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 2012 through June 2013.
As we began the 2012–2013 fiscal year, the Board of Governors was thrilled to welcome Dr. Charles L. Venable as The Melvin & Bren Simon Director and CEO of the Indianapolis Museum of Art. Dr. Venable previously served as director and CEO of the Speed Art Museum in Louisville, Kentucky, and brings more than 25 years of museum experience to the IMA. He has held senior positions at some of the country’s leading encyclopedic art museums, including the Cleveland Museum of Art and the Dallas Museum of Art. We look forward with great anticipation to the exciting new programs and community outreach that he is already spearheading.

Over the past year, we saw more than 350,000 visitors pass through our doors. This does not begin to account for the thousands of people who come to the IMA simply to enjoy our beautiful campus of gardens, grounds, and nature park. The Museum acquired 761 works of art, including Dream of Spring by the French master painter William-Adolphe Bouguereau (on the cover of this publication), pieces by native sons Robert Indiana and Michael Graves, and more than one hundred objects for our new contemporary design galleries. The year was also marked, as usual, by wide-ranging and outstanding exhibitions. Our visitors explored the origins of photography and its impact on late 19th-century artists during Snapshot: Painters and Photography, Bonnard to Vuillard. They learned about the rich and varied traditions of Islamic art with Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture, the first IMA exhibition devoted to this subject in fifty years. They also confronted issues facing contemporary China with a major retrospective dedicated to one of the most provocative and vocal artists of our time, Ai Weiwei. The exhibition Ai Weiwei: According to What? provided the IMA with an opportunity to employ emerging technologies like iPads and user-generated content in the galleries as well as online so that each visitor could delve deeper into Ai’s life and practice.

Educational initiatives remain central to our mission. IMA staff have added a number of new programs targeted at audiences of all ages. From our popular wee Wednesdays and TAG: Toddler Art Group to Yoga in the Galleries and Final Fridays, each program is designed to share a love of art with our community. We are also grateful to our docents for giving so freely of their time and dedication. With their help, we have added audio description tours and touchable tours for people who are blind or possess low vision, as well as special tours for patients and caregivers grappling with Alzheimer’s disease and dementia. Many of our public programs are born out of collaborations. Over the past year, the IMA has partnered with organizations such as Butler University, the Global Film Initiative, Heartland Truly Moving Pictures, Indiana Landmarks, the Indianapolis Consulado de México, Indiana Black Expo, and the Spirit & Place Festival to showcase speakers, films, and performances.
Fiscal year 2012–2013 was a year of milestones. We acknowledged the passage of time with the 50th anniversary of the Contemporary Art Society, the centennial of the Oldfields estate, and the 130th anniversary of the IMA as the cultural centerpiece of Indianapolis. These events illustrate the wonderful variety that is the IMA. We continue to be an art museum as well as a historic estate with one foot in the past and another in the future. In this Annual Report, we celebrate not only all of the offerings at the IMA, but also your help in making them possible. Without your generosity and support, we would not have these achievements to herald. On behalf of my fellow Board members and the IMA staff, thank you.

June M. McCormack
Chair of the IMA Board of Governors
2012–2014
Many exciting things have happened at the IMA over the past year, and we are looking forward to the wonderful events that will occur here in the next 12 months. In the coming year, we will present exhibitions on the work of a hometown favorite and one of the most important artists to come from our state, Robert Indiana, and on portraits by the great European pointillist painters. From preschool education programs and scholarly lectures for adults to our outdoor film series and the unveiling of singular new art acquisitions, the IMA continues to be a dynamic institution dedicated to serving local, regional, and national communities.

Thanks to these efforts, we are moving in the right direction in terms of engaging our audiences and rebalancing our finances. Since this time last year, membership has risen by approximately 15% and promises to continue to grow as a result of the popular exhibition *Matisse, Life in Color*. Upper-level giving is also on the rise, increasing approximately 9% over the past year. With the reinstatement of our Second Century Society and the Founders Day dinner in fall 2013, we believe this positive trend will continue.

Overall support for the IMA also continues to be strong. It is my great pleasure to share the news of several important gifts that will give the Museum added momentum going forward. In the fall of 2013, we opened the largest galleries in the country devoted to contemporary design. We are grateful to the estate of Otto N. Frenzel III, Steve and Livia Russell, June M. McCormack, Kay F. Koch, James E. and Patricia J. LaCrosse, the National Endowment for the Arts, Penny and Russell Fortune, Tom and Nora Hiatt, Ann M. and Chris Stack, Jane Fortune and Robert Hesse, and William L. Fortune Jr. and Joseph D. Blakley for funding this $1.2 million project. I would also like to acknowledge the many donors who helped us exceed our goal of raising $100,000 for new acquisitions in contemporary design. In addition to these important contributions, the IMA recently received a $1 million gift from the Eli Lilly and Company Foundation to support the Museum’s efforts to enhance our audience and community impact by becoming a more visitor-centered institution—a museum that truly understands what motivates its many audiences and one that provides profound experiences with art that invite our visitors to remember, to discover, and to imagine.

While we have many successes to celebrate, the IMA today does face several challenges. When I reflect upon our long and illustrious history, I see a number of parallels between the IMA now and the IMA of the early 1990s. In the early 1990s, the IMA was in the middle of expanding its building and soon would
undertake the development of Oldfields–Lilly House & Gardens into the American Country Place estate we know and love today, and was also discussing the original concept for The Virginia B. Fairbanks Art & Nature Park: 100 Acres, which opened in 2010. Today, given our expansion of the building in 2005 and the acquisition of two additional historic homes with gardens in the form of Westerley (acquired 2001), the residence for the IMA director and visiting scholars, and Miller House and Garden (acquired 2008) in Columbus, Indiana, the IMA has continued to keep pace with our peer institutions in terms of size. In the early 1990s, we had 52 acres of land and buildings in active use to support. Now the IMA consists of 170 acres of land, a huge main building, three historic homes, and numerous additional structures, making us, I believe, physically the largest of all the top-20 general art museums in the country. It is imperative that we expand and diversify our revenue sources to ensure the long-term financial sustainability of the Museum, its expansive grounds, and its exceptional programming and collections.

Including debt service, in 2012 we had a $25.5 million operating budget. The IMA is fortunate to have a sizable overall endowment. However, over the past 20 years, the IMA’s reliance on its operating en-

ABOVE: A rendering of the new contemporary design galleries, opened in November 2013
FROM THE DIRECTOR

The endowment as its primary source of revenue has steadily increased. Currently we rely on the endowment for 73% of our revenue, making us far more dependent on endowment earnings than our peers. Back in 1991 the IMA had the lowest endowment spend rate—4.25%—of all the top-20 general art museums in the country, but our recent spending rates on the operating endowment of 7.9% (FY2011) and 7.7% (FY2012) were among the highest of all major art museums.

Given the dependence on our operating endowment, spending at such a high rate is simply not sustainable. In 2013 the Board of Governors approved a balanced budget for the coming fiscal year that calls for a decrease in the spending rate on our operating endowment to 7%. This drop is a major step toward achieving a rate of 5.5% by 2017. This coming year’s budget also includes our first principal payment on the IMA’s outstanding $121 million in bonds. Through a recent refinancing of our debt, we will further reduce the principal by $11 million over the next two decades. Prudently, the Board has, in addition to our regular operating endowment, established a Board Designated Endowment Fund, the interest from which will enable the IMA to respond to varying economic conditions, future strategic opportunities, and in part retire its long-term debt. To aid these efforts, we must additionally increase the amount of support the Museum receives through donations and grants, as well as from earned income.

Over the coming months our staff, Board of Governors, and Trustees will devote much time and energy working with me to develop a plan for how we are going to meet these challenges while retaining our commitment to excellence. Although this process is only beginning, I can tell you that several goals and objectives will guide us in our work:

- We will renew our sense of service to this community and to the people of this region and seek to enhance our ability to identify, attract, and satisfy the needs of specific audiences through exceptional programming and marketing.

- We will acquire new resources to fund this renewed commitment to service while decreasing our reliance on our operating endowment and meeting our debt obligations. This will require us to enhance our fundraising efforts with donors and to ask our visitors to support the IMA by becoming both members and customers.

- We will align the organization with the complete plan. In terms of audience engagement, financial management, and stewardship of our great art collection and grounds, we will bring together human and financial resources to ensure that the IMA continues to be an important and visionary museum.

