Art Fund 2010.32

Gianni Versace, Italian, 1946–1997, *Suit*, 1994, wool, metal, plastic. Mr. and Mrs. William B. Ansted, Jr. Art Fund 2010.33A–B

Junya Watanabe for Comme des Garçons, Japanese, b.1961, *Dress*, 2003, polyester, cotton twill tape, metal buckles. Deaccessioned Textiles Fund 2009.298

Yohji Yamamoto, Japanese, b.1943, *Jacket*, about 1990, wool. Gift of Ann M. Stack 2009.304

Yohji Yamamoto, Japanese, b. 1943, *Evening Dress*, 1998, polyester. Mr. and Mrs. Richard Crane Fund 2010.37

American, *Bonnet (calash)*, 1790–1810, silk satin, 6 wire rings. Gift of Amy Curtiss Davidoff 2009.560

American or French, *Dress*, 1840s, silk, linen, cotton, mother of pearl, baleen. Gift of Amy Curtiss Davidoff 2009.567

European, *Dress*, 1890–1900, silk, cotton, linen, metal. Gift of Amy Curtiss Davidoff 2009.565A–B

European, *Evening Dress*, about 1920s, beaded velvet. Gift of Amy Curtiss Davidoff 2009.566

European or American, *11 Purses*, early 1900s, metal beads (brass), metal frame and chain (brass), 6 ½ x 7 in. Gift of Stella and Fred Krieger 2009.306–316

European or American, *Purse*, early 1900s, metal beads (brass), metal frame and chain (brass), 6 ½ x 7 in. Gift of Stella and Fred Krieger 2009.315



French, *Shawl*, 1820s, silk. Gift of Amy Curtiss Davidoff 2009.561

French or English, *Dress*, 1820s, linen, cotton. Gift of Amy Curtiss Davidoff 2009.562

French, *Evening Dress*, 1910s, silk chiffon, lace. Gift of Amy Curtiss Davidoff 2009.563

French, *Dress*, 1800–1820, cotton, linen. Gift of Amy Curtiss Davidoff 2009.568

TEXTILE AND FASHION ARTS

Textiles

Marie Daugherty Webster, American, 1859–1956, *“Morning Glory” Quilt*, 1912, linen appliquéd on cotton. Webster Collection, Gift of Katherine Webster Dwight 2010.79



Marie Daugherty Webster, American, 1859–1956, *“Morning Glory” Quilt*, 1912, linen appliquéd on cotton, 83 ¼ x 81 ½ in. Webster Collection, Gift of Katherine Webster Dwight 2010.79

Marie Daugherty Webster, American, 1859–1956, *“Cherokee Rose” Quilt*, about 1916, cotton appliquéd on cotton. Webster Collection, Gift of Katherine Webster Dwight 2010.80

Iranian, Baluchi people, *Rug*, 1850–1899, wool. Gift of Leigh A. Marsh 2009.590

Italian, *Tablecloth*, about 1900, cotton, linen, needle lace (Burano) embroidery. Gift of the Family of Fred and Barbara Kautzman 2009.317

Turkish, Anatolian, *Rug*, early 1600s, wool. Gift of Charles Welliver in memory of Janet H. Welliver 2009.559

PRINTS, DRAWINGS AND PHOTOGRAPHS

Gustave Baumann, American, 1881–1971, *The Landmark*, 1916, ten progressive proofs and the finished color woodblock print on cream laid Bergisch Gladbach paper. Gift of Ann Baumann 2009.366–376

George Wesley Bellows, American, 1882–1925, *Portrait of a Man*, about 1922, lithographic crayon on cream wove paper laid down to card mount. Gift of Francine and Roger Hurwitz 2010.44

Harry Bertoia, American, 1915–1978, *Untitled*, about 1945–1950, monoprint on cream laid Japan paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.571

Harry Bertoia, American, 1915–1978, *Untitled*, about 1940–1942, monoprint on tan laid Japan paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.572

Achille Devéria, French, 1800–1857, *St. George and the Dragon*, graphite on tracing paper mounted to cream laid paper. Gift of Francine and Roger Hurwitz 2009.593

Thomas Brownell Eldred, American, 1903–1993, *Untitled*, about 1935, lithograph on cream wove paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.579

Thomas Brownell Eldred, American, 1903–1993, *Nude and Floating Boxes*, about 1935, lithograph on cream wove paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.580

Peg Fierke, American, b. 1943, *Asymmetrical Self*, 1999, color aquatint with embossing on cream wove paper. Gift of Ann and Richard Weiner 2010.45

Lynd Fletcher, American, *Untitled*, 1955, engraving on off-white laid paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.581

Ernest Freed, American, 1908–1974, *Blue Hen*, 1949, etching and engraving with stencil coloring on cream wove paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.577

Joanne Greenbaum, American, b. 1953. *Untitled*, 2008, color linocut on cream Arches paper. Gift of Ann M. Stack 2009.365

Pedro E Guerrero, American, b. 1917, *Frank Lloyd Wright—Conventional #1*, 1953, gelatin silver print. Gift of Rosemarie Haag Bletter and Martin Filler 2009.629

Pedro E Guerrero, American, b. 1917, *Frank Lloyd Wright—Conventional #2*, 1953, gelatin silver print. Gift of Rosemarie Haag Bletter and Martin Filler 2009.630

Pedro E Guerrero, American, b. 1917, *Frank Lloyd Wright—Organic #9*, 1953, gelatin silver print. Gift of Rosemarie Haag Bletter and Martin Filler 2009.631

Pedro E Guerrero, American, b. 1917, *Frank Lloyd Wright—Organic #10*, 1953, gelatin silver print. Gift of Rosemarie Haag Bletter and Martin Filler 2009.632

Joseph Hecht, British, 1891–1952, *Cerfs Indochinois I*, 1950, engraving on cream wove paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.578

Mary Heilmann, American, b. 1940, *Sunday Morning*, 1987, screenprint on white wove Arches paper. Gift of Dr. Steven Conant, Dr. Thomas Kuebler, and Dr. Barbara Herman in memory of Ursula Kolmstetter 2009.570

Tom Keesee, American, b. 1954, *Self-Portrait*, 1999, etching and aquatint on white wove paper. Gift of Ann and Richard Weiner 2010.46

Gyorgy Kepes, American, 1906–2001, *Steel*, 1948, photogram (gelatin silver print). Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.583

Gyorgy Kepes, American, 1906–2001, *Manipulated Rectangles*, 1959, photogram (gelatin silver print). Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.584



Gyorgy Kepes, American, 1906–2001, *Manipulated Rectangles*, 1959, photogram (gelatin silver print), 12 x 9 ¼ in. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.584 © Courtesy of Gyorgy Kepes Estate and Alpha Gallery, Boston.

PRINTS, DRAWINGS AND PHOTOGRAPHS (continued)

Gyorgy Kepes, American, 1906–2001, *Untitled*, about 1940, photogram (gelatin silver print). Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.585

Mildred McMillen, American, 1884–1940, *Ship and Shells*, 1923, woodblock print on cream Japan paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.573

Joseph John Paul Meert, American, 1905–1989, *Untitled*, about 1945, screenprint on cream wove paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.576

Henrietta Mueller, American, 1915–2009, *Untitled*, 1959, etching and aquatint on cream wove paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.582

Frederick Polley, American, 1875–1957, *Christ Church on the Circle*, about 1935, woodblock print on cream wove paper. Gift of Jean Trebnik in memory of Robert L. Ross 2010.18.1

Frederick Polley, American, 1875–1957, *Christ Church on the Circle*, about 1935, basswood block. Gift of Jean Trebnik in memory of Robert L. Ross 2010.18.2

Frederick Polley, American, 1875–1957, *The Monument on the Circle*, about 1935, woodblock print on cream wove paper. Gift of Jean Trebnik in memory of Robert L. Ross 2010.19.1

Frederick Polley, American, 1875–1957, *The Monument on the Circle*, about 1935, basswood block. Gift of Jean Trebnik in memory of Robert L. Ross 2010.19.2

Frederick Polley, American, 1875–1957, *Church at the End of a Tree-lined Road*, about 1935, basswood block. Gift of Jean Trebnik in memory of Robert L. Ross 2010.20

Walter Rogalski, American, b. 1923, *Locust*, 1954, engraving on cream laid paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.574

Theodore Roszak, American, 1907–1981, *Untitled*, 1937–1941, photogram (gelatin silver print). Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.586

Karl Schrag, American, 1912–1995, *Self-Portrait*, 1963, aquatint on cream wove paper. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.569

Lee Sievan, American, 1907–1990, *35 Black-and-White Photographs*, 1947. Gift of Howard Greenberg 2009.594-.628

Paul Signac, French, 1863–1935, *A Flessingue*, 1895, color lithograph on cream wove paper. Dr. Kenneth R. Shaffer Fund 2010.17



Paul Signac, French, 1863–1935, *A Flessingue*, 1895, color lithograph on cream wove paper, 9 3/4 x 15 1/4 in. (image). Dr. Kenneth R. Shaffer Fund 2010.17



Bořek Šípek, Czech, b. 1949, *Drawing of a Steltman Chair–Salmon*, 1994, photo-screenprint and screenprint on white wove paper. Gift of Robert and Lisa Kessler 2009.364

Henry Holmes Smith, American, 1909–1986, *Untitled*, 1939, gelatin silver print. Gift of Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2009.575

Jean-Antoine Watteau, French, 1684–1721, *Four Ladies*, about 1717, red chalk (sanguine) on paper. The Clowes Fund Collection 2010.43

PRINTS, DRAWINGS AND PHOTOGRAPHS (continued)

Weegee (Arthur Fellig), American, 1899–1968, 232 *Gelatin Silver Prints*, 1931–1965. Caroline Marmon Fesler Fund, Gift of the Alliance of the Indianapolis Museum of Art, Roger G. Wolcott Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, Cecil F. Head Art Fund, James V. Sweetser Fund 2009.58–.289

Weegee (Arthur Fellig), American, 1899–1968, *Overhead View of Theater Sleeper*, about 1943, gelatin silver print, 12 3/4 x 9 3/4 in. Caroline Marmon Fesler Fund, Gift of the Alliance of the Indianapolis Museum of Art, Roger G. Wolcott Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, Cecil F. Head Art Fund, James V. Sweetser Fund 2009.134 © Weegee / International Center of Photography / Getty Images.