Success will not come easily. It will require hard work, new resources, innovative thinking, and courage. I am extremely proud to have been asked to become the 11th director of this great museum and to now be working with our staff, Governors, and Trustees to guide the IMA into the future. With friends and supporters like all of you, I know we can ensure that the Indianapolis Museum of Art remains one of the finest art museums in the world.

Dr. Charles L. Venable
The Melvin & Bren Simon Director and CEO
THE YEAR IN REVIEW
6 x 13: NEW YEAR’S EVE AT THE IMA

The IMA has a long-standing tradition of annual fundraisers. Black-tie affairs such as the glamorous 125th Anniversary Gala in 2008 and the Sacred Spain Gala in 2009 each raised critical funds for Museum operations. Over time, however, the Museum recognized the need for an event that would not only raise support, but also expose a broader audience to the IMA and its mission. Following a year of research and planning by IMA staff and a volunteer committee, the Museum hosted 6 x 13: New Year’s Eve at the IMA as a new model for its annual fundraiser.

Held throughout Pulliam Family Great Hall and the galleries of the Museum, the event featured stations with food from Nourish Events, drinks from Republic National Distributing Company and Upland Brewing Company, and live entertainment from Cultural Cannibals and The Vallures. Tickets for 6 x 13 started at $100 per guest to make the event more accessible than previous fundraisers. The IMA partnered with local organizations IndyHub and The Penrod Society to market the event to young professionals across Indianapolis, leading to a sold-out crowd of more than 700 attendees.

The event served not only as an opportunity for the Indianapolis community to gather and celebrate the holiday together, but also as a means to actively engage the public with the IMA’s collection. The name 6 x 13 derives from the fact that the evening was oriented around raising funds to purchase six works of art for the Museum’s permanent collection, with the goal of acquiring all six by midnight (6 by 2013).

The acquisitions included one piece representing each of the IMA Affiliate member groups. The Alliance worked with Marty Krause, curator of prints, drawings, and photographs, to select a photograph by William John Kennedy capturing Robert Indiana and Andy Warhol at the opening of the exhibition Americans 1963 at The Museum of Modern Art in New York. The Asian Art Society was represented by a Japanese suki bottle dating to 550 AD, while the Contemporary Art Society commissioned a brightly colored abstract painting by Bret Slater. Rounding out the list of objects for purchase were a table by Swiss architect Mario Botta for the Design Arts Society and a Christian Lacroix evening dress for the Fashion Arts Society. Rather than promoting an acquisition, the Horticultural Society put forward a restoration project on a bronze Brenda Putnam fountain original to the Oldfields estate. Through the generosity of attendees and the Affiliate group members, all of the works were acquired for the permanent collection, and the statue restoration was made possible in the new year.

Building on the success of 6 x 13, the IMA plans to expand the New Year’s Eve fundraiser each year and make the event a permanent fixture on the Indianapolis social calendar.

“The most buzzed-about New Year’s Eve party this year, 6 x 13: New Year’s Eve at the Indianapolis Museum of Art, is sold out.”
– Indianapolis Star, December 27, 2012

LEFT: Guests celebrate the night away at 6 x 13: New Year’s Eve at the IMA
Indianapolis Star Family Studio was unveiled in 2005 following the IMA’s three-year renovation and was envisioned as an interactive drop-in space for families. Over the years, the space has hosted small exhibitions from artists such as Carla Atwood Hartman, Robert J. Lang, and the Amorphic Robot Works collective in New York. Visitors were encouraged to view each exhibition and then create their own artworks in response.

IMA staff recognized that although these programs were well-received, Star Studio had untapped potential to help the Museum serve an increasingly diverse community with rapidly evolving needs. In January 2012, the IMA decided to close the doors to Star Studio so that Audience Engagement staff could rethink the programs and activities offered in the space. The staff conducted a survey of family audiences to help inform the ways that participatory learning experiences were designed. They also consulted research from leading national institutions such as the Columbus Museum of Art, the Dallas Museum of Art, The Children’s Museum of Indianapolis, and the Indianapolis Zoo. By the end of the calendar year, a new vision and look for the space had emerged.

The Star Studio vision statement now reads: “Inspired by the IMA’s collection, its resources, and related aspects of the visual arts, programs and activities in Star Studio encourage families to imagine, explore, create, share, and collaborate with art in new ways.” With this vision statement in hand, five overarching section themes were established to define the space: Imagine, Explore, Create, Share, and Collaborate. In each section, adults are provided with the tools to teach fundamental concepts such as color, line, shape, and texture in fun and innovative ways to children under the age of 12.

In the first section, Imagine, visitors are encouraged to create art from a variety of media, including traditional art-making materials like paint, crayons, and clay, but also unconventional items like twist ties, bubble wrap, and packing peanuts. The second section, Explore, includes a tactile table designed to stimulate the senses, promote creativity, and assist in the development of fine motor skills. In the third section, visitors are invited to Create their own works of art using the iPad Free Draw Station and then email their drawings to themselves or friends. Share allows visitors to write or draw responses to a phrase on a large chalkboard wall. Additionally, Share includes an interactive photo booth, giving visitors the opportunity to capture images of the works they created and project them on a wall in Star Studio. Lastly, Collaborate encourages participants to engage with others by working together on a community art project.

While Star Studio is primarily a drop-in space for families, a series of programs are also offered in the classroom. For example, wee Wednesdays is designed for preschool children and their adult companions. The wee Wednesdays curriculum includes guided gallery adventures, dress-up games, story time, sing-a-longs, and art-making activities.
2013 marked the centennial of the completion of Oldfields–Lilly House & Gardens, the Country Place Era–estate that was home to the Hugh McKennan Landon and Josiah Kirby (J.K.) Lilly Jr. families. This remarkable property, which today showcases the splendor enjoyed by the Lilly family and their guests in the 1930s, consists not only of the grand residence and beautifully tended gardens, but also the Madeline F. Elder Greenhouse and Shop, Newfield, and Garden Terrace satellite buildings—all situated on the extensive campus of the IMA. Beginning in the late 19th century, many wealthy Americans commissioned private country estates, creating what has come to be known as the Country Place Era in landscape and architectural design. The Country Place Era was a time of rapid urbanization. By the early 1910s, Hugh McKennan Landon, a prominent Indianapolis businessman, banker, and humanitarian, decided to move his family away from the dirt, noise, and industrialization of downtown. Landon and his wife Suzette bought a large tract of farmland in the Town of Woodstock and hired Lewis Ketcham Davis, Mrs. Landon’s brother, as architect for the main house. The home was designed in the style of the French country homes found in Victorian and Georgian England, with a view of the surrounding lands and the White River. Landon would later commission Percival Gallagher of Olmsted Brothers to design a landscape that survives substantially intact today. J.K. Lilly Jr. and his wife Ruth Brinkmeyer Lilly purchased Oldfields from Landon in 1932 and hired Indianapolis architect Frederick Wallick to over-
see several changes to the house. Wallick reduced the number of doors, relocated the entrance, and also designed a library at the south end of the house to contain Mr. Lilly’s growing collection of rare books. In 1939 the Lillys chose a site to the southeast of their residence to construct a house called Newfield for their son, J.K. Lilly III, and his new wife. The next year, they constructed a recreation building to the north of Newfield that featured indoor and outdoor swimming pools and a garden with a four-seasons theme. Over the following decades, the estate slowly grew in size as J.K. Lilly Jr. began to purchase surrounding properties. After Ruth and J.K. Lilly Jr. passed away, their children gave Oldfields to the Art Association of Indianapolis in 1966 as a site for a new museum building.

By 1970, the Art Association had changed its name to the Indianapolis Museum of Art and relocated from its longtime home at 16th and Pennsylvania to the former Lilly estate. Oldfields was extensively restored from 1998 to 2002, and in 2003 it was designated as a National Historic Landmark. Today, Oldfields is part of the IMA’s museum experience, allowing visitors to glimpse a now-lost way of life.

In honor of the Oldfields centennial, the IMA hosted a number of special events, including horticultural and landscape lectures and symposia, the Perennial Premiere plant sale, the Indianapolis Garden Club Flower Show, and more.
In 2013 the IMA launched Final Fridays, a new program during which Museum hours were extended until 11 pm on the last Friday of each month. Targeting young professionals in the Indianapolis area with a free event that introduced visitors to art in a fun and social atmosphere, Final Fridays proved a staggering success, with an average attendance of over 800 adults. The overarching goal, according to deputy director of public programs and audience engagement Dr. Preston Bautista, was to encourage the perception of the Museum as a place “where you can experience art with your friends.” He continued, “I want to expand experiences at the IMA so that it’s not always passive spectatorship.”

Final Fridays included a number of experiences for visitors to choose from, including special films and a Sunset Bar in the Floor 4 contemporary art galleries—one of the most amazing views in town. Food and drinks were available for purchase, with Sun King Brewing Company serving as the official beer partner of Final Fridays. Guests were invited to participate in group or individual art projects. Focused on creating anything from a community drawing to a LEGO® bricks structure, art activities were designed to be interactive and for all levels of ability. The Museum also offered “slightly naughty” adult tours of the collection. These tours included themes like Voyeurism: Scene through the Windows at the IMA; Dressed and Disowned, or Mysterious and Majestic?; Marriage à la Mode; and Where Are All the Male Nudes?

Each tour explored the IMA’s collection by taking an in-depth look at the techniques, wit, and subjects that the artists used in their works. During the summer months, Final Fridays was extended outside on the Dudley V. and Mary Louise Sutphin West Mall with lawn games and picnicking.

The live music for Final Fridays was curated by local DJ Kyle Long and featured a different guest performer each month. A native of Indiana, Long has always been interested in building bridges between his home state and ideas, people, and music from around the world. Long described his vision for Final Fridays along the following lines: “The IMA’s collection spans hundreds of years and represents the cultural heritage of civilizations across the planet. The collection contains challenging contemporary work and familiar classics; deeply spiritual religious paintings and Pop Art; pieces by unknown folk artists and works by the Old Masters. I’m excited to develop a music program that encompasses all these concepts.” The lineup featured performers like Kaleidoscope Jukebox, Jefferson Street Parade Band, Party Lines, and Boston-based The Kominas.

In order to build on these successes, the IMA is revamping the program to align with the Museum’s headline exhibits in 2014. Renamed as Last Call at the IMA, the IMA will offer three events modeled off of Final Fridays, each tied to the theme of the exhibition and including an exclusive final viewing of the closing exhibition. Last Call closing parties will take place for Matisse, Life in Color: Masterworks from The Baltimore Museum of Art in January, The Essential Robert Indiana in May, and Face to Face: The Neo-Impressionist Portrait, 1886–1904 in August.
In the spring of 2013, the IMA was honored as the recipient of awards by two national organizations for its work in the fields of museum technology and conservation.

On May 19, the international Media & Technology Committee of the American Alliance of Museums (AAM) presented the 24th annual Muse Awards at the AAM Annual Meeting in Baltimore, Maryland. The Muse Awards are given out annually to institutions or independent producers that use digital media to enhance the museum experience and engage audiences; they celebrate community, innovation, creativity, and education. Award categories include applications and APIs, multimedia installations, audio tours and podcasts, interactive kiosks, and video, film, and computer animation.

In the Digital Communities category, the IMA won the Gold Award for its redesign of ArtBabble. ArtBabble was developed and launched by the IMA in 2009 as a free online resource that gathered videos contributed by museums and arts organizations across the globe. Following six months of surveying, planning, and designing, the IMA launched version 2.0 of ArtBabble in December 2012. The relaunch included 16 new partners, ranging from university art museums to cultural institutions from around the world, and incorporated a sophisticated new brand, mobile capabilities, improved navigation and search tools, and social media features. The updated site also transitioned from hosted to embedded videos to make it easier for partners to add content to the site, and a “For Educators” section encourages the use of ArtBabble videos in the classroom.

In the category of Online Presence, the IMA also won the Bronze Award for Indigenous | Out of the Wild with A. Bitterman, placing third behind The Metropolitan Museum of Art and The Museum of Modern Art in New York. The Indigenous project centered on the 2012 Indy Island resident and allowed online users to track the artist’s movements throughout The Virginia B. Fairbanks Art & Nature Park: 100 Acres and sign up to visit the artist.

Later in May, the IMA was honored at the 2013 Annual Meeting of the American Institute for Conservation of Historic and Artistic Works (AIC) with the Ross Merrill Award for Outstanding Commitment to the Preservation and Care of Collections. This annual award is presented jointly by Heritage Preservation and the AIC to recipients that are selected by a panel of distinguished conservation experts from across the nation. A press release issued by the awarding organizations described the work leading up to the award:

“From its beginnings, the leadership of the IMA recognized the importance of the care of its collections and, over the years, the conservation staff have coordinated activities with other departments within the museum and assisted local collecting institutions with their conservation needs. Its original conservation laboratory was expanded and upgraded over the years, and, within the past five years, the IMA constructed an analytical and research laboratory and hired its first conservation scientist.

“In addition, IMA’s sustained commitment to conservation education and scholarship is reflected in its conservation pre-program and graduate student internship programs that have filled a significant need in conservation education nationally. These initiatives and others instituted by the IMA have secured its place as an honoree of this prestigious preservation award.”
ABOVE: Mervin Richard (L) of Heritage Preservation and Meg Loew Craft (R) of the American Institute for Conservation of Historic and Artistic Works present the IMA’s David Miller and Dr. Charles L. Venable with the 2013 Ross Merrill Award for Outstanding Commitment to the Preservation and Care of Collections. Photo courtesy of the American Institute for Conservation  BELOW: ArtBabble (L) and Indigenous | Out of the Wild with A. Bitterman (R) websites
ALLEN WHITEHILL CLOWES SPECIAL EXHIBITION GALLERY

Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture
November 2, 2012–January 13, 2013

This exhibition was organized by the Brigham Young University Museum of Art and was supported by a major grant from the Institute of Museum and Library Services, and grants from the National Endowment for the Humanities and the National Endowment for the Arts. Additional foundations and private donors who generously contributed to Beauty and Belief include: Jack and Mary Lois Wheatley and the Wheatley family, King and Diane Husein, Don Bailey and Leslie Stanford, the R. Harold Burton Foundation, the George S. and Dolores Doré Eccles Foundation, Stephen A. and Martha Alice Sears West, the Laycock Center for Creative Collaboration in the Arts, the College of Fine Arts and Communications at Brigham Young University, the Semnani Family Foundation, the Lawrence T. and Janet T. Dee Foundation, the Utah Office of Museum Services, and Dr. Omar M. and Dr. Nancy S. Kader.

Support for public programming was provided by the Doris Duke Foundation for Islamic Art.

Ai Weiwei: According to What?
April 5–July 21, 2013

This exhibition was organized by the Mori Art Museum, Tokyo, and the Indianapolis Museum of Art. Public programs and the opening celebration were sponsored by Barnes & Thornburg LLP.

FRANCES PARKER APPEL GALLERY

Musha-e: Japanese Warrior Prints

Timeless Beauty
January 11–July 14, 2013

All exhibitions were organized by the IMA unless otherwise noted.
LEFT: Installation view of Ai Weiwei: According to What? in the Allen Whitehill Clowes Special Exhibition Gallery
**STEVEN CONANT GALLERIES**
**IN MEMORY OF MRS. H.L. CONANT**

**William Hogarth: The Painter of Comic History**
August 31, 2012–August 4, 2013

**EFROYMSON FAMILY ENTRANCE PAVILION**

**Spencer Finch: Following Nature**
February 1, 2013–January 19, 2014
Support provided by the Efroymson Family Fund, a fund of the Central Indiana Community Foundation.