French, *Political Cartoon*, about 1900, graphite and black ink wash on tan wove paper. Gift of Francine and Roger Hurwitz 2009.591

English, *Fairy Queen and Attendants*, about 1800, pen and red ink and black ink wash on cream wove paper. Gift of Francine and Roger Hurwitz 2009.592

LILLY HOUSE ACQUISITIONS

Meissen Porcelain Manufactory, German, *118-Piece Meissen Service*, first half of 20th century, porcelain. Gift in memory of Mr. and Mrs. Hiram Wasson McKee by their children Fred Wasson McKee, George Denny McKee and Grace McKee Norris LH2009.1–.57

DESIGN ARTS

Harry Allen, American, b. 1964, Johnson & Johnson (manufacturer), *Johnson & Johnson First Aid Kit*, 2007, plastic kit with first-aid bandages, meds, lightstick and first-aid guide. Gift of David A. Hanks in honor of Marilyn Johnson 2010.64

Ron Arad, British, b.1951, Kartell S.p.A. (manufacturer), Italian, *Bookworm Shelf*, 1994, polyvinyl chloride (PVC). Gift of Kartell Museum 2009.327A–S

Ron Arad, British, b.1951, Kartell S.p.A. (manufacturer), Italian, *Fantastic Plastic Elastic Chair*, 1997, plastic and aluminum. Gift of Kartell Museum 2009.328

Ron Arad, British, b. 1951, Vitra AG (manufacturer), *Tom Vac Armchair*, 1997, polypropylene and steel. Deaccessioned Decorative/Design Arts Fund 2009.424

Ron Arad, British, b. 1951, Moroso (manufacturer), *Little Albert*, 2000, polyurethane. Deaccessioned Decorative/Design Arts Fund 2009.432

Ron Arad, British, b. 1951, Moroso USA (manufacturer), *Ripple Chair*, 2005, polypropylene, chrome-plated stainless steel. Elizabeth S. Lawton Fine Art Fund 2010.59

Maarten Baas, German, b. 1978, *Hey Chair Be a Bookshelf!* (bookcase), 2005, existing furniture and musical instruments, epoxy. The Ballard Fund 2009.393

Maarten Baas, German, b. 1978, *Your Best Kitchen Mate!* (knife block), 2004, limewood. Gift of the Alliance of the Indianapolis Museum of Art 2009.447

Maarten Baas, German, b. 1978, Moooi (manufacturer), *Smoke Dining Chair*, 2002, epoxy resin, leather. Elizabeth S. Lawton Fine Art Fund 2010.58

Maarten Baas, German, b. 1978, Moooi (manufacturer), *Smoke Armchair*, 2002, epoxy resin, leather. Gift of IMA Design Center 2010.66

Bär + Knell Design, *Confetti Chair*, 1994, plastic. Deaccessioned Decorative/Design Arts Fund 2009.472

Edward Barber, British, b. 1969, Jay Osgerby, British, b. 1969, BarberOsgerby, *Hangers for Levis* (one each of yellow, green, white), 2003, plastic. Gift of BarberOsgerby Ltd. 2009.340.1–.3

Edward Barber, British, b. 1969, Jay Osgerby, British, b. 1969, BarberOsgerby, Cappellini Design SpA (manufacturer), *Pilot Table*, 1999, plywood. Deaccessioned Decorative/Design Art Fund 2009.399

DESIGN ARTS (continued)

Francois Bauchet, French, b. 1948, *ABS 1 Side Chair*, 1993, ABS resin. Frank Curtis Springer & Irving Moxley Springer Purchase Fund 2009.431

Mario Bellini, Italian, b. 1935, C & B Italia (manufacturer), *Amanta Lounge Chair*, 1966, white plastic with brown leather cushions. Gift of Dr. Michael Sze 2009.645A–D

Mathias Bengtsson, Danish, b. 1971, *Slice Lounge Chair*, 1999, aluminum. Frank Curtis Springer & Irving Moxley Springer Purchase Fund 2009.378

Mathias Bengtsson, Danish, b. 1971, *C8 Spun Carbon Chaise Longue*, 2002, carbon fiber. The Ballard Fund 2009.379

Carlotta de Bevilacqua, Italian, Artemide S.p.A. (manufacturer), *Yang Lamp*, 2000, polycarbonate, acrylic, fluorescent lights, and microprocessor. Gift of Artemide Inc. 2009.531

Jurgen Bey, Dutch, b. 1965, *Kokon Double Chair*, 1997, PVC over existing wood chairs. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks, Sr., and Her Late Son, Michael Fairbanks 2009.389

Jurgen Bey, Dutch, b. 1965, *Broken Family Tea Set*, 1999, silver plate over existing ceramics. Deaccessioned Decorative/Design Arts Fund 2009.390.1–.16

Jurgen Bey, Dutch, b. 1965, Droog Design (manufacturer), *St. Petersburg Chair*, 2003, existing chair and polyester. Mrs. Pierre F. Goodrich Endowed Art Fund 2009.382

Jurgen Bey, Dutch, b. 1965, Royal Tichelaar Makkum (manufacturer), *Minuten Dinnerware*, 2003, porcelain. The Ballard Fund 2009.441.1–.12

Jurgen Bey, Dutch, b. 1965, Moooi (manufacturer), *Light Shade Shade Lamp*, 1999, two-way mirror foil and existing chandelier. Deaccessioned Decorative/Design Arts Fund 2009.458A–B

Hrafnkell Birgisson, Icelandic, b. 1969, *Hab' Cupboard*, 1998, polyurethane. Deaccessioned Decorative/Design Arts Fund (by exchange) 2009.477

Jonas Bohlin, Swedish, b. 1953, *LIV Stool*, 1997, steel and linen. Gift of Jonas Bohlin 2009.341A–D

Tord Boontje, Dutch, b. 1968, Artecnic (manufacturer), *Thinking of You: Now* (vase cover), 2005, silver. Gift of Artecnic 2009.357

Tord Boontje, Dutch, b. 1968, Swarovski (manufacturer), *Night Blossom*, 2003, steel, glass, and LED lights. Gift of the Alliance of the Indianapolis Museum of Art 2009.398A–B

Tord Boontje, Dutch, b. 1968, *Rough-and-Ready Side Chair*, 1998, wood, fabric and metal. Deaccessioned Decorative/Design Arts Fund 2009.490

Tord Boontje, Dutch, b. 1968, Authentics GmbH (manufacturer), *Table Stories Dinnerware*, 2004, porcelain. Gift of Authentics GmbH 2009.550.1–.11

Erwan Bouroullec, French, b. 1976, Ronan Bouroullec, French, b. 1971, Vitra AG (manufacturer), *Algue Screen*, 2004, plastic. Gift of Vitra, Switzerland 2009.360

Ronan Bouroullec, French, b. 1971, Erwan Bouroullec, French, b. 1976, Habitat UK Limited (manufacturer), *Aio Dinnerware*, 2000, ceramic. Decorative Arts Society Fund 2010.52A–W

Ronan Bouroullec, French, b. 1971, Erwan Bouroullec, French, b. 1976, Roset (USA) Corporation (manufacturer), *Facett Armchair*, 2005–2006, felt covering, polyurethane foam pad. Jane Weldon Myers Acquisition Fund 2010.6

Bouroullec Brothers, Cappellini Design SpA (manufacturer), *Cloud Shelving System*, 2004, polyethylene. Deaccessioned Decorative/Design Art Fund 2009.400 and 2009.401

Bouroullec Brothers, Cappellini Design SpA (manufacturer), *Sans Titre Vase*, 1997, plastic. Deaccessioned Decorative/Design Art Fund 2009.402, 2009.403 and 2009.404

Fernando Brizio, Portuguese, b. 1968, *Painting a Fresco with Giotto #3* (vase), 2005, faience and felt-tip pens. Gift of the Alliance of the Indianapolis Museum of Art 2009.466A–B

Clarissa Berning, South African, b. 1967, When Objects Work (manufacturer), *Meniscus Bowl*, bohemian glass. Lucille Stewart Endowed Art Fund 2009.473

Burmantofts Pottery, English, est. 1845, *Aesthetic Vase*, 1891–1904, earthenware. Gift of Rosemarie Haag Bletter and Martin Filler 2009.634

Burmantofts Pottery, English, est. 1845, *Aesthetic Vase*, 1891–1904, earthenware. Gift of Rosemarie Haag Bletter and Martin Filler 2009.635

Pierre Charpin, French, b. 1962, *Tavolino da Salotto Table*, 1998, lacquered maple. Deaccessioned Decorative/Design Arts Fund 2009.452

DESIGN ARTS (continued)

Antonio Citterio, Italian, b.1950, B&B Italia, S.p.A. (manufacturer), *Charles TCH120/3 Table*, 1998, aluminum and oak. Gift of B&B Italia USA Inc. 2009.342

Antonio Citterio, Italian, b. 1950, B&B Italia, S.p.A. (manufacturer), *Apta 9630 Storage Unit*, 1996, wood and steel. Gift of B&B Italia USA Inc. 2009.343

Antonio Citterio, Italian, b. 1950, B&B Italia, S.p.A. (manufacturer), *Apta 9861 Sofa*, 1996, fabric and steel. Gift of B&B Italia USA Inc. 2009.344

Antonio Citterio, Italian, b. 1950, B&B Italia, S.p.A. (manufacturer), *Apta 9750 Armchair and Ottoman*, fabric and wood. Gift of B&B Italia USA Inc. 2009.345A-B

Antonio Citterio, Italian, b.1950, Kartell S.p.A. (manufacturer), Italian, *Mobil Storage System*, 1994, aluminum and plastic. Gift of Kartell Museum 2009.338A-D

Antonio Citterio, Italian, b. 1950, Iittala (manufacturer), *Collective Tools*, 2000, steel. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2009.493.1-.4

Antonio Citterio, Italian, b. 1950, Iittala (manufacturer), *Citterio 98 Cutlery*, 1998, steel. Anonymous Endowed Decorative Art Fund 2009.510.1-.9

Claesson Koivisto Rune, Swedish, founded 1995, *Bracelet (Eve)*, 2008, extruded aluminum with anodized finish. Gift of Claesson Koivisto Rune 2009.319

Claesson, Koivisto, Rune (Mårten Claesson, b. 1970; Eero Koivisto, b. 1958; Ola Rune, b. 1963), Swedish, founded 1995, *Dodo Floor Chair*, 2003, fabric. Deaccessioned Decorative/Design Art Fund 2009.455

Claudio Colucci, Swiss, b. 1965, *Mutant Chair*, 2002, polyurethane over existing chair. The Ballard Fund 2009.443

Sophie Cook, British, b. 1974, *Pod and Teardrop Tall Bottle*, 1997–2003, porcelain. Frank Curtis Springer & Irving Moxley Springer Purchase Fund 2009.478.1

Sophie Cook, British, b. 1974, *Pod and Teardrop Vases*, 1997–2003, porcelain. Frank Curtis Springer & Irving Moxley Springer Purchase Fund 2009.478.2-.3

Matali Crasset, French, b. 1965, *Artican Wastepaper Basket*, 1999, polymethacrylate, aluminum and polypropylene. The Ballard Fund 2009.481A-C

Creadesign Oy, Finnish, 1981, Abloy Oy (manufacturer), *Ava Padlocks* (two each of dark blue/light blue, green/violet, yellow/black, blue/yellow), 1992, ABS plastic and steel. Gift of Abloy Oy 2009.553.1-.8A-B

Bjorn Dahlström, Swedish, b. 1957, Iittala (manufacturer), *Dahlström 98 3L Stock Pot*, 1998, steel. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2009.494A-B

Bjorn Dahlstrom, Swedish, b. 1957, Iittala (manufacturer), *Dahlström 98 5L Stock Pot*, 1998, steel. Gift of Iittala 2009.512A-B

Bjorn Dahlstrom, Swedish, b. 1957, Iittala (manufacturer), *Dahlström 98 Roasting Pan*, 1998, steel, Gift of Iittala 2009.513

Michele De Lucchi, Italian, b. 1951, Produzione Privata (manufacturer), *Fata Lamp*, 2001, glass and metal. Gift of the Alliance of the Indianapolis Museum of Art 2009.468A-B

Michele De Lucchi, Italian, b. 1951, Produzione Privata (manufacturer), *Bianco Vase*, 1990, ceramic. Gift of the Alliance of the Indianapolis Museum of Art 2009.469

Michele De Lucchi, Italian, b. 1951, Olivetti (manufacturer), Italian, *Artjet 20 Printer*, 1998, plastic and metal. Anonymous Endowed Decorative Art Fund 2009.508A-B

Michele De Lucchi, Italian, b. 1951, Olivetti (manufacturer), *OFX 1000 Fax Machine*, 1994, plastic and metal. Anonymous Endowed Decorative Art Fund 2009.509A-B

Michele De Lucchi, Italian, b. 1951, Giancarlo Fassino, Italian, b. 1935, Artemide S.p.A. (manufacturer), *Tolomeo Table Lamp*, 1986, aluminum. Gift of Artemide Inc. 2009.532A-B

Michele De Lucchi, Italian, b. 1951, Gerhard Richter, German, b. 1932, Artemide S.p.A. (manufacturer), *Logico Triple Nested Ceiling Light*, 2002, glass, aluminum, steel, stainless steel, plastic. Gift of IMA Design Center 2010.67A-D

Nora de Rudder, Belgian, b. 1958, *Wings Floor Lamp*, 1994, feathers, copper and papier-mâché. Gift of the Alliance of the Indianapolis Museum of Art 2009.460

Nora de Rudder, Belgian, b. 1958, *The Big Heart Hanging Light*, 2002, gold-threaded fabric. Gift of the Alliance of the Indianapolis Museum of Art 2009.461