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

**Kim Beck: NOTICE: A Flock of Signs**
Opened June 22, 2013

**SUSAN AND CHARLES GOLDEN GALLERY**

**Gabor Peterdi**

**CARMEN AND MARK HOLEMAN GALLERY**

**Lauren Zoll: Something is**
November 16, 2012–April 14, 2013

**IMA ALLIANCE GALLERY**

**MOLA: Kuna Needle Arts from the San Blas Islands, Panama**
October 12, 2012–July 14, 2013

**LILLY HOUSE**

**Christmas at Lilly House**

**JUNE M. MCCORMACK FOREFRONT GALLERIES**

**Graphite**
December 7, 2012–June 2, 2013

**NORTH HALL GALLERY**

**Watercolor Society of Indiana Annual Juried Exhibition**
October 14–December 2, 2012

**Indiana Artists Club Annual Exhibition**
April 12–June 9, 2013

**GERALD AND DORIT PAUL GALLERIES**

**Majestic African Textiles**
May 3, 2013–March 2, 2014

**ELMA D. AND ORVILLE A. WILKINSON GALLERY**

**Indiana by the Numbers**
May 24, 2013–May 4, 2014

**TOURING**

**Hard Truths: The Art of Thornton Dial**
High Museum of Art, Atlanta, Georgia: November 3, 2012–March 3, 2013

**Universe Is Flux: The Art of Tawara Yosaku**
Asia Society Texas Center, Houston, Texas: June 19–September 15, 2013

*ABOVE: Guests examine a 14th–15th century calligraphic scroll at the opening of Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture in the Allen Whitehill Clowes Special Exhibition Gallery.*
In 2013, the Division of Public Programs and Audience Engagement was formed to ensure that staff across the institution work collaboratively to develop exhibitions, public programs, and other resources that provide IMA visitors with innovative and memorable experiences. Presently, this division includes the following departments: Audience Engagement; Curatorial; Design; IMA Lab; Information Technology Operations; Interpretation, Media, and Evaluation; Library and Archives; Public Programs; and Visitor and Volunteer Services. Below are some division highlights from 2012–2013.

**EDUCATIONAL OUTREACH**

**ACADEMIC PROGRAMS** The IMA continues to enrich our programs for academic audiences by refining our long-standing signature initiatives such as Viewfinders and the Internship Program, while also exploring new formats of engagement.

At the elementary-school level, the Viewfinders Program, funded by the Institute of Museum and Library Services (IMLS), continues to be a fundamental partnership with Indianapolis Public Schools (IPS), the Washington Township school district, and new this year, Pike Township schools. During the 2012–2013 school year, over 3,000 students from 22 schools participated in Viewfinders. This program provides opportunities for students to engage in discussions about art at the Museum as well as in their own classrooms. Additionally, through the Viewfinders Program, the IMA trains classroom teachers to utilize Visual Thinking Strategies, which have been found to increase students’ vocabulary, reasoning, and critical-thinking skills. The Viewfinders Program continues to grow, with three new school partnerships anticipated during the 2013–2014 school year.
Another elementary-level program occurred on National Public Gardens Day. We invited fourth-grade students from Cold Spring Elementary, the IPS environmental studies magnet school, to visit the IMA greenhouse, gardens, and grounds to learn about sustainability. Students went on tours that highlighted native and non-native species, designed their own sustainable gardens, and harvested and planted in the orchard.

This year, the long-standing Perspectives after-school program connected 124 students with art, nature, and design and served eight schools ranging from elementary through high school. Through a grant from the F.R. Hensel Fund for Fine Arts, Music and Education, a fund of The Indianapolis Foundation, a Central Indiana Community Foundation affiliate, the IMA doubled the number of schools and students served in previous years by offering two sessions of Perspectives in the spring. The introduction of two seven-week sessions offered choices in dates and made it easier to align with students’ busy schedules, which resulted in higher attendance rates over the course of the program. Building on these successes, we plan to offer the after-school program in the fall and spring starting next year.

At the higher-education level, the IMA Internship Program offered 27 students the opportunity to participate in the ongoing work of the Museum. Based on the educational background of the interns and the needs of the Museum, the following departments provided internship positions during the year: Audience Engagement, Conservation, Conservation Science, Curatorial, Design, Development, Public Affairs, and Registration.

Programs designed to reach educators were an area of research and development during the 2012–2013 school year. In July 2012, with the support of the LDI 100th Anniversary Celebration Cultural Partnership Gift Program, we convened a group of educators to discuss how best to meet their professional development needs. Based on this research, we developed new programs for educators that served a total of 125 teachers.

One new format featured teacher-led interactive gallery tours, in which we asked local teachers to share practical ways that they have connected the IMA to their classrooms. Through support from the Doris Duke Foundation for Islamic Art, we piloted the teacher-to-teacher format with our Rumi Poetry in the Galleries Interactive Tour, which was led by Butler University’s Dr. Paula Saffire and attended largely by other professors and scholars of classical studies, poetry, and Sufism. We added an extra session of this event due to overwhelming interest. Based on the Rumi event, we offered another program targeting elementary through high school teachers titled Teacher Talks: Sharing Lesson Ideas in the Galleries. Following current interest in the education field, we themed the K–12 educators’ event around Common Core standards and inquiry-based learning. Again we responded to overwhelming interest in the program by adding an extra session, and we plan on continuing to offer this format each year.

Another pilot program this year was a summer book club for educators. We selected novels on the theme of art crime and met for discussion in various locations around the Museum. Our primary intention for this book club was to help teachers spend time in the galleries, rejuvenate, and have fun at the IMA, while also engaging in interesting “behind-the-scenes” discussions about provenance research, forgeries, and detection. In this way, we
focused on teachers instead of offering content for the teachers, although the art crime novels had ancillary appeal for the classroom as well. This format was very popular with both art and non-art teachers, who have already requested that we offer the book club again next summer.

**DOCENT PROGRAM** The 2012–2013 season maintained its educational vitality as the IMA’s active docents, now numbering more than 120, pursued many opportunities to interact with and engage the Museum’s visitors in a variety of programs. At the forefront of these efforts was the continued progress being made to provide docents with access to up-to-date information about the IMA, its collections, and its special exhibitions through the use of technology. Docents may now access a gallery-by-gallery inventory of all art currently on display at the IMA, information about upcoming exhibitions, and the latest training material and videos, along with a host of other information, allowing them to be better prepared to serve the IMA’s visitors.

Docents continue to employ iPads to enhance tour experience of both the permanent collection and special exhibitions by providing supplementary images to aid understanding and inspire conversations about art. This technology was particularly useful as docents led tours in this year’s featured exhibitions, *Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture* and *Ai Weiwei: According to What?* Visitors were particularly appreciative of the opportunity to interact with docents during tours that helped deepen their understanding of less conventional art objects through interactive conversation.

Toward this end, the Ask Me! Program was extended this year with docents in the permanent galleries every Saturday afternoon from 1 to 3 pm, a high-volume period for visitors. Docents roam the galleries and informally engage visitors in spontaneous dialogue.

The Closer Look gallery talks were also initiated this year to engage visitors conversationally. This extended exploration allows visitors to become partners with the docent in exploring the depth and breadth of a single work of art. It requires a great deal of preparation and knowledge on the part of docents, and rather than delivering information by lecturing, the docent responds to the visitors’ observations and questions, thereby making them active participants in their learning experience. Two acclaimed museum educators, Rika Burnham, head of education at the Frick Collection, and Elliott Kai-Kee, education specialist at the J. Paul Getty Museum, came to the IMA to demonstrate their technique and to train interested docents. Closer Look gallery talks are offered on the first Saturday and second Tuesday of each month.

**PLAY AND LEARNING** A variety of programs were developed and implemented this year to encourage intergenerational learning through participation and play, including wee Wednesdays and Make & Take.

**IMA LAB**

IMA Lab continued to produce digital projects that led the way for museums and the cultural sector. A grant from The Getty Foundation for the OSCI Toolkit allowed for the creation of a digital publishing suite of tools now in use by three other institutions. The TAP & TourML grant from the IMLS has led to the creation of a set of tools for developing mobile experiences now in use by more than ten institutions. In addition to these grant-funded projects, IMA Lab helped the Art Institute of Chicago develop a unique in-gallery experience called LaunchPad. This project has expanded to include more than thirty iPads in two separate galleries providing additional information to visitors. The IMA received a Best of the Web (Long-Lived) award at the 2013 Museums and the Web Conference for the redesign of ArtBabble (see below), as well as Muse Awards from the American Alliance of Museums for both the ArtBabble redesign and the Indigenous | Out of the Wild Indy Island resident site.
In 2010, when the IMA website relaunched, only 4% of visitors were using mobile devices to access the site. Since then, tablet and smartphone use has exploded across the globe. The IMA website now receives 27% of its traffic from smartphones and tablets. Observing this growth, IMA Lab and the digital production team decided to rebuild the website to meet the changing usage and needs of online visitors. After completing a thorough round of user testing and evaluation, the site’s information architecture was rebuilt to present important Museum information to the user more quickly. With a new structure in place, the software development team built and designed the site to perform equally well across all modern browsers, including smartphones and tablets. This update allows all of the site content to be accessed in a format optimized for each device. The new website launched in February 2013.