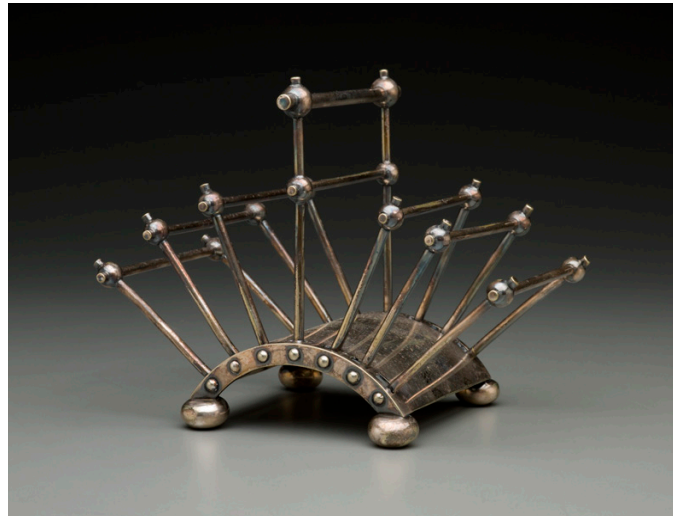
Tom Dixon, British, b. 1959, Cappellini Design SpA (manufacturer), *S Chair*, 1988, steel and rush. Deaccessioned Decorative/Design Art Fund 2009.405

DESIGN ARTS (continued)

Tom Dixon, British, b. 1959, Eurolounge (manufacturer), *Jack Light* (one each of red, white, blue), 1997, polyethylene. Gift of Inflate Products Ltd. 2009.534.1A–B, 2009.534.2A–B, and 2009.534.3A–B

Christopher Dresser, British, 1834–1904, Hukin & Heath (manufacturer), *Articulated Toast Rack*, 1870–1890, silver plate. Gift of Rosemarie Haag Bletter and Martin Filler 2009.633

Christopher Dresser, British, 1834–1904, Hukin & Heath (manufacturer), *Articulated Toast Rack*, 1870–1890, silver plate, 4 ¼ x 6 ¾ x 4 in. (open). Gift of Rosemarie Haag Bletter and Martin Filler 2009.633



Sylvain Dubuisson, French, b. 1946, *L'elliptique Dish Warmer*, 1987, silver-plated brass. Deaccessioned Decorative/Design Arts Fund 2009.444A–D

Sylvain Dubuisson, French, b. 1946, édition Fourniture (manufacturer), *Bureau 1989* (desk), 1989, parchment and leather. Lucille Stewart Endowed Art Fund 2010.49

Sylvain Dubuisson, French, b. 1946, édition Fourniture (manufacturer), *Bureau 1989* (desk), 1989, parchment and leather, 28 ¾ x 59 ¼ x 32 ½ in. Lucille Stewart Endowed Art Fund 2010.49 (Photograph by Christine Guest courtesy of The Montreal Museum of Fine Arts)



Sylvain Dubuisson, French, b. 1946, TPU Industrie (manufacturer), *L'Aube et le temps qu'elle dure* (side chair), 2009 (designed 1987), aluminum and leather. Gift of the Alliance of the Indianapolis Museum of Art, Frank Curtis Springer & Irving Moxley Springer Purchase Fund, The Ballard Fund, Jane Weldon Myers Acquisition Fund, Lucille Stewart Endowed Art Fund 2010.50

James Dyson, British, b.1947, *DC11 Vacuum*, 2003, plastic and metal. Gift of Sir James Dyson 2009.320

James Dyson, British, b.1947, *DC24 Vacuum*, 2003, plastic and metal. Gift of Sir James Dyson 2009.321

Charles Eames, American, 1907–1978, Ray Kaiser Eames, American, 1912–1988, Herman Miller Furniture Company (manufacturer), *ESU 420-C Bookcase*, 1950, birch plywood, lacquered Masonite, zinc-plated steel, lacquered wood, perforated metal. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2010.47A–H



Charles Eames, American, 1907–1978, Ray Kaiser Eames, American, 1912–1988, Herman Miller Furniture Company (manufacturer), *ESU 420-C Bookcase*, 1950, birch plywood, lacquered Masonite, zinc-plated steel, lacquered wood, perforated metal; 58 ¼ x 46 ¼ x 16 ¼ in. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2010.47A–H © Estate of Charles Eames and Ray Kaiser Eames.

Piet Hein Eek, Dutch, b. 1967, *Scrap Wood Cupboard*, 1990, pinewood, scrap wood, plywood and steel. 85 Frank Curtis Springer & Irving Moxley Springer Purchase Fund 2009.448A–B

El Último Grito, 1997, Magis S.p.A. (manufacturer), *Mico Chairs/Playtoys*, 2004, polyethylene. Gift of Magis 2009.541 and 2009.542

DESIGN ARTS (continued)

Thomas Eriksson, Swedish, b. 1959, Cappellini Design SpA (manufacturer), *PO 9208 Cabinet*, 1992, enameled steel. Deaccessioned Decorative/Design Art Fund 2009.409

Thomas Eriksson, Swedish, b. 1959, IKEA (manufacturer), *PS Clock/Storage Cabinet*, 1995, plastic and metal. Gift of Thomas Eriksson Architects 2009.363

Christian Flindt, Danish, b. 1972, *Parts of a Rainbow Stackable Chair* (blue), 2004, glass. Deaccessioned Decorative/Design Art Fund (by exchange) 2009.428

Christian Flindt, Danish, b. 1972, *Parts of a Rainbow Stackable Chair* (orange), 2004, glass. Deaccessioned Decorative/Design Art Fund (by exchange) 2009.429

Christian Flindt, Danish, b. 1972, *Parts of a Rainbow Stackable Chair* (transparent), 2004, glass. Deaccessioned Decorative/Design Art Fund (by exchange) 2009.430

Massimiliano Fuksas, Italian, b. 1944, Doriana Mandrelli Fuksas, Italian, Alessi S.p.A. (manufacturer), *E-Li-Li Vase*, 2005, steel. Gift of Museo Alessi 2009.347

Olivier Gagnère, French, b. 1952, Galerie Maeght (manufacturer), *Arita Fruit Bowl*, 1992, porcelain. Gift of the Alliance of the Indianapolis Museum of Art 2009.396

Olivier Gagnère, French, b. 1952, Galerie Maeght (manufacturer), *Table*, 1988, oak, felt and iron. The Ballard Fund 2009.397

Olivier Gagnère, French, b. 1952, Bernardaud (manufacturer), *Galerie Royale Black Tulip Dinnerware*, 1997, porcelain. Gift of Bernardaud 2009.540.1–.11

Frank Owen Gehry, American, b. 1929, *Pito Tea Kettle*, 1992, stainless steel and mahogany. Gift of Dr. Steven Conant 2009.519A–B

Konstantin Grcic, German, b. 1965, FLOS S.p.A. (manufacturer), *Mayday Lamp*, 1998, polypropylene. Gift of FLOS USA Inc. 2009. 536

Konstantin Grcic, German, b. 1965, ClassiCon GmbH (manufacturer), *Chaos Side Chair*, 2000, fabric, metal support. Lucille Stewart Endowed Art Fund 2010.8

Konstantin Grcic, German, b. 1965, ClassiCon GmbH (manufacturer), *Mars Side Chair*, 2003, fabric, metal support. Lucille Stewart Endowed Art Fund 2010.4

Dögg Gudmundsdóttir, Icelandic, b. 1970, *Wing: Feather* (lounge chair), 1998, feathers and plywood. Jane Weldon Myers Acquisition Fund 2009.457

Marti Guixé, Spanish, b. 1964, Galeria H2O, *Galeria H2O Chair*, 1998, resin and existing books. Gift of Joaquin Ruiz Millet and Ana Planella, Galeria H2O, Barcelona 2009.529A–K

Marti Guixé, Spanish, b. 1964, Droog Design (manufacturer), *Do Frame*, 2000, adhesive tape. Mrs. Pierre F. Goodrich Endowed Art Fund 2009.383A–X

Alfredo Haberli, Argentine, b. 1964, Iittala (manufacturer), *Essence Tumblers and Stemware*, 1998, glass. Anonymous Endowed Decorative Art Fund 2009.511.1–8

Alfredo Haberli, Argentine, b. 1964, *Essence Sherry Glasses*, 2000, glass. Gift of Iittala, Inc. 2010.12.1–.2

Alfredo Haberli, Argentine, b. 1964, *Essence Carafe*, 2000, glass. Gift of Iittala, Inc. 2010.12.3

Zaha Hadid, British, b. 1950, Sawaya & Moroni S.p.A. (manufacturer), *Moraine Sofa*, 2000, fabric. Frank Curtis Springer & Irving Moxley Springer Purchase Fund 2009.392

Zaha Hadid, British, b. 1950, Alessi S.p.a. (manufacturer), *Crevasse Flower Vase for Officina Alessi*, 2005, polished stainless steel. Gift of Dr. Steven Conant 2009.520

Zaha Hadid, British, b. 1950, *Cutlery Zaha*, 2007, Cromargan stainless steel 18/10. Gift of Dr. Steven Conant 2009.521.1–.5

Zaha Hadid, British, b. 1950, Alessi S.p.a. (manufacturer), *Crevasse Flower Vase for Officina Alessi*, 2005, polished stainless steel. Gift of Dr. Steven Conant 2009.637

Annaleena Hakatie, Finnish, b. 1965, Iittala (manufacturer), *Relations Pitcher and Bowl*, 1998, glass. Anonymous Endowed Decorative Art Fund 2009.489.2–.3

Annaleena Hakatie, Finnish, b. 1965, Iittala (manufacturer), *Relations Bowl*, 1998, glass. Mrs. Pierre F. Goodrich Endowed Art Fund 2009.489.4

Annaleena Hakatie, Finnish, b. 1965, Iittala (manufacturer), *Relations Grey Pitcher with Stopper*, 1998, glass. Anonymous Endowed Decorative Art Fund 2009.489.1A–B

Ineke Hans, Dutch, b. 1966, *Black Gold Tulip Vases* (large and small), 2002, porcelain. Deaccessioned Decorative/Design Arts Fund 2009.504.1–.2

Hareide Designmill, 2000, Startloop A/S (manufacturer), *Startloop Battery Charger*, 2002, ABS plastic. Gift of Eindr Hareide and Anders Hansen of Hareide Designmill with Oyvind Resch 2010.15

DESIGN ARTS (continued)

Jacques Herzog, Swiss, b. 1950, Pierre de Meuron, Swiss, b. 1950, Artemide S.p.A. (manufacturer), *Pipe Light*, 2002, steel, silicon, and lacquer. Gift of Artemide Inc. 2009.533

Richard Hutten, Dutch, b. 1967, Droog Design (manufacturer), *Bronto Child's Chair*, 1997, polyurethane. Gift of Abel and Boris Hutten 2009.517

Richard Hutten, Dutch, b. 1967, Droog Design (manufacturer), *The Cross Bench Seat*, 1994, maple and polyurethane. Gift of Abel and Boris Hutten 2009.518

David Huycke, Belgian, b.1967, *Bolron* 3 *Nested Bowls*, 1995, silver. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks, Sr., and Her Late Son, Michael Fairbanks 2009.454A–C

Niels Hvass, Danish, b. 1958, Anne Fabricius Møller, Danish, b. 1959, *Willow Chair*, 1993, willow and steel. Lucille Stewart Endowed Art Fund 2009.446

Inflate, British, 1995, *UFO Light*, 1998, vinyl. Gift of Inflate Products Ltd. 2009.551

Jacob Jensen, Danish, b. 1926, Bang & Olufson (manufacturer), *Beogram 4002 Turntable*, 1974, steel, aluminum, and rosewood. Gift of Form + Function 2009.643

Ole Jensen, Danish, b.1958, Royal Copenhagen Porcelain Manufactory, *Ole Dinnerware*, 1997, porcelain. Gift of Royal Copenhagen 2009.339.1–.13A–B