INTERPRETATION, MEDIA, AND EVALUATION

AUDIENCE RESEARCH AND EVALUATION Through audience research and evaluation, the IMA continues to work to integrate the visitor voice into the decision-making process regarding our offerings of programs, exhibitions, and resources. The team has expanded its reach to support the entire Museum in carrying out studies to better serve our various stakeholders. Ongoing evaluation projects include exit surveys, evaluations of exhibitions, public programs, school programs and summer camps, and studies of the IMA’s online audiences. New initiatives undertaken this year were evaluation of mobile tours as well as research into the variables that affect online museum visitor experiences.

The team conducted more front-end and formative evaluations with our audiences to help inform the exhibition development process and marketing campaigns for upcoming exhibitions. Nearly 3,000 responses were collected, covering five different exhibition topics. These studies occur onsite and online in order to reach the broader Indiana community and beyond. The evaluations are carried out to better understand current or potential visitors’ level of interest in or preference for exhibitions, as well as other exhibition-related topics such as titles and branding, what visitors are interested in learning and doing in an exhibition, and what interpretation tools they prefer for exploring a given topic.

PUBLICATIONS The IMA released two major books this year. The first, Aziz + Cucher: Some People, edited by Dr. Lisa D. Freiman and produced in collaboration with Hatje Cantz, focused on the collaborative duo’s new body of work that was presented at the IMA. Some People tackles a pressing historical subject—the ongoing and relentless violent engagements between Israel and its Arab neighbors. The book captures the striking video installations, which fuse elements of photography, animation, choreography, sound, and theater, while placing the recent pieces firmly in the context of Aziz + Cucher’s incisive work spanning the last 20 years. Generous support for the catalogue was provided by the Elizabeth Firestone Graham Foundation.

The second title broke new ground for Museum publications. Graphite, the IMA’s first digital-only publication, was released in conjunction with the exhibition of the same name. Downloadable on the Apple iTunes store as an iBook, Graphite featured the work of 15 artists engaging with graphite as a material in thought-provoking and frequently unexpected ways, as well as contextualizing essays by volume editor and exhibition curator Sarah Urist Green and Dr. Gregory Dale Smith, the Otto N. Frenzel III Senior Conservation Scientist. The digital format allowed for the incorporation of numerous videos detailing the exhibition installation and artists’ processes, as well as hundreds of images.

The IMA also made a donation to the Distribution to Underserved Communities Library Program, a nonprofit organization that provides contemporary art books for rural and inner-city schools, libraries, and community centers. The IMA joins other prominent institutions, including the Art Institute of Chicago, LACMA, MoMA, the National Gallery of Art, and SFMOMA, in working to ensure the broadest possible dissemination of its scholarly research.

TECHNOLOGY-BASED ENGAGEMENT The Museum’s technology-based engagement initiatives increased significantly this past year and aim to facilitate visitor learning, inspire analytical and critical thinking, and encourage gameplay.

In the exhibition Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture, a number of audiovisual components provided contextual information regarding objects and highlighted the exhibition’s main themes. For

ABOVE: Aziz + Cucher: Some People, published in 2012 by the IMA and Hatje Cantz
Ai Weiwei: According to What?, an app installed on iPads in the galleries outlined key events in the artist’s life and primary themes surrounding his art. Additionally, before the exhibition opened, the IMA asked Ai Weiwei several questions about his life, his practice, and his passions. Video responses provided by the artist were available online on the According to Ai Weiwei website (imamuseum.org/accordingtoaiweiwei) and at stations located just outside the exhibition. Visitors were encouraged to watch Ai Weiwei’s responses and then provide their own reactions, as a way to build a broad online conversation about themes addressed in his artistic practice.

In April 2013, to celebrate the centennial of Oldfields–Lilly House & Gardens, the Lilly House & Gardens audio guide was developed to provide visitors with exclusive insights into the estate’s history, decor, architecture, and various inhabitants. Visitors can also access it online using mobile devices. Both the audio guide and the Ai Weiwei iPad app were created using TourML and TAP software developed by IMA Lab as part of an ongoing IMLS grant project.

Two other technology-based initiatives were implemented this year and installed in Star Studio. A photo booth allows visitors to take photos of themselves and artworks they create that are then projected on a nearby wall. Also, an iPad drawing app allows visitors to create digital artworks they can then send by email.

Feedback from evaluation of these projects shows high levels of participation and visitor satisfaction. These projects have contributed to the growing awareness of the Museum as a more inclusive organization that values visitors’ voices and contributions.

VIDEO PRODUCTION AND ARTBABBLE 2.0 The IMA renewed its commitment to the production of high-quality videos by continuing to develop audiovisual material about its collections, exhibitions, public programs, and historical properties. To cement its role as a leader in the field, in December 2012 the IMA launched ArtBabble 2.0, a new version of the ArtBabble website. The development of this iteration was informed by an evaluation carried out earlier in 2012 and featured new branding and design, as well as an improved browsing system to help users find content more easily. A “For Educators” section with tips and video sets was also created to support use of ArtBabble in the classroom. The website, which is now also accessible on mobile devices, showcases thousands of clips of video content from 57 cultural institutions from around the world and sees on average 200,000 visitors per year, of which 37% are educators who use ArtBabble as part of their lesson plans.

THE STOUT LIBRARY AND THE IMA ARCHIVES

During 2012–2013, the Eleanor Evans Stout and Erwin Cory Stout Library and the IMA Archives continued to support staff research as well as community and out-of-town researchers. The department received visits from 622 independent researchers and 21 scheduled tours for college classes, professional associations, and book clubs.

With the support of a grant received in early 2012 from the National Endowment for the Humanities, IMA Archives staff continued to digitize the Miller House and Garden Collection. The collection consists of material documentation of the design, construction, history, and maintenance of the residence from 1953 to 2009. In September of 2012, the project launched Documenting Modern Living (digitizingmillerhouseandgarden.tumblr.com), a Tumblr blog to promote awareness of the project in professional design circles that quickly gained followers.

The IMA Archives also completed the digitization of former IMA director Wilbur Peat’s research notes related to his 1954 book The Pioneer Painters of Indiana. This project, a partnership with the IUPUI University Library and made possible by an IMLS grant administered by the Indiana State Library, concluded in May 2013 with a lecture titled “The Art of Making a Living in Indiana, 1850–1950,” held at The Toby. The digitized collection is viewable online at ulib.iupui.edu/digitalscholarship/collections/WilburPeat.
The IMA aims to raise the level of cultural dialogue in Indianapolis through the presentation of fresh, adventurous programming. Selected films, performances, family programs, and presentations feature thought-provoking content and memorable aesthetic experiences.

In the 2012–2013 fiscal year, 29,186 people took part in 99 IMA public programs. Two film series, The National Bank of Indianapolis Summer Nights Film Series and Winter Nights, drew a total audience of 7,209. Final Fridays programs drew a total of 4,562 visitors, and 5,372 people attended IMA Community Days. Following are program highlights from the year.