Hella Jongerius, Dutch, b. 1963, *Layers Series: Quilted Vase Red with Plaid Bottom*, 2005–2006, wool and embroidery. Jane Weldon Myers Acquisition Fund 2009.394

Hella Jongerius, Dutch, b.1963, pillow for *The Worker Lounge Chair*, 2005–2006, fabric. Gift of Hella Jongerius, Jongeriuslab BV 2009.359

Hella Jongerius, Dutch, b. 1963, JongeriusLab (manufacturer), *Long Neck Bottle*, 2000, porcelain, glass, and tap. Deaccessioned Decorative/Design Arts Fund 2009.413

Hella Jongerius, Dutch, b. 1963, JongeriusLab (manufacturer), *Groove Bottle*, 2000, porcelain, glass, and tap. Deaccessioned Decorative/Design Arts Fund 2009.414

Hella Jongerius, Dutch, b. 1963, JongeriusLab (manufacturer), *Soft Urn*, 1994, polyurethane. Deaccessioned Decorative/Design Arts Fund 2009.415

Hella Jongerius, Dutch, b. 1963, JongeriusLab (manufacturer), *Delft B-Set Dinnerware Set*, 2001, porcelain. Deaccessioned Decorative/Design Arts Fund 2009.416.1–.12

Hella Jongerius, Dutch, b. 1963, Royal Tichelaar Makkum (manufacturer), *Non Temporary Ceramics* (small vase, large vase, candleholder, platter), 2005, earthenware. The Ballard Fund 2009.433.1–.4

Hella Jongerius, Dutch, b. 1963, Royal Tichelaar Makkum (manufacturer), *Big White Pot*, 1998, porcelain. The Ballard Fund 2009.434

Hella Jongerius, Dutch, b. 1963, Vitra AG (manufacturer), *The Worker*, 2005–2006, wood, aluminum and fabric. Deaccessioned Decorative/Design Arts Fund 2009.425A–B

Poul Kjaerholm, Danish, 1929–1980, E. Kold Christensen (manufacturer), *PK24 Chaise Lounge*, 1965/1967, stainless steel, leather, cane. Anonymous Endowed Decorative Art Fund 2010.48A–F

Eero Koivisto, Offecct AB (manufacturer), *Flower Stools/Tables*, 2004 polyurethane. Deaccessioned Decorative/Design Arts Fund 2009.491

Eero Koivisto, Offecct AB, *Flower Stool/Table*, 2004, polyurethane. Gift of Offecct AB 2010.14

Komplot, Swedish, 1987, Källemo AB (manufacturer), *Non Chairs* (two black and one each of gray, red), 2000, rubber. Gift of Källemo, Sweden 2009.530.1–.4

René Lalique, French, 1860–1945, *Goblet*, glass. Gift of Lee and Dorothy Alig 2009.638

René Lalique, French, 1860–1945, *Goblet*, glass. Gift of Lee and Dorothy Alig 2009.639

Danny Lane, American, b. 1955, *Etruscan Side Chair*, 1988, glass and steel. Mrs. Pierre F. Goodrich Endowed Art Fund 2009.386

Danny Lane, American, b. 1955, *Gingerino Glass Goblets*, 1991, glass, lead and silicone. Gift of the Alliance of the Indianapolis Museum of Art 2009.387.1–3

Danny Lane, American, b.1955, *Crab Bowl*, 1999, glass. The Ballard Fund 2009.388

Ferruccio Laviani, Italian, b.1960, Kartell S.p.A. (manufacturer), Italian, *Bourgie Table Lamps* (one each of gold, clear), 2004, polycarbonate. Gift of Kartell Museum 2009.329 and 2009.230

Ferruccio Laviani, Italian, b.1960, Kartell S.p.A. (manufacturer), Italian, *Take Table Lamps* (one each of yellow, blue, red), 2003, polycarbonate. Gift of Kartell Museum 2009.331–.333

Ferruccio Laviani, Italian, b. 1960, Kartell US, Inc. (manufacturer), *Take Lamp* (green), 2003, polycarbonate, electrical components. Elizabeth S. Lawton Fine Art Fund 2010.55

DESIGN ARTS (continued)

Stefan Lindfors, Finnish, b.1962, Iittala (manufacturer), *Lindfors 98 Salad Bowl*, 1998, steel. Gift of Form + Function, Indianapolis 2009.322

Stefan Lindfors, Finnish, b.1962, Iittala (manufacturer), *Lindfors 98 Salad Servers*, 1998, steel. Gift of R. Craig Miller in honor of Helmut Fortense 2009.323A–B

Ross Lovegrove, British, b. 1958, Bernhardt Design USA (manufacturer), *Go Armchair*, 1998, magnesium-aluminum and polycarbonate. Gift of Bernhardt Design USA 2009.346

Ross Lovegrove, British, b. 1958, Ty Nant Spring Water Ltd. (manufacturer), *Ty Nant Water Bottles*, 1999–2001, polyethylene terephthalate. Gift of Ty Nant Spring Water Ltd. 2010.16.1–3

Cecilie Manz, Danish, b. 1972, *HochAcht Library Ladder*, 1999, wood. Deaccessioned Decorative/Design Arts Fund 2009.488

Javier Mariscal, Spanish, b. 1950, Porcelanas Bidasoa (manufacturer), *Olé Vase*, 1988, porcelain. Jane Weldon Myers Acquisition Fund 2009.506

Javier Mariscal, Spanish, b. 1950, AKABA S.A. (manufacturer), *Garriris Chair*, 1988, steel, aluminum, plywood, and foam. Jane Weldon Myers Acquisition Fund 2010.9

Elio Martinelli, Italian, b. 1922, *Foglia Lamp*, 1969, plastic. Gift of Rosemarie Haag Bletter and Martin Filler 2009.636

Catherine Maske, Norwegian, b. 1966, *Libella Vase*, 2003, glass and silk-print photograph. The Ballard Fund 2009.456

Ingo Maurer, German, b. 1932, Ingo Maurer GmbH (manufacturer), *Los Minimalos Uno* (table lamp), 1994, stainless steel and aluminum. Gift of David A. Hanks in honor of Marilyn Johnson 2009.641

Richard Meier, American, b. 1934, Reed & Barton (manufacturer), *Richard Meier Flatware Serving Set* for Swid Powell, 1991–1992, stainless steel. Gift of Jewel Stern 2010.61A–E

Ana Mir, Spanish, b. 1969, *Rocking* (chair), 1993, steel and polypropylene. Gift of the Alliance of the Indianapolis Museum of Art 2009.505

Tobias Møhl, Danish, b. 1970, Møhl & Drivsholm Glas (manufacturer), *Conch Bowl*, 2001, glass. Deaccessioned Decorative/Design Arts Fund 2009.449

Moooli, *Rabbit Lamp*, 2006, polyester, PVC cotton laminate. Gift of IMA Design Center 2010.68A–B

Jasper Morrison, British, b. 1959, Cappellini Design SpA (manufacturer), *Universal Storage Unit*, 1990, plywood and aluminum. Gift of Cappellini 2009.356

Jasper Morrison, British, b. 1959, Cappellini Design SpA (manufacturer), *Three Sofa Deluxe*, 1991, aluminum and fabric. Deaccessioned Decorative/Design Art Fund 2009.410

Jasper Morrison, British, b. 1959, Vitra AG (manufacturer), *Plywood Side Chair*, 1988, plywood and metal. Deaccessioned Decorative/Design Arts Fund 2009.426

Jasper Morrison, British, b. 1959, *Column Family Bowl*, 2000, enameled earthenware. Anonymous Endowed Decorative Art Fund 2009.465

Jasper Morrison, British, b. 1959, Magis S.p.A. (manufacturer), *Air Table*, 1999, polypropylene. Gift of Magis 2009.543

Jasper Morrison, British, b. 1959, Magis S.p.A. (manufacturer), *Air Chair*, 2000, polypropylene. Gift of Magis 2009.544

Jasper Morrison, British, b. 1959, Alessi S.p.A. (manufacturer), *Sim & Saladin Salad Bowl and Serving Pieces*, 1998, polycarbonate. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2009.495A–B and 2009.496A–B

Monika Mulder, Dutch, b. 1972, IKEA (manufacturer), *Vällö Watering Cans* (one each in white, purple, pink, orange and two black), 2003, polypropylene. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2009.497–.502

Marc Newson, Australian, b. 1963, Alessi S.p.A. (manufacturer), *Sygma Coat Hangers* (one each of orange, blue), 1999, glass and polyamide. Gift of Museo Alessi 2009.351 and 2009.352

Marc Newson, Australian, b. 1963, FLOS USA Inc. (manufacturer), *Apollo Flashlight*, 2000, aluminum and polycarbonate. Gift of Form + Function 2009.644

Yoichi Ohira, Japanese, b. 1946, *Hyotan Vase*, 1999, hand-blown glass canes with powder inserts. Jane Weldon Myers Acquisition Fund 2009.395

Jérôme Olivet, French, b. 1971, Alessi S.p.A. (manufacturer), *Moosk Radio* (one each of white, orange, blue), 1996, polystyrene. Gift of Museo Alessi 2009.348–.350A–B

DESIGN ARTS (continued)

John Pawson, English, b. 1949, When Objects Work (manufacturer), *Piatina Soap Bowl*, 2005, acrylic resin. Gift of When Objects Work 2009.548

Jorge Pensi, Argentine, b. 1946, Knoll Associates, Inc. (manufacturer), *Toledo Stacking Chair*, 1988, aluminum. Jane Weldon Myers Acquisition Fund 2009.482

Nestor Perkal, French, b. 1951, *Buis Fruit Bowl*, 1987, silver plate. Deaccessioned Decorative/Design Arts Fund 2009.445

Gaetano Pesce, Italian, b. 1939, B&B Italia, S.p.A. (manufacturer), *UP5 Chair and UP6 Ottoman*, 1969, stretch-fabric covered foam with plastic or rubber tether. Gift of Dr. Michael Sze 2009.646A–B

Bertjan Pot, Dutch, b. 1975, *Knitted*, 2002, fiber and resin. Lucille Stewart Endowed Art Fund 2009.451

Bertjan Pot, Dutch, b. 1975, Goods (manufacturer), *Random Chair*, 2005, epoxy resin, carbon strips. Lucille Stewart Endowed Art Fund 2010.5

Radi Designers, French, est. 1992, *Whippet Bench*, 2009 (designed 1998), synthetic fabric, polyurethane foam. Lucille Stewart Endowed Art Fund 2010.51

George Ranalli, American, b. 1946, *Lock-It Door Lever*, 2007, aluminum. Gift of George Ranalli, Architect 2010.13A–B

Tejo Remy, The Netherlands, b. 1960, Droog Design (manufacturer), *Milk Bottle Lamp*, 1991, existing glass milk bottles and steel. The Ballard Fund 2009.384

Tejo Remy, The Netherlands, b. 1960, Droog Design, (manufacturer), *You Can't Lay Down Your Memories* (chest of drawers), 1991, existing wood drawers, plywood and fabric. The Ballard Fund 2009.385A–U

Tejo Remy, German, Droog Design (manufacturer), *Rag Chair*, 1991, existing rags and steel. Gift of the Alliance of the Indianapolis Museum of Art 2010.2

Maria Grazia Rosin, Italian, b. 1958, *Detergens Materrassa (bottle)*, 2000, glass. Deaccessioned Decorative/Design Arts Fund 2009.450A–B

Rolf Sachs, Swiss, b. 1955, Rolf Sachs (manufacturer), *3 Equal Parts Chair*, 1995, Douglas fir. Gift of Rolf Sachs 2009.353A–C

Denis Santachiara, Italian, b. 1950, Studio Italia Design (manufacturer), *Nuvola*, 2002, Dacron. Deaccessioned Decorative/Design Arts Fund 2009.464A–B

Laura de Santillana, Italian, b. 1955, Arcade Group S.r.l. (manufacturer), Italian, *Bambu Vase* (one each of Ice, Milk, Black, Lemon, Orange), 1995, glass. Deaccessioned Decorative/Design Arts Fund 2009.474.1–5