**JULY–DECEMBER 2012**

**FILM**

**The National Bank of Indianapolis Summer Nights Film Series**
July 6: *Bringing Up Baby* (dir. Howard Hawks, 1938)
July 13: *Alien* (dir. Ridley Scott, 1979)
July 20: *Coming to America* (dir. John Landis, 1988)
July 27: *Dr. No* (dir. Terence Young, 1962)
August 3: *The Shawshank Redemption* (dir. Frank Darabont, 1994)
August 10: *Double Indemnity* (dir. Billy Wilder, 1944)
August 17: *Batman* (dir. Tim Burton, 1989)

**Snapshot Film Series**
Films presented by the Myrtie D. Shumacker Lecture Fund as part of the exhibition *Snapshot: Painters and Photography, Bonnard to Vuillard*. Bill Cunningham New York presented with the IMA Fashion Arts Society.
August 9: *Lumière Brothers’ First Films* (dirs. Auguste and Louis Lumière, 1895–97)
August 16: *Blow Up* (dir. Michelangelo Antonioni, 1966)

**Women in the Dirt: Landscape Architects Shaping Our World**
(dir. Carolann Stoney, 2011)
Film and conversation with local female landscape architects. Presented by the IMA Horticultural Society and the Indiana Chapter of the American Society of Landscape Architects.
September 6
Mexican Film Double Feature

Maria Candelaria (dir. Emilio Fernandez, 1943)
Modisto de Señoras (dir. René Cardona Jr., 1969)
Presented in partnership with the Indianapolis Consulado de México.
October 12

A Clockwork Orange (dir. Stanley Kubrick, 1971)
October 31

New Cinema from the Middle East

Presented in conjunction with the exhibition Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture; made possible by a grant from the Doris Duke Foundation for Islamic Art. The White Meadows is copresented by the Global Film Initiative and is part of the Global Film Collection.
November 3: Noise of Cairo (dir. Heiko Lange, 2012)
November 17: Koran By Heart (dir. Greg Barker, 2011)
December 8: The White Meadows (dir. Mohammad Rasoulof, 2009)

Copresented by Indianapolis LGBT Film Festival.
December 1

Presented with Heartland Truly Moving Pictures.
December 27–29

Chasing Ice (dir. Jeff Orlowski, 2012)
Presented with Heartland Truly Moving Pictures.
December 27–29

TALKS

Henri Rivière: Engineer of Shadow and Light
Talk by Ellen Lee, The Wood-Pulliam Senior Curator, in conjunction with the exhibition Snapshot: Painters and Photography, Bonnard to Vuillard.
July 19

Still Pushing Our Buttons: Mass Photography in the Electronic Age
Talk by Edward Tenner, an independent writer/editor and visiting scholar in the Rutgers School of Communication and Information. Presented in conjunction with the exhibition Snapshot: Painters and Photography, Bonnard to Vuillard.
August 2
The Jackie Look: Branding a Presidency through Fashion
Talk by Sandy McLendon, design historian and editor of jetsetmodern.com and former contributor and senior editor at Modernism Magazine. Presented by the IMA Fashion Arts Society with support from the Myrtie D. Shumacker Lecture Fund.
September 13

Keeping Quiet: Architect Billie Tsien
Presented by the IMA Design Arts Society with support from the Evans Woollen Memorial Lecture Fund.
October 4

Re-Branding Islamic Architecture?
Talk by Nasser Rabbat, Aga Khan Professor of Islamic Architecture at the Massachusetts Institute of Technology. Presented in conjunction with the exhibition Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture. Talk made possible by a grant from the Doris Duke Foundation for Islamic Art. Promotional support provided by WFYI.
November 29

Graphite Lunchtime Lecture
Graphite artist Geof Oppenheimer and David Getsy, professor of art history, theory, and criticism at the School of the Art Institute of Chicago.
December 7

PERFORMANCES

IMA Community Days: Fall Equinox: Hungry Ghosts
Performance by Seattle-based composer Nat Evans and members of the Butler University Jordan College of the Arts Composers Orchestra.
September 20

Opening Reception: Graphite
Hip-hop MCs Mr. Kinetik, Tony Styxx, and aLLEN iMAGERY performed freestyle interpretations of works in the exhibition Graphite. Additional music by A Squared Industries.
December 6

FESTIVALS AND SPECIAL EVENTS

IMA Community Days: The Power of Art
Featuring music presentations by Dr. James Makubahya and the opening of the African Arts Activity Space.
July 7

Indiana Black Expo Film Festival
Copresented by Indiana Black Expo as part of the annual IBE Summer Celebration.
July 14–15

Indianapolis International Film Festival
July 19–28

48 Hour Film Project
Copresented by Big Car.
August 11

Samsara (dir. Ron Fricke, 2011)
Indiana premiere presented by Heartland Truly Moving Pictures and the IMA.
September 14

Balinese Spectacular with I Nyoman Sedana
Performance by I Nyoman Sedana, the Butler University 2012 Christel DeHaan Visiting International Theatre Artist (VITA). Presented by the Butler University Department of Theatre and the IMA.
September 21–22

ABOVE: Visitors enjoy art-making activities at an IMA Community Day
2012 Project IMA—IN:spired
Selected participants presented exciting, avant-garde work inspired by clothing on view in the IMA exhibition An American Legacy: Norell, Blass, Halston & Sprouse. Behind the Seams was sponsored by Macy’s, George & Farinas, LLP, and the IMA Fashion Arts Society (FAS).
October 11

TEDx Indianapolis
The inaugural TEDx Indianapolis event featured a variety of national and local thinkers giving scintillating talks related to the theme Design Learning. Presented by the International School of Indiana, Big Car, and the Indianapolis Museum of Art.
October 26

Indianapolis LGBT Film Festival
The IMA cohosted Indy’s 12th annual festival of queer cinema.
November 10–11

17th Annual Spirit & Place Public Conversation
Closing conversation for the 2012 Spirit & Place Festival, with game designer Jane McConigal and minister and comedian Susan Sparks. Presented by the Spirit & Place Festival.
November 11

IMA Community Days: A Feast for the Eyes
Featured music of the Middle East by DJ Al Fareed and Canstruction by BSA LifeStructures in conjunction with the exhibition Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture. Music made possible by a grant from the Doris Duke Foundation for Islamic Art.
November 24

Yoga in the Galleries with Lululemon
Presented with Lululemon.
December 13

IMA Community Days: Winter Solstice
The 8th annual Winter Solstice celebration included ice sculpture by Indiana Ice Studio and performance by Jan Aldridge-Clark.
December 20

6 × 13: New Year’s Eve at the IMA
December 31

Meditation Hikes
Hikes of the IMA grounds facilitated by Global Peace Initiatives.
Every Friday

ABOVE: Visitors participate in Yoga in the Galleries beneath Julianne Swartz’s Terrain, 2008, in the Caroline Marmon Fesler Gallery
JANUARY–JUNE 2013

FILM

**Winter Nights Film Series: Visual Feasts**
January 4 and 6: *The Fall* (dir. Tarsem Singh, 2006)
February 1: *Apocalypse Now* (dir. Francis Ford Coppola, 1979)

**Art History on Film Series**

**Asian Art Society Film Series**
Presented with the IMA Asian Art Society.
March 8: *In the Mood for Love* (dir. Kar Wai Wong, 2000)

**Planet Indy Film Series**
Promotional support provided by WFYI.

**Ghosts with Shit Jobs** (dirs. Chris McCawley, Jim Morrison, Jim Munroe, and Tate Young, 2012)
Support for public programming related to *Ai Weiwei: According to What?* provided by Barnes & Thornburg LLP.

**Ai Weiwei: Never Sorry** (dir. Alison Klayman, 2012)
Support for public programming related to *Ai Weiwei: According to What?* provided by Barnes & Thornburg LLP.

**Style Wars**, with introduction and graffiti demonstration by Samuel E. Vazquez (dirs. Henry Chalfant and Tony Silver, 1983)
May 31

**The National Bank of Indianapolis Summer Nights Film Series**
June 7: *Pillow Talk* (dir. Michael Gordon, 1959)
June 14: *Jurassic Park* (dir. Steven Spielberg, 1993)

**Ai Weiwei’s Fairytale** (dir. Ai Weiwei, 2007)
Support for public programming related to *Ai Weiwei: According to What?* provided by Barnes & Thornburg LLP.
June 27

ABOVE: Project IMA
**TALKS**

**Ai Weiwei: According to What? Opening Talk**
Discussion by Barbara Pollack, a leading expert in Chinese art and author of *The Wild, Wild East: An American Art Critic’s Adventures in China*, and Lee Ambrozy, editor-at-large of *Artforum’s* Chinese language website and translator of *Ai Weiwei’s Blog*. Public programs and opening celebration for *Ai Weiwei: According to What?* were sponsored by Barnes & Thornburg LLP. Additional support provided by Sun King Brewery.
April 4

**“No Mean City”: Indianapolis in the Early 20th Century**
Talk by Indiana author and historian Ray E. Boomhower. In conjunction with the Oldfields–Lilly House & Gardens Centennial Celebration events. Promotional support provided by WFYI.
April 7

**Beyond Gorgeous: The Work of Alexander Girard**
Talk by Alexandra Lange, an architecture and design critic, journalist, and instructor of architecture criticism at New York University and the School of Visual Arts. Presented with support from the Myrtie D. Shumacker Lecture Fund.
April 11