Richard Sapper, German, b. 1932, Artemide S.p.A. (manufacturer), *Tizio Table Lamp*, 1972, ABS plastic, aluminum, metal alloy. Gift of James E. and Patricia J. LaCrosse 2009.326

Richard Sapper, German, b. 1932, Lucesco (manufacturer), *Halley Lamp*, 2005, aluminum, steel, cast iron, plastic. Gift of Form + Function 2009.642A–B

William Sawaya, Italian, b. 1948, Sawaya & Moroni S.p.A., *Le Diable en Tête Pitcher*, 1992, silver. Frank Curtis Springer & Irving Moxley Springer Purchase Fund 2009.391

William Sawaya, Italian, b. 1948, Heller S.r.l. (manufacturer), *Calla Stacking Chair*, 2001, polypropylene. Gift of Heller Inc. 2010.11

Héctor Serrano, Spanish, b. 1974, Droog Design (manufacturer), *Playboy Lamp*, 2002, acrylic and existing shirt. Mrs. Pierre F. Goodrich Endowed Art Fund 2009.381A–B

Jerszy Seymour, German, b. 1968, Magis S.p.A. (manufacturer), *Pipe Dreams Watering Can*, 2000, polyethylene. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2009.503A–B

Jerszy Seymour, German, b. 1968, Magis S.p.A. (manufacturer), *Pipe Dreams Watering Can*, 2000, polyethylene. Gift of Magis 2009.545A–B

Jerszy Seymour, German, b. 1968, Magis S.p.A. (manufacturer), *Easy Chairs* (one each of yellow, pink), 2003, polypropylene. Gift of Magis 2009.546 and 2009.547

Bořek Šípek, Czech, b. 1949, *Steltman Chair*, 1994, plywood, wood and leather. Deaccessioned Decorative/Design Arts Fund (by exchange) 2009.412

Bořek Šípek, Czech, b. 1949, Driade S.p.A. (manufacturer), *Simon Candelabra*, 1988, silver plate. Deaccessioned Decorative/Design Arts Fund 2009.417A–B

Bořek Šípek, Czech, b. 1949, Driade S.p.A. (manufacturer), *Luigi I Chandelier*, 1989, brass and glass. Deaccessioned Decorative/Design Arts Fund 2009.418A–H

Bořek Šípek, Czech, b. 1949, Driade S.p.A. (manufacturer), *Enrico III Goblet*, 1989, glass. Deaccessioned Decorative/Design Arts Fund 2009.419

DESIGN ARTS (continued)

Bořek Šípek, Czech, b. 1949, Driade S.p.A. (manufacturer), *Enrico IV Goblet*, 1989, glass. Deaccessioned Decorative/Design Arts Fund 2009.420

Bořek Šípek, Czech, b. 1949, Driade S.p.A. (manufacturer), *Enrico V Goblet*, 1989, glass. Deaccessioned Decorative/Design Arts Fund 2009.421

Bořek Šípek, Czech, b. 1949, Driade S.p.A. (manufacturer), *Liba Armchair*, wood, rattan, and cane. Deaccessioned Decorative/Design Arts Fund 2009.422

Bořek Šípek, Czech, b. 1949, *Novotny Vase*, 1992, glass. Deaccessioned Decorative/Design Arts Fund 2009.470

Bořek Šípek, Czech, b. 1949, *Brigitte Goblets*, 1990, glass. Deaccessioned Decorative/Design Arts Fund 2009.471.1–2

Snowcrash, Finnish, 1997, *Airbag Chair*, 1997, nylon and polyester. Gift of Ilkka Suppanen, Designer 2009.354

Wieki Somers, Dutch, b. 1976, *High Tea Pot (with cover)*, 2003, porcelain, fur, steel and leather. Jane Weldon Myers Acquisition Fund 2009.462A–C

Wieki Somers, Dutch, b. 1976, *High Tea Pot (without cover)*, 2003, ceramic. Jane Weldon Myers Acquisition Fund 2009.463A–B

Ettore Sottsass, Italian, 1917–2007, “*Nirvana*” *Cabinet #4/49*, about 1966, laminated wood, plastic, aluminum, and metal hinges. Gift of Robert and Lisa Kessler 2009.324

Ettore Sottsass, Italian, 1917–2007, Reed & Barton (manufacturer), *Ettore Sottsass Flatware Dessert Set* for Swid Powell, 1991–1992, stainless steel. Gift of Jewel Stern 2010.62A–B

Philippe Starck, French, b. 1949, *Luci Fair Lights*, 1989, glass. Gift of FLOS USA Inc. 2009.535.1A–B, 2009.535.2A–B, and 2009.535.3A–B

Philippe Starck, French, b. 1949, FLOS S.p.A. (manufacturer), *Bedside Gun (lamp)*, 2005, gold-plated Beretta pistol and paper. Gift of FLOS USA Inc. 2009.537A–B

Philippe Starck, French, b. 1949, FLOS S.p.A. (manufacturer), *Miss Sissi* (one each of Royal Blue, Forest Green), 1990, plastic. Gift of FLOS USA Inc. 2009.538 and 2009.539

Philippe Starck, French, b. 1949, Kartell S.p.A. (manufacturer), Italian, *Mademoiselle Chair*, 2003, polycarbonate and fabric. Gift of Kartell Museum 2009.334

Philippe Starck, French, b. 1949, Kartell S.p.A. (manufacturer), Italian, *Louis Ghost Chair*, 2002, polycarbonate. Gift of Kartell Museum 2009.335

Philippe Starck, French, b. 1949, Kartell S.p.A. (manufacturer), Italian, *Miss Balu Table*, 1988, polypropylene. Gift of Kartell Museum 2009.336

Philippe Starck, French, b. 1949, Kartell S.p.A. (manufacturer), Italian, *Dr. Glob Chair*, 1988, steel and polypropylene. Gift of Kartell Museum 2009.337

Philippe Starck, French, b. 1949, Driade S.p.A. (manufacturer), *Pratfall Lounge Chair*, 1982–1985, steel and leather. Deaccessioned Decorative/Design Arts Fund 2009.423

Philippe Starck, French, b. 1949, Driade S.p.A. (manufacturer), *Lola Mundo Chair/Table*, 1986, wood, aluminum and rubber. Anonymous Endowed Decorative Art Fund 2009.479

Philippe Starck, French, b. 1949, Vitra AG (manufacturer), *W.W. Stool*, 1990, lacquered aluminum. Deaccessioned Decorative/Design Arts Fund 2010.1

Philippe Starck, French, b. 1949, FLOS S.p.A. (manufacturer), *Miss Sissi* (white), 1990, plastic. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks 2010.10

Philippe Starck, French, b. 1949, Kartell US, Inc. (manufacturer), *Dr. Glob Chair*, 1991, epoxy-coated steel, polypropylene, rubber, metal screws. Elizabeth S. Lawton Fine Art Fund 2010.53

Philippe Starck, French, b. 1949, Kartell US, Inc. (manufacturer), *La Boheme 3 Stool*, 2001, polycarbonate. Elizabeth S. Lawton Fine Art Fund 2010.54

Philippe Starck, French, b. 1949, Kartell US, Inc. (manufacturer), *Miss Balu Table*, 1989, fiberglass-reinforced polypropylene with a steel counterweight on the bottom. Elizabeth S. Lawton Fine Art Fund 2010.56

Philippe Starck, French, b. 1949, Kartell US, Inc. (manufacturer), *Miss Trip Chair*, 1996, polypropylene and cherry wood. Elizabeth S. Lawton Fine Art Fund 2010.57

Philippe Starck, French, b. 1949, Kartell US, Inc. (manufacturer), *Victoria Ghost Chair*, 2005, polycarbonate. Elizabeth S. Lawton Fine Art Fund 2010.60

Robert A. M. Stern, American, b. 1939, Reed & Barton (manufacturer), *Century Candlestick* for Swid Powell, 1984, stainless steel. Gift of Jewel Stern 2010.63

Giotto Stoppino, Italian, b. 1926, Heller S.r.l. (manufacturer), *Deda Vase*, 1971. ABS plastic. Gift of David A. Hanks in honor of Liliane M. Stewart 2009.640

DESIGN ARTS (continued)

Studio Job, 2000, Royal Tichelaar Makkum (manufacturer), *Still Life Piggy Bank*, 2004–2006, porcelain. The Ballard Fund 2009.436

Studio Job, 2000, Royal Tichelaar Makkum (manufacturer), *Still Life Precious Box*, 2004–2006, porcelain. The Ballard Fund 2009.437

Studio Job, 2000, Royal Tichelaar Makkum (manufacturer), *Still Life Vase*, 2004–2006, porcelain. The Ballard Fund 2009.438

Studio Job, 2000, Royal Tichelaar Makkum (manufacturer), *Still Life Sconce*, 2004–2006, porcelain. The Ballard Fund 2009.439

Studio Job, 2000, Royal Tichelaar Makkum (manufacturer), *Still Life Mantel Clock*, 2004–2006, porcelain. The Ballard Fund 2009.440

Swatch Ltd., est. 1983, *Pop Series: Bouquet*, 1992–1995, plastic and metal. Gift of Swatch Ltd. 2009.552.1

Swatch Ltd., est. 1983, *Pop Series: Hot Stuff*, 1992–1995, plastic and metal. Gift of Swatch Ltd. 2009.552.2

Swatch Ltd., est. 1983, *Pop Series: Space People*, 1992–1995, plastic and metal. Gift of Swatch Ltd. 2009.552.3

Mats Theselius, Swedish, b. 1956, Källemo AB (manufacturer), *Fatolji Armchair*, 1994, iron, rawhide and wood. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks, Sr., and Her Late Son, Michael Fairbanks 2009.442

Loafer Thórdarson, Icelandic, b. 1963, Dingaling Studio (manufacturer), *ULi Light*, 1999–2000, resin. Gift of Ólafur Thórdarson 2009.355

Frank Tjepkema, Swiss, b. 1970, Droog Design (manufacturer), *Artificial Plant*, 1996, plastic and rubber. The Ballard Fund 2009.380

Pia Törnell, Swedish, b. 1963, *Arcus Candlestick*, 1995, iron. Deaccessioned Decorative/Design Arts Fund 2009.480

Pia Törnell, Swedish, b. 1963, Iittala (manufacturer), *Convito Dinnerware*, 2003, porcelain. Gift of Iittala Group Rörstrand 2009.514.1–.19

Uglycute, Swedish (Markus Degerman, b. 1972; Andreas Noble, b. 1966; Jonas Noble, 1970; Fredrik Steinberg, b. 1971), *Baltic Babel (environment)*, 2002, chipboard and Styrofoam. Deaccessioned Decorative/Design Arts Fund 2009.467.1–.4

Maarten van Severen, Belgian, b. 1956, Vitra AG (manufacturer), *No. 3 Chair* (red), 1998, polyurethane, steel and aluminum. Gift of Vitra, Switzerland 2009.361

Maarten van Severen, Belgian, b. 1956, Vitra AG (manufacturer), *No. 3 Chair* (dark blue), 1998, polyurethane, steel and aluminum. Gift of Vitra AG 2009.362

Maarten van Severen, Belgian, b. 1956, Vitra AG (manufacturer), *No. 3 Side Chair* (dark blue), 1998, polyurethane, steel and aluminum. Deaccessioned Decorative Arts Fund 2009.427

Maarten van Severen, Belgian, b. 1956, A IKI Furniture (manufacturer), *No. 2 Side Chair*, 1992, aluminum. Gift of A IKI Furniture 2009.515

Maarten van Severen, Belgian, b. 1956, A IKI Furniture (manufacturer), *T88A Table*, 1988, aluminum. Gift of A IKI Furniture 2009.516

Maarten van Severen, Belgian, b. 1956, When Objects Work (manufacturer), *Hybrid Cutlery*, 2005, titanium, zirconium ceramic, lacquer. Gift of When Objects Work 2009.549.1–.3

Maarten van Severen, Belgian, b. 1956, A IKI Furniture (manufacturer), *No. 2 Side Chair*, 1992, wood and aluminum. Gift of A IKI Furniture 2010.65