**Portal to Asia: Lockwood de Forest, Indian Arts, and the IMA**
April 28

**Hats Off! IMA Fashion Arts Society’s 2nd Annual Hat Talk**
May 2

**The Art of Making a Living in Indiana, 1850–1950**
Discussion by Martin Krause, curator of prints, drawings, and photographs at the IMA, Rachel Berenson Perry, author, and Laurette McCarthy, independent scholar. Presented in partnership with IUPUI University Library. This project was made possible by a grant from the US Institute of Museum and Library Services, administered by the Indiana State Library.
May 9

**Alfred Sisley’s House in a Village: Real or Fake?**
Presentation by Dr. Gregory Dale Smith, Otto N. Frenzel III Senior Conservation Scientist, and Dr. Annette Schlagenhauff, associate curator for research.
May 19

**Jorge Hernandez, Miami Marine Stadium: Preserving and Interpreting an Icon of Tropical Modern Architecture**
Presented by the Indiana Modern Committee of Indiana Landmarks and the IMA Design Arts Society.
June 6

**PERFORMANCES**

**JACK Quartet**
Performance of early 14th-century Renaissance motets and modern quartets. Presented by The Ensemble Music Society and the IMA. This engagement of JACK Quartet was supported by the Arts Midwest Touring Fund, a program of Arts Midwest, which is generously supported by the National Endowment for the Arts with additional contributions from the Indiana Arts Commission.
February 21
Show People with live orchestral accompaniment by the Indianapolis Chamber Orchestra
April 19

FESTIVALS AND SPECIAL EVENTS

IMA Community Days: Martin Luther King Jr. Day: Common Threads
Community weaving, film screening of Sing Your Song, art activities, tours, and more.
January 21

Final Fridays
Each month, a fresh selection of activities, tours, and guest performers drew from international influences and works of art on display at the Museum. Musical selections for Final Fridays curated by Kyle Long. Sun King Brewing Co. is the official beer of Final Fridays.
January 25 featuring Kaleidoscope Jukebox
February 22 featuring Jefferson Street Parade Band
March 29 featuring Party Lines
April 26 featuring Kristin Newborn
May 31 featuring The Kominas
June 28 featuring DJ Dave Owen

Silent Film Series with Live Musical Accompaniment
Accompaniment by percussionist Tatsuya Nakatani and Edward Wilkerson.
March 29: Sparrows (dir. William Beaudine, 1926)
Introduction and book signing by Christel Schmidt, music by Dr. Philip Carli.
35 mm restoration provided by the Library of Congress.
Introduction by film historian Eric Grayson, music by Roger Lippencott.

IMA Community Days: Spring Equinox: One Thing Leads to Another
A working installation and multimedia performance by artist Tamar Ettun inside an overturned hot air balloon, reanimated through dance and music by Yonatan Gutfeld.
March 23–24

IMA Community Days: Summer Solstice
Featuring the unveiling of NOTICE: A Flock of Signs by artist Kim Beck, music by the Chicago Afrobeat Project, and activities curated by Heidi Fledderjohn.
June 22

Perennial Premiere
April 20–21

Stargazing in The Virginia B. Fairbanks Art & Nature Park: Conjunction of Venus, Jupiter, and Mercury
Presented with Indiana Astronomical Society.
May 29

IMA Community Days: Fall Equinox
October 22

IMA Community Days: Winter Solstice
December 21

ABOVE: Guests take part in the IMA’s annual Martin Luther King Jr. Day celebration
ART ACQUISITIONS
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. imamuseum.org/art/collections/search

ASIAN


Kasamatsu Shirō, Japanese, 1898–1991, Great Lantern at the Kannon Temple in Asakusa, 1934, color woodblock print. Purchased with funds provided by Nina K. Winter in honor of her husband, Dr. Lewis W. Winter 2013.67


Mori Shūhō, Japanese, 1738–1823, Houses and Trees by the Shore, 1738–1823, ink and color on paper, wood. The Beeler Fund 2013.74

Nōguchi Shōhin, Japanese, 1847–1917, Orchids, 1847–1917, ink on paper, wood. Purchased with funds provided by Castec Corporation 2013.75

Saitō Kian, Japanese, 1805–1883, Landscape, 1882, ink and light color on silk. Jane Weldon Myers Fund 2012.68

Saitō Kian, Japanese, 1805–1883, Spring Landscape, 1881, ink and light color on silk. Jane Weldon Myers Fund 2012.69


Taki Katei, Japanese, 1830–1901, Bamboo, 1830–1901, ink on paper, wood. The Beeler Fund 2013.72


LEFT: Robert Venturi (American, b. 1925); Venturi, Scott Brown and Associates (American, est. 1989); Paul Downs Cabinetmakers (manufacturer), “Louis XVI” Chest, 1984, painted wood, 30-1/2 x 30 x 18 in. Design Arts Society Fund with funds provided by Dr. Shirley M. Mueller, 2013.1 © Robert Venturi


Utagawa Kuniyoshi, Japanese, 1797–1861, *Matsuida: Matsui Tamijirō and Yamauba* (17), 1852, 6th month, color woodblock print. Purchased with funds provided by Nina K. Winter in honor of her father, Dr. Theodore H. Krumm 2013.68

Wú Róngguāng, Chinese, 1773–1843, *Landscape after Ni Zón*, 1837, ink and light color on paper. Gift of Francine and Roger Hurwitz 2012.188


Japanese, *Six Erotic Scenes*, late 1700s, ink and color on silk. The Beeler Fund 2013.70


Japanese, *Indra (Japanese: Taishakuten)*, about 1330, ink and color on silk. Dr. Kenneth R. Shaffer Fund 2012.64

Japanese, *Yama (Japanese: Enmaten)*, about 1330, ink and color on silk. Dr. Kenneth R. Shaffer Fund 2012.65

Japanese, *Vayu (Japanese: Futen)*, about 1330, ink and color on silk. Dr. Kenneth R. Shaffer Fund 2012.66

Japanese, *Vaisravana (Japanese: Tamonten, or Bishamonten)*, about 1330, ink and color on silk. Dr. Kenneth R. Shaffer Fund 2012.67

CONTEMPORARY


**DESIGN ARTS**


Mario Bellini, Italian, b. 1935, Cassina S.p.A. (manufacturer), *Cab Armchair*, wood, leather. Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.8


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ABOVE: Fernando Campana (Brazilian, b. 1961); Humberto Campana (Brazilian, b. 1953); Corsi Design Factory (manufacturer), “Ramoscello” Vase, 2013, resin, pussy willow, 41 x 19 x 18 in. Nancy Foxwell Neuberger Acquisition Endowment Fund, Roger G. Wolcott Fund, 2013.92 © Fernando and Humberto Campana


Michael Graves, American, b. 1934, Clock Radio, 2000, plastic. Roger G. Wolcott Fund 2012.170


Michael Graves, American, b. 1934, Sunar Hauserman Inc. (manufacturer), Lounge Chair, 1980, bird’s-eye maple, ebony, leather. Funds provided by the Alliance of the Indianapolis Museum of Art in support of the Design Arts Society, General Endowed Discretionary Art Fund, E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance 2012.175


Michael Graves, American, b. 1934, Cleto Munari (manufacturer), Men’s Watch, 1986, alligator hide, gold, glass, green agate. Ruth Allison Lilly Watch Fund 2013.17


ABOVE: Mario Botta (Swiss, b. 1943); Alias S.R.L. (manufacturer), “Tesi” Table, 1986, steel, paint, glass, 27-1/2 x 34 x 94-1/2 in. (overall). Gift of Friends of 6 x 13: New Year’s Eve at the IMA, Design Arts Discretionary Fund, 2013.11A–B © Mario Botta


Konstantin Grcic, German, b. 1965, Plank Collezioni S.R.L (manufacturer), **“Myto” Side Chair**, 2007, Ultradur high speed plastic. Gift of Plank Collezioni S.R.L., Italy 2013.29

Konstantin Grcic, German, b. 1965, Plank Collezioni S.R.L (manufacturer), **Side Chair from “Monza” Series**, 2009, wood, polypropylene. Gift of Plank Collezioni S.R.L., Italy 2013.30