Johan Verde, Norwegian, b. 1964, Figgjo A/S (manufacturer), *Figgjo Spir Dinnerware*, 2002, porcelain. Deaccessioned Decorative/Design Arts Fund 2009.507.1–.8

Giorgio Vigna, Italian, b. 1955, Venini S.p.A. (manufacturer), *Fior d'Acqua Vase/Necklace*, 2000, glass. Lucille Stewart Endowed Art Fund 2010.3A-B

Massimo Vignelli, Italian, b.1930, Lella Vignelli, American, b.1934, Knoll International (manufacturer), American, *Handkerchief Stacking Chair*, designed 1985, polyester and painted steel. The Liliane and David M. Stewart Collection 2009.325

Ann Wählström, Swedish, b. 1957, *Large Yellow Soap Bubble Vase*, 1999, glass. Anonymous Endowed Decorative Art Fund 2009.453.1

Ann Wählström, Swedish, b. 1957, *Small Steel Soap Bubble Vase*, 1999, glass. Anonymous Endowed Decorative Art Fund 2009.453.2

Ann Wählström, Swedish, b. 1957, *Large Gray Soap Bubble Vase*, 1999, glass. Anonymous Endowed Decorative Art Fund 2009.453.3

Marcel Wanders, Dutch, b. 1963, Cappellini Design SpA (manufacturer), *Extra Big Shadows Lamps*, 1998, metal and cotton. Deaccessioned Decorative/Design Art Fund 2009.406A–C, 2009.407A–C, and 2009.408A–C

DESIGN ARTS (continued)

Marcel Wanders, Dutch, b. 1963, Cappellini Design SpA (manufacturer), *Knotted*, 1996, carbon, aramide and epoxy. Deaccessioned Decorative/Design Art Fund 2009.411

Marcel Wanders, Dutch, b. 1963, Royal Tichelaar Makkum (manufacturer), *Patchwork Plates Series: Vortrag*, 2003, porcelain. The Ballard Fund 2009.435.1

Marcel Wanders, Dutch, b. 1963, Royal Tichelaar Makkum (manufacturer), *Patchwork Plates Series: Tichelaar*, 2003, porcelain. The Ballard Fund 2009.435.2

Marcel Wanders, Dutch, b. 1963, Royal Tichelaar Makkum (manufacturer), *Patchwork Plates Series: Makkum*, 2003, porcelain. The Ballard Fund 2009.435.3

Marcel Wanders, Dutch, b. 1963, Royal Tichelaar Makkum (manufacturer), *Patchwork Plates Series: Coloured Lines*, 2003, porcelain. The Ballard Fund 2009.435.4

Marcel Wanders, Dutch, b. 1963, *Airborne Snotty (Pollinosis) Vase*, 2001, polyamide. The Ballard Fund 2009.483

Marcel Wanders, Dutch, b. 1963, *Sponge Vase (large)*, 1997, porcelain. Deaccessioned Decorative/Design Arts Fund 2009.484

Marcel Wanders, Dutch, b. 1963, Moooi (manufacturer), *Sponge Vases*, 1997, porcelain. Deaccessioned Decorative/Design Arts Fund 2009.485 and 2009.486

Marcel Wanders, Dutch, b. 1963, Moooi (manufacturer), *V.I.P. Chair*, 2000, felt. Deaccessioned Decorative/Design Arts Fund 2009.487

Marcel Wanders, Dutch, b. 1963, Moooi (manufacturer), *Egg Vases*, 1997, porcelain. Deaccessioned Decorative/Design Arts Fund 2009.459.1–3

Robert Wettstein, Swiss, b. 1960, *Mrs. Herz Clothes Stand*, 1986, metal and leather. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks, Sr., and Her Late Son, Michael Fairbanks 2009.475

Robert Wettstein, Swiss, b. 1960, *Tristan Chaise Longue*, 1991, paper. Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks, Sr., and Her Late Son, Michael Fairbanks 2009.476

Russel Wright, American, 1904–1976, *Iroquois Dinnerware*, ceramic. Gift of Dr. Steven Conant 2009.522.1–14

Russel Wright, American, 1904–1976, *Oneida Tea Pot*, ceramic. Gift of Dr. Steven Conant 2009.523A–B

Eva Zeisel, American, b. Hungary 1906, Red Wing Pottery (manufacturer), *Town & Country Dinnerware*, about 1946, ceramic. Gift of Dr. Steven Conant 2009.524.1–21

Eva Zeisel, American, b. Hungary 1906, *Museum Dinnerware*, 1942–1945, porcelain. Gift of Dr. Steven Conant 2009.525.1–10

Eva Zeisel, American, b. Hungary 1906, SMFSchramberger Majolikafabrik (manufacturer), *Vase for Gobelin Ceramics*, 1928–1930, ceramic. Gift of Dr. Steven Conant 2009.526.1



Eva Zeisel, American, b. Hungary 1906, Red Wing Pottery (manufacturer), *Town & Country Dinnerware*, 1946, blue pitcher, H: 6 ¼ in.; green pitcher, H: 4 ¼ in.; sand pitcher, H: 7 ¼ in. Gift of Dr. Steven Conant 2009.524.2, 2009.524.1, and 2009.524.3

Eva Zeisel, American, b. Hungary 1906, SMFSchramberger Majolikafabrik (manufacturer), *Large Coffee Pot with Lid and Underplate* for Gobelin ceramics, 1928–1930, ceramic. Gift of Dr. Steven Conant 2009.526.2A–C

Eva Zeisel, American, b. Hungary 1906, SMFSchramberger Majolikafabrik (manufacturer), *Small Coffee Pot with Lid and Underplate* for Gobelin ceramics, 1928–1930, ceramic. Gift of Dr. Steven Conant 2009.526.3A–C

Eva Zeisel, American, b. Hungary 1906, SMFSchramberger Majolikafabrik (manufacturer), *Covered Urn* for Gobelin ceramics, 1928–1930, ceramic. Gift of Dr. Steven Conant 2009.526.4A–B

Eva Zeisel, American, b. Hungary 1906, *Coffee Pot, Gravy Boat, Cup and Saucer* from Tomorrow's Classic, 1949, ceramic. Gift of Dr. Steven Conant 2009.527.1–3

Eva Zeisel, American, b. Hungary 1906, Hall China (manufacturer), *Tri-Tone Salad Bowl*, 1955, ceramic. Gift of Dr. Steven Conant 2009.528.1

Eva Zeisel, American, b. Hungary 1906, Hall China (manufacturer), *Tri-Tone Teapot with Lid*, 1955, ceramic. Gift of Dr. Steven Conant 2009.528.2A–B

Loans from the Collection

July 2009–June 2010

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

THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO

Becoming Gauguin: The Volpini Suite, 1889

Emile Bernard, *Les Bretonneries: Women with Pigs*, 1889 (1998.199)

Emile Bernard, *Les Bretonneries: Women Hanging Laundry*, 1889 (1998.200)

VAN GOGH MUSEUM, AMSTERDAM, THE NETHERLANDS

Becoming Gauguin: The Volpini Suite, 1889

Emile Bernard, *Les Bretonneries: Women Making Haystacks*, 1889 (1998.202)

Emile Bernard, *Les Bretonneries: The Harvester*, 1889 (1998.203)

MUSEO NAZIONALE DEL BARGELLO, FLORENCE, ITALY

I marmi vivi; Gian Lorenzo Bernini a la nascita del ritratto barocco (Bernini and the Birth of Baroque Portrait Sculpture)

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

FRIST CENTER FOR THE VISUAL ARTS, NASHVILLE, TENNESSEE

Dean Byington: Terra Incognita

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

MUSEUM OF CONTEMPORARY ART, CHICAGO, ILLINOIS

Alexander Calder and Contemporary Art: Form, Balance and Joy

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

MODERNA MUSEET, STOCKHOLM, SWEDEN

Dalí Dalí Featuring Francesco Vezzoli

Salvador Dalí, *Tile*, 1954 (2008.334)

Salvador Dalí, *L'Important c'est la Rose*, 1967 (70.21)

Salvador Dalí, *Lincoln in Dalivision*, mid-20th century (81.616)

CHEEKWOOD ART AND GARDENS, NASHVILLE, TENNESSEE

American Impressionists in the Garden

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

ROYAL ACADEMY, LONDON, ENGLAND

The Real Van Gogh: The Artist and His Letters

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

**JEWISH HISTORICAL MUSEUM, AMSTERDAM, THE NETHERLANDS
MUSÉE D'ORSAY, PARIS, FRANCE**

Life and Works of Meijer de Haan (1852–1895)

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

**NEW BRITAIN MUSEUM, NEW BRITAIN, CONNECTICUT
BRANDYWINE RIVER MUSEUM, CHADDS FORD, PENNSYLVANIA**

John Haberle: American Trompe L'oeil Painter

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

**KUNSTHALLE EMDEN, EMDEN, GERMANY
KUNSTHALLE DER HYPO-KULTURSTIFTUNG, MUNICH, GERMANY**

Realism—The Adventure of Reality

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

**THE METROPOLITAN MUSEUM OF ART, NEW YORK
LOS ANGELES COUNTY MUSEUM OF ART,
LOS ANGELES, CALIFORNIA**

Telling Tales: American Genre Painting 1760–1920

George Cochran Lamdin, *The Consecration*, 1861, 1865 (71.179)

**THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO
VAN GOGH MUSEUM, AMSTERDAM, THE NETHERLANDS**

Becoming Gauguin: The Volpini Suite, 1889

Charles Laval, *Going to Market*, Brittany, 1888 (1998.178)

**UNITED STATES EXHIBITION OF THE 53RD VENICE BIENNALE
(ORGANIZED BY THE PHILADELPHIA MUSEUM OF ART)
UNITED STATES PAVILION, GIARDINI, VENICE, ITALY**

Bruce Nauman: Topological Garden

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

**THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY
AND ART (GILCREASE MUSEUM), TULSA, OKLAHOMA**

Emissaries of Peace: The 1762 Cherokee and British Delegations

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

**DENVER ART MUSEUM, DENVER, COLORADO
GILCREASE MUSEUM, TULSA, OKLAHOMA
THE MUSEUM OF FINE ARTS, HOUSTON, TEXAS**

Charles M. Russell: The Masterworks in Oil and Bronze

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

**INAUGURAL EXHIBITION IN MODERN WING,
THE ART INSTITUTE OF CHICAGO**

Adrian Schiess, *Malerei*, 2006 (2008.184)

**INDIANA UNIVERSITY–PURDUE UNIVERSITY INDIANAPOLIS
(IUPUI)**

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

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

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

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

THE BOSTON ATHENAEUM, BOSTON, MASSACHUSETTS

John Storrs: Architectural Forms

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

COLUMBUS MUSEUM OF ART, COLUMBUS, OHIO

George Tooker: A Retrospective

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

NEW ORLEANS MUSEUM OF ART, NEW ORLEANS, LOUISIANA

Super Bowl 2010: Losers Own Up

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

CINCINNATI ART MUSEUM, CINCINNATI, OHIO

***Decoded Messages: The Symbolic Language
of Chinese Animal Painting***

Unknown Artist, *Myriad Fish in Audience with Carp* (hand scroll),
Ming dynasty (72.149.2)

Li Gonglin, *Five Tribute Horses* (hand scroll), (35.26)

Liu Jun, *Immortals Dancing with a Crane*, 1430s–1490s (2006.2)

Attributed to Ren Renfa, *Bridled Horse*, about 1300 (56.140)

Chinese, *Striding Dragon*, 907–960 (1999.1)

Chinese, *Champion Vase*, Song dynasty (76.89)

**PERMANENT COLLECTION REINSTALLATION, NORTH
CAROLINA MUSEUM OF ART, RALEIGH, NORTH CAROLINA**

African, Akan people, *Finger Ring* (1989.491)

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

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

African, Akan people, *Finger Ring with Oil Palm* (1989.495)

DETROIT INSTITUTE OR ARTS, DETROIT, MICHIGAN

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

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

ASIA SOCIETY AND MUSEUM, NEW YORK, NEW YORK

Pilgrimage and Buddhist Art

Chinese, *Avalokitesvara (Guanyin) on Lotus*, 1700s (77.315)

THE CHILDREN'S MUSEUM OF INDIANAPOLIS

Take Me There: Egypt

Persian, *Loom*

Public Programs

July–December 2009

LECTURES, TALKS AND TOURS

Research Your Artwork

Alba Fernandez-Keys, IMA librarian
September 1

Luscious Landscaping with Fruiting Trees, Shrubs, and Vines

Dr. Lee Reich, gardening author
Supported by the IMA Horticultural Society
September 10

Lugar Collegiate Energy Summit

Presented by the Office of Senator Richard Lugar
September 18

Autumn Equinox

Exploring the IMA grounds, art activities, tours and demonstrations
September 20



Class: Tree Identification

Geoff Von Burg, IMA horticulturist
September 26

Symposium: Sacred and Profane in the Early Modern Hispanic World

Participants: Tanya Tiffany, University of Wisconsin, Milwaukee; Luis Corteguera, University of Kansas; Pablo Pérez d'Ors, The Frick Collection; Ellen Prokop, The Frick Art Reference Library; Carmen Ripollés, University of Illinois at Urbana-Champaign; Elena Calvillo, University of Richmond; Alice Brooke, Merton College, Oxford; Sonia Velázquez, Princeton University; Amanda Wunder, Lehman College, CUNY; Anne J. Cruz, University of Miami; Jeffrey Schrader, University of Colorado, Denver; Javier Irigoyen-García, University of Illinois, Urbana-Champaign; Miguel Ángel Vázquez, Florida Atlantic University, Wilkes Honor College; David Gitlitz, University of Rhode Island; Linda K. Davidson, University of Rhode Island; Antonio Nunes Pereira, UNIDCOM/IADE, Lisbon; Jesús Escobar, Northwestern University; Jason McCloskey, Bucknell University; Ignacio López Alemany, University of North Carolina, Greensboro; Heidi Gealt, Director, Indiana University Art Museum; Steven Figert, Indiana University, Bloomington; Nancy F. Marino, Michigan State University; Charles Victor Ganelin, Miami University; R. John McCaw, University of Wisconsin, Milwaukee; Deborah Spivak, University of California, Santa Barbara; Jeanette Favrot Peterson, University of California, Santa Barbara; Sara M. Taylor, Dumbarton Oaks Research Library and Collection; Ignacio Navarrete, University of California, Berkeley. Presented in part by Indiana University, Bloomington, and made possible through a matching grant from the Indiana Humanities Council in cooperation with the National Endowment for the Humanities.
October 16–17 in Indianapolis and Bloomington.

Class: Art Jolt: The Spanish Imagination

Rebecca Long, Allen Whitehill Clowes Fellow
October 29

Revisiting Cranbrook:

Eliel Saarinen and the Survival of Tradition

David De Long, Professor Emeritus of Architecture at University of Pennsylvania; Carl J. Weinhardt Memorial Lecture; presented by the Design Arts Society.
November 19

In Conversation: Popular Imagery and the Religious Imagination

Ivan Gaskell, Harvard University; David Morgan, Duke University
November 15

Blasphemy: Art that Offends

S. Brent Rodriguez Plate, visiting professor at Hamilton College
December 6

Artist Talk by Josephine Meckseper

December 10

PERFORMANCES

Antigone on the IMA Grounds

NoExit Theatre Company
September 18–20, 24–25

The Art of Kabuki with Shozo Sato

Shozo Sato, artist and theater director; presented in part by the IMA Asian Art Society and the Japan-America Society of Indiana.
September 18

The Sounds of Sacred Spain

Fénix de los Ingenios early music ensemble; Angélique Zuluaga and Juan Carols Arango, artistic co-directors.
October 16

Osso, Sufjan Stevens' *The BQE* and DM Smith

November 1

Caddy! Caddy! Caddy! The William Faulkner Dance Project

Signature event for the Spirit & Place Festival
November 7

Pecha Kucha: The Next Indianapolis

Part of the Spirit & Place Festival
November 12

Scott Chamber Players: Musical Migrations of the Golden Age

November 22

FILMS

Trouble the Water (dir. C. Deal, T. Lessin, 2008)

Discussion with the directors, Carl Deal and Tia Lessin, following the film. Part of Indiana Black Expo Film Festival.
July 12

Indianapolis International Film Festival

July 15–25

48 Hour Film Project

August 6



Happy Birthday, Andy Warhol

Andy Warhol (dir. Marie Menken, 1964–5)
Screen Tests (dir. Andy Warhol, 2008)
August 13

Screen Zenith (film series)

Bikur Ha-Tizmoret (The Band's Visit), (dir. Elan Kolirin, 2007), September 17; *La Maison Jeune* (The Yellow House), (dir. Amor Hakkar, 2008), October 22; *Petelinji zajtrk* (Rooster's Breakfast), (dir. Marko Nabersnik, 2007), November 19; *Tuya's Marriage* (dir. Quanan Wang, 2007), December 10. Presented with promotional support from the Indianapolis International Film Festival.

Campecine Film Festival

Presented by the Latino Youth Collective
September 26

Cinelatino: South America on Film

Cuando rompen las olas (When the Waves Break), (dir. Riccardo Gabrielli, 2006), introduced by Pepe Vargas, founder and director of the Chicago Latino Film Festival, September 25; *Ilha das flores* (dir. Jorge Furtado, 1989) and *El Olvido* (dir. Heddy Honigmann, 2008), September 26. Presented by SADCO and the Indiana Partners of the Americas.

(R)evolutions of Hope: Africa 2009 (film series)

Say My Name (dir. Nirit Peled, 2009), October 1; *Boys of Baraka* (dir. Heidi Ewing and Rachel Grady, 2005), October 8, supported in part by JourneysFire International; *The Mother's House* (dir. Francois Verster, 2005), October 15. Presented by the IUPUI Committee on African and African American Studies and the Indiana University Black Film Center/Archive.

Indianapolis LGBT Film Festival

November 13–14

The Rape of Europa

(dir. R. Berge, B. Cohen, N. Newnham, 3006)

Presented in collaboration with the Butler University Mahler Project. October 3, 23

Nosferatu

(dir. F. W. Murnau, 1922)

Pre-film talk by Kenneth Creech, Butler University Fairbanks Professor and Media Arts Department Chair; live soundtrack performed by Ensemble 48. Presented in collaboration with the Butler University Mahler Project. October 29

Metropolis (dir. Fritz Lang, 1927)

Pre-film talk by Kenneth Creech, Butler University Fairbanks Professor and Media Arts Department Chair; live soundtrack performed by Ensemble 48. Presented in collaboration with the Butler University Mahler Project. November 5

Theological Follies: Two Films by Luis Bunuel

Simon of the Desert (dir. Luis Bunuel, 1965) and *The Milky Way*

(dir. Luis Bunuel, 1969)

November 20

FESTIVALS/EVENTS

Winter Solstice

December 17



Public Programs

January–June 2010

LECTURES, TALKS AND TOURS

Gallery Conversations

Birds & Bowls: Asian Paintings and Ceramics, February 16, 18; Travel America: Early American to American Scene, March 11, 16; Madonnas and Triptychs, April 15, 20; Barbizon & Impressionism: 19th-Century European Art, May 13, 18; You Call this Art? Contemporary Art, June 10, 15.

Revealing Garments: A Brief History of Women's Underwear

H. Kristina Haughland, associate curator at the Philadelphia Museum of Art; Supported in part by the Art Institute of Indianapolis. January 21

Planet Indy: The Ascent of the Electric Car

Talk by Chris Paine, filmmaker; *Who Killed the Electric Car* (dir. Chris Paine, 2006); Presented as part of IUPUI's Common Theme Project, with promotional support from the Hoosier Environmental Council and The Goods. February 11

Class: The Greatest Most Fantastical New Plants Ever

Irvin Etienne, IMA Horticultural Display Coordinator March 4

Artist Talk: Joshua Mosley

March 11

Hortocopia

March 14

The Dutch Portrait in the 17th Century

Dr. Pieter Biesboer, Frans Hals scholar and author March 25

Class: Basic Pruning

Katie Booth, IMA Horticulturist March 27

Director's Conversation: Earl A. Powell III, director of the National Gallery of Art, and Dr. Maxwell L. Anderson, the Melvin & Bren Simon Director and CEO of the IMA April 1

Class: Rain Garden Basics

Jim Kincannon, IMA Horticulturist April 8

Class: Basic Landscape Design in Two Sessions

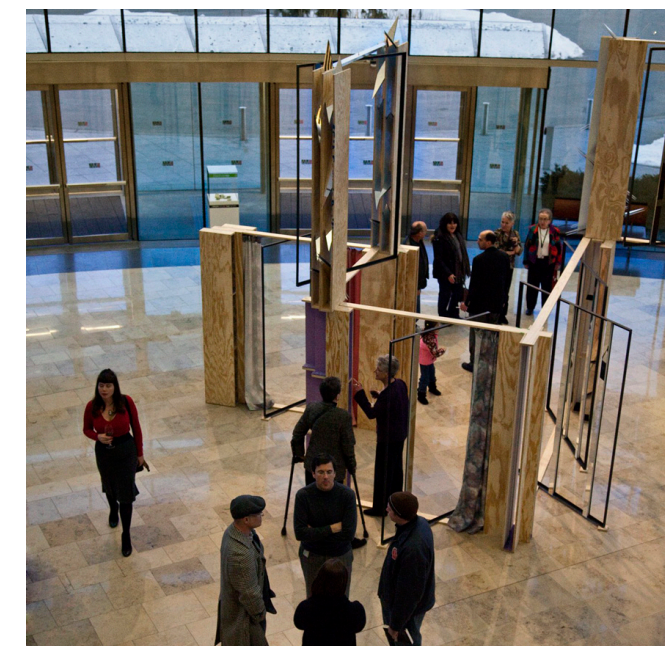
Geoff Von Burg, IMA Horticulturist April 10, 17

Class: Urban Composting: The Demise of the Stinky Trash Can

Patty Schneider, IMA Horticulturist April 15

Artist Talk and Film: Heather Rowe and *The Conversation* (dir.

Francis Ford Coppola, 1974) April 16



Planet Indy: Gestalt Gardening with Felder Rushing

Presented with support from the IMA Horticultural Society, IndyGo, and WFYI Indianapolis

April 22



Director’s Conversation: Greg Lynn, principal of the firm Greg Lynn FORM, and Dr. Maxwell L. Anderson, the Melvin & Bren Simon Director and CEO of the IMA. Presented by the Design Arts Society of the IMA and the Indianapolis AIA and made possible by the Evans Woollen Memorial Lecture Fund.

April 28

Planet Indy: The Not So Big House with Sarah Susanka

Presented with promotional support from AIA Indianapolis, Residential Green Builders of Indianapolis, IndyGo, and WFYI Indianapolis

May 20

Evans Woollen: To Build in Context

Presented by the IMA’s Design Arts Society and Indiana Landmarks

June 3

100 Acres Artist Forum (in conjunction with the opening of 100 Acres: The Virginia B. Fairbanks Art & Nature Park)

Participants: Lisa D. Freiman, chair, IMA Department of Contemporary Art; Andrew Bordwin and Adam Ames, *Team Building (Align)*; Sarah Urist Green, IMA associate curator of contemporary art; Brad Dilger, IMA design and installation; Brose Partington, IMA design and installation; Jenny Mikulay, assistant professor of fine arts at IUPUI; Andrea Zittel, *Indianapolis Island*; Jessica Dunn, *Island* resident; Dave Hunt, IMA 100 Acres project manager; Jeremy Olsen, project architect of *Stratum Pier*; Marlon Blackwell, architect of the Ruth Lilly Visitors Pavilion; Dagoberto Rodríguez Sánchez, *Free Basket*; Mike Bir, IMA design and installation; Rebecca Uchill, former IMA associate curator of contemporary art; Joep van Lieshout, *Funky Bones*; Chad Franer, IMA manager of horticulture; Alfredo Jaar, *Park of the Laments*; and Maxwell Anderson, The Melvin & Bren Simon Director and CEO. Hosted by author John Green.

June 19

PERFORMANCES

Joe Goode Performance Group:

Wonderboy and 29 Effeminate Gestures

Audio-described by Dante Ventresca, artist. Presented by the IMA, International Theatre Indianapolis, and Butler University, with support from the Christel DeHaan Family Foundation.

March 5



Agatsuma in Concert: Not Your Father’s Shamisen

Presented by the Japan-America Society of Indiana and Indianapolis Museum of Art.

May 8

FILMS

Winter Nights (film series)

The Blue Angel (dir. Josef von Sternberg, 1930), January 8; *Nashville* (dir. Robert Altman, 1975), January 15; *Arsenic and Old Lace* (dir. Frank Capra, 1944), January 22; *A Touch of Evil* (dir. Orson Welles, 1958), and discussion with Peter Bogdanovich, Orson Welles scholar, January 29; *The Dirty Dozen* (dir. Robert Aldrich, 1967), February 5; *The Umbrellas of Cherbourg* (dir. Jacques Demy, 1964), February 12; *The Last Picture Show* (dir. Peter Bogdanovich, 1971), February 19; *Safety Last!* (dir. F. Newmeyer and S. Taylor, 1923); and *One Week* (dir. B. Keaton, 1920), with performance of score by the Indianapolis Chamber Orchestra. Peter Bogdanovich visit made possible by the Myrtie Shumacker Lecture Fund.

February 26

Screen Zenith (film series)

Linha De Passe (dir. Walter Salles and Daniela Thomas, 2008), January 14; *Happy Go Lucky* (dir. Mike Leigh, 2008), January 28; *Times and Winds* (dir. Reha Erdem, 2006), February 4. Presented with promotional support from the Indianapolis International Film Festival.

Topsy-Turvy

(dir. Mike Leigh, 1999)

Introduction by Wendy Meaden, Butler University associate professor of theater. Presented with the Indianapolis Opera.

March 12

Paired Photographs, Paired Films

Pecker (dir. John Waters, 1998) and *Fur: An Imaginary Portrait of Diane Arbus* (dir. Steven Shainberg, 2006)

March 13

Double-Shot Music Documentary Day

Genghis Blues (dir. Roko Belik, USA, 1999, 88 mins.) and *Heavy Load* (dir. Jerry Rothwell, 2008). Shown as part of Disabilities Awareness Month. Presented with promotional support from Indiana School for the Blind and ArtsWORK Indiana.

March 13

It is Fine, Everything is Fine:

An Evening with Crispin Hellion Glover

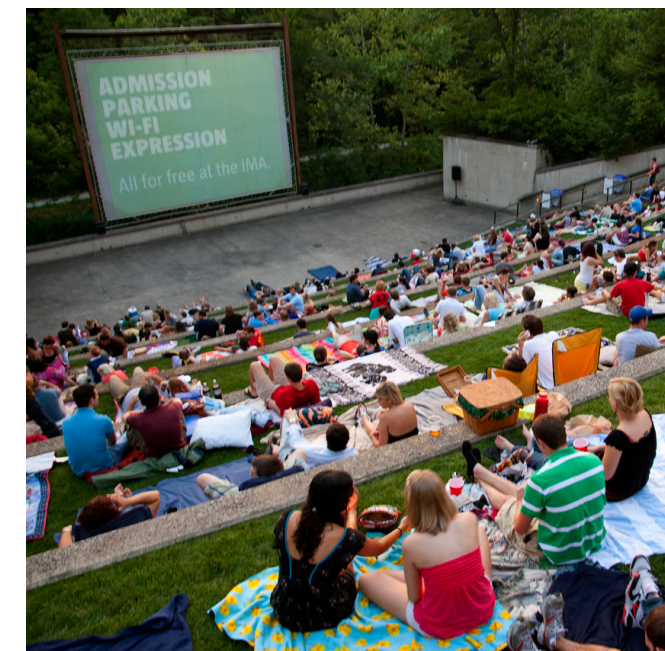
Crispin Glover, actor/director, *It is Fine! EVERYTHING IS FINE* (dir. C. Glover and D. Brothers, 2007) preceded by “The Big Slide Show.” Co-presented by Big Car, Indianapolis International Film Festival, Naptown Roller Girls, and the IMA.

April 24

Summer Nights (film series)

Across the Universe (dir. Julie Traymore, 2007), June 4; *Rebel Without a Cause* (dir. Nicholas Ray, 1955), June 11; *The Usual Suspects* (dir. Bryan Singer, 1995), June 18; *Pee-Wee’s Big Adventure* (dir. Tim Burton, 1985).

June 25



SPECIAL EVENTS

Dr. Martin Luther King Jr. Day of Celebration at the IMA

Art activities, tours, and film *The Rosa Parks Story* (dir. Julie Dash, 2002). Film introduced by Julie Dash.

January 18

100 Acres Grand Opening: A Day at the Park

Performances by JamX, Alice Farley Dance Theater, Motus Dance Theatre, Arrington deDionysio, DJ Epstein; tours by Marlon Blackwell

June 20

Donors

Gifts recorded in this list include new cash and pledges received from July 1, 2009 through June 30, 2010.

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Curatorial Associate of Textile and Fashion Arts

John Teramoto

Curator of Asian Art

Amanda York

Curatorial Assistant, Contemporary Art

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Peg Boodt

Manager of Visitor Services

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Visitor Services Associate

Yvonne Franklin

Visitor Services Associate

Nancy Hodgkins

Visitor Services Associate

Heather Hudson

Receptionist

Jan Hutchings

Visitor Services Associate

Pamela Kennson

Coordinator of Docent Programs and Volunteer Services

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Visitor Services Associate

Tanya Maul

Visitor Services Associate

Philomena Ross

Supervisor of Weekend Volunteers

Venus Rowe

Visitor Services Associate

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Wendy Wilkerson

Senior Coordinator of School and Group Services

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Gallery Attendant

Nellie Johnson
Gallery Attendant Plus

Tom Jones
Security Officer

Jared LaMar
Visitor Assistant

Jerry Lang
Security Officer

Tynisa Lang
Gallery Attendant

Jerry Langner
Gallery Attendant

Kyle Little
Visitor Assistant

Brandon Minor
Visitor Assistant

Irma Jean Montgomery
Gallery Attendant

Raymond Morris
Security Officer

Alex O’Neal
Gallery Attendant Plus

Steven Pavy
Security Officer

Donna Reedus
Surveillance

Michael Richardson
Security Officer

Jeri Rinker
Gallery Attendant

Dolfin Roper
Gallery Attendant Plus

Lynsey Sharp
Gallery Attendant

Robert Shepherd
Security Officer

Kyle Shinn
Visitor Assistant

Denise Shute
Security Officer

SECURITY (continued)

Lacey Smith
Surveillance

Regina Smith
Gallery Attendant

Jennifer Spoor
Security Officer

Al Starks
Security Officer

Dianna Taylor
Surveillance

Marvena Washington
Gallery Attendant Plus

Rebecca Wells
Gallery Attendant

Brittany West
Visitor Assistant

Patricia Williamson
Gallery Attendant Plus

Gail Wilson
Gallery Attendant

Michael Wirey
Security Officer

Daniel Witt
Security Officer

MERCHANDISING

Jennifer Geiger
Director of Retail Services

Elizabeth Bradner
Retail Sales Associate

Brett Cox
Retail Operations Supervisor, Main and Gallery Shops

Mary Ferguson
Retail Sales Associate

Judi Kueterman
Retail Sales Associate

Suzannah Meyer
Retail Sales Associate

Kathleen Montgomery
Retail Operations Supervisor, Design Center

Hillary Patten
Retail Sales Associate

MERCHANDISING (continued)

Heather Renick
Retail Sales Associate

Beth Sahaidachny
Assistant Buyer

Deborah Shaver
Wholesale, Corporate and Ecommerce Coordinator

Matthew Strosnider
Retail Sales Associate/Receiving Assistant

Julie VanRheenen
Retail Sales Associate

Veronica Vela
Retail Sales Associate

PUBLIC AFFAIRS

PUBLIC AFFAIRS

Katie Zarich
Deputy Director for Public Affairs

Candace Gwaltney
Public Relations Manager

Meg Liffick
Assistant Director of Public Affairs

Erica Marchetti
Marketing Manager

Molly White
Administrative Assistant to Development and Public Affairs

DEVELOPMENT

Emily Blyze
Member and Donor Relations Coordinator

Jessica Borgo
Board and Affiliate Manager

Norma Croda
Membership Associate

Aubrey DeZego
Grants Officer

Jennifer Patterson
Database Supervisor

Jane Rupert
Senior Manager of Events and Donor Relations

Indianapolis Museum of Art Financial Statement

Consolidated Statement of Financial Position, June 30, 2010 and 2009 (In Thousands)

	2010	2009
ASSETS		
Cash and cash equivalents	\$ 1,246	\$ 1,376
Accounts receivable	339	129
Contributions receivable	14,603	17,052
Government grant reimbursements receivable	257	314
Inventories	550	548
Prepaid expenses	396	245
Investments	313,659	296,839
Assets held in charitable lead trusts	315	304
Unamortized bond issue costs	872	904
Library accessions	941	901
Property and equipment	131,688	129,659
Total assets	464,866	448,271
LIABILITIES		
Accounts payable	3,686	662
Accrued salaries, wages and employee benefits	849	859
Obligation under capital lease	57	84
Accrued pension expense	3,368	2,954
Liability for charitable gift annuities and lead trusts	411	428
Deferred revenue	124	132
Other liabilities	1,058	709
Fair value of interest rate swap	2,691	-----
Tax-exempt bonds payable	122,600	122,600
Total liabilities	134,844	128,428
NET ASSETS		
Unrestricted	90,487	86,110
Temporarily restricted	122,240	117,517
Permanently restricted	117,295	116,216
Total net assets	330,022	319,843
Total liabilities and net assets	\$ 464,866	\$ 448,271

Consolidated Statement of Activities, Year Ended June 30, 2010 (In Thousands)

	2010			
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
REVENUE, GAINS AND OTHER SUPPORT				
Gifts, grants and memberships				
Annual giving	\$ 1,497	\$ -----	\$ -----	\$ 1,497
Contributions	2,591	1,580	1,079	5,250
Grants	271	-----	-----	271
Revenue from activities				
Admissions, fees and miscellaneous sales	2,329	-----	-----	2,329
Investment return designated for current operations and art acquisitions	1,631	16,410	-----	18,041
	8,319	17,990	1,079	27,388
Net assets released from restrictions	17,653	(17,653)	-----	-----
Total revenue, gains and other support	25,972	337	1,079	27,388
EXPENSES				
Curatorial	15,993	-----	-----	15,993
Educational	5,303	-----	-----	5,303
Horticultural	891	-----	-----	891
Museum stores	1,939	-----	-----	1,939
Total program services	24,126	-----	-----	24,126
Management and general	3,781	-----	-----	3,781
Fundraising	347	-----	-----	347
Membership development	815	-----	-----	815
Total expenses	29,069	-----	-----	29,069
Change in Net Assets From Operations	(3,097)	337	1,079	(1,681)
NONOPERATING REVENUE (EXPENSE)				
Investment return greater than amounts designated for current operations and art acquisitions	11,475	4,809	-----	16,284
Changes in accumulated postretirement benefits arising during the period	(796)	-----	-----	(796)
Amortization included in net periodic pension cost	179	-----	-----	179
Change in fair value of interest rate swap agreement	(2,691)	-----	-----	(2,691)
Proceeds from sales of art	-----	453	-----	453
Purchases of art	(1,569)	-----	-----	(1,569)
Released from restriction—art acquisition	876	(876)	-----	-----
Change in Net Assets	4,377	4,723	1,079	10,179
Net Assets, Beginning of Year	86,110	117,517	116,216	319,843
Net Assets, End of Year	\$ 90,487	\$ 122,240	\$ 117,295	\$ 330,022

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imamuseum.org

INDIANAPOLIS
MUSEUM
OF ART
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