Enzo Mari, Italian, b. 1932, Driade S.p.A. (manufacturer), “#1345/B” Fruit Stand, 1982, silver-plated brass. Funds provided by the Alliance of the Indianapolis Museum of Art in support of the Design Arts Society, Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.96


Gaetano Pesce, Italian, b. 1939, Meritalia S.p.A. (manufacturer), *“Big Surprise 1” Centerpiece*, 2010, polyurethane resin. Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.2

Gaetano Pesce, Italian, b. 1939, Cassina S.p.A. (manufacturer), *“Dalila” Armchair*, 1980, epoxy-coated resin. The Ballard Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund 2013.6

Gaetano Pesce, Italian, b. 1939, Vitra AG (manufacturer), *“Greene Street” Armchair*, 1984, steel, cast resin, rubber. Design Arts Society Fund 2012.72


Oki Sato, b. 1977, Nendo, est. 2002, Cappellini S.p.A. (manufacturer), *“Thin Black” Table*, 2011, steel, paint, glass. Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks, Mr. and Mrs. Theodore P. Van Vorhees Art Fund 2013.90A–B


Álvaro Siza, Portuguese, b. 1933, BD Barcelona Design (manufacturer), *“Flamingo” Floor Lamp*, 1972, chrome-plated iron, anodized aluminum. Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.3


Towle, American, est. 1873, Set of 4 Tazze, 1955, silver plate, enamel. Gift of Jewel Stern 2013.135.1–.4


Oscar Tusquets Blanca, Spanish, b. 1941, Driade S.p.A. (manufacturer), Dessert Wine Glasses, 1991, glass. Funds provided by the Alliance of the Indianapolis Museum of Art in support of the Design Arts Society, Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.102.1–.2


Oscar Tusquets Blanca, Spanish, b. 1941, Driade S.p.A. (manufacturer), Sherry Glasses, 1991, glass. Funds provided by the Alliance of the Indianapolis Museum of Art in support of the Design Arts Society, Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.103.1–.2

Oscar Tusquets Blanca, Spanish, b. 1941, Driade S.p.A. (manufacturer),  
**Sugar Bowl**, 1991, porcelain. Funds provided by the Alliance of the Indianapolis Museum of Art in support of the Design Arts Society, Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.120

Oscar Tusquets Blanca, Spanish, b. 1941, Driade S.p.A. (manufacturer),  
**Teacup and Saucer**, 1991, porcelain. Funds provided by the Alliance of the Indianapolis Museum of Art in support of the Design Arts Society, Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.121A–B

Oscar Tusquets Blanca, Spanish, b. 1941, Driade S.p.A. (manufacturer),  
**Teapot**, 1991, porcelain. Funds provided by the Alliance of the Indianapolis Museum of Art in support of the Design Arts Society, Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.118A–B

Oscar Tusquets Blanca, Spanish, b. 1941, Driade S.p.A. (manufacturer),  
**Water Glasses**, 1991, glass. Funds provided by the Alliance of the Indianapolis Museum of Art in support of the Design Arts Society, Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.100.1–2

Oscar Tusquets Blanca, Spanish, b. 1941, Driade S.p.A. (manufacturer),  
**White Wine Glasses**, 1991, glass. Funds provided by the Alliance of the Indianapolis Museum of Art in support of the Design Arts Society, Robertine Daniels Art Fund in memory of her late husband, Richard Monroe Fairbanks, Sr., and her late son, Michael Fairbanks 2013.98.1–2

Patricia Urquiola, Spanish, b. 1961, Kartell S.p.A. (manufacturer),  
**“Frilly” Side Chair**, 2010, polycarbonate. Gift of Kartell Museum 2013.23

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Massimo Vignelli, Italian, b. 1930, Lella Vignelli, American, b. 1934, Pierre Junod (manufacturer), Watch, 2005, Swiss quartz, steel, sapphire crystal, box calf leather. Ruth Allison Lilly Watch Fund 2012.180


EUROPEAN PAINTING AND SCULPTURE 1800–1945

William-Adolphe Bouguereau, French, 1825–1905, Dream of Spring (Rêve de printemps), 1901, oil on canvas. Gift of Melvin and Bren Simon 2013.33

LILLY HOUSE


Unknown, Pair of Pedestals, wood, brass. Gift of Mr. and Mrs. Gene E. Wilkins PROP_1078A–B

PRINTS, DRAWINGS, AND PHOTOGRAPHS

Lily Ascher, American, b. 1923, Embryo, 1948, wood engraving on tan wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2013.48

Frank Weston Benson, American, 1862–1951, Canoeeman, 1919, etching on off-white laid paper. Gift of Francine and Roger Hurwitz in memory of Dr. Thomas Kuebler 2012.190


William Theophilus Brown, American, 1919–2012, Untitled (Woman’s Head), 1983, color lithograph on off-white wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2013.51

Thomas Cole, American, 1801–1848, James Smillie, American, 1807–1885, The Voyage of Life: Childhood, 1855, engraving on Japanese paper chine collé to white wove paper. Dr. Kenneth R. Shaffer Fund 2012.122.1


Thomas Cole, American, 1801–1848, James Smillie, American, 1807–1885, The Voyage of Life: Old Age, 1856, engraving on Japanese paper chine collé to white wove paper. Dr. Kenneth R. Shaffer Fund 2012.122.4

David Davidovich, American, 1882–1967, Mary Burliuk, 1942, pencil on off-white paper. Onya La Tour Collection 2013.141

David Davidovich, American, 1882–1967, Self Portrait, 1942, ink and crayon on white paper. Onya La Tour Collection 2013.140

Elliott Erwitt, American, b. 1928, Coney Island, 1975, gelatin silver print. Gift of Steven Conant 2013.37

William Forsyth, American, 1854–1935, Dog (recto), Dog and Cow (verso), 1881, pencil and ink on cream wove paper. Gift of Marjorie M. Peschau in memory of Lewis Weisenburger 2012.120


Ada Gabriel, American, 1898–1975, Untitled, about 1948, lithograph on off-white Rives wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2013.58

Ada Gabriel, American, 1898–1975, Untitled (Sailing), about 1948, color lithograph on cream wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2013.57

Hanna Höch, German, 1889–1978, Überwuchert (Overgrown), 1918, printed 1980, linocut on off-white wove paper. Gift of Dr. Steven Conant 2013.36

Ian Hugo, American, 1898–1985, Madeleine-Claude Jobrack, American, b. 1934, Together, 1946, printed 1979, engraving on off-white Arches wove paper. Gift of Dr. Steven Conant 2013.41


Miyoko Ito, American, 1918–1983, The Boy on Stilts, 1953, lithograph on cream wove paper. Gift of Dr. Steven Conant 2013.55


Misch Kohn, American, 1916–2002, *Cathedral I, Notre Dame (Cathedral 3)*, 1954, wood engraving on off-white laid India paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2013.47

Vincent Longo, American, b. 1923, *Beyond*, 1972, aquatint on off-white J.B. Green. Gift of Dr. Steven Conant 2013.42.7

Vincent Longo, American, b. 1923, *Both*, 1972, aquatint on off-white J.B. Green. Gift of Dr. Steven Conant 2013.42.3

Vincent Longo, American, b. 1923, *Court*, 1972, aquatint on off-white J.B. Green. Gift of Dr. Steven Conant 2013.42.6

Vincent Longo, American, b. 1923, *Increase*, 1972, etching on off-white J.B. Green. Gift of Dr. Steven Conant 2013.42.1

Vincent Longo, American, b. 1923, *Sed Plan*, 1972, aquatint on off-white J.B. Green. Gift of Dr. Steven Conant 2013.42.5

Vincent Longo, American, b. 1923, *Shotgun 3*, 1972, etching on off-white J.B. Green. Gift of Dr. Steven Conant 2013.42.8

Vincent Longo, American, b. 1923, *Squaring Four*, 1972, etching on off-white J.B. Green. Gift of Dr. Steven Conant 2013.42.2

Vincent Longo, American, b. 1923, *Temenos Wall*, 1972, etching and aquatint on off-white J.B. Green. Gift of Dr. Steven Conant 2013.42.4

Sadie Loshinsky, American, b. 1908, *Two Ducks*, colored woodblock print on off-white Japanese paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2013.54

Henry Miller, American, 1891–1980, *Objets volants (Flying Objects)*, 1951, drypoint on cream wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2013.45


Mary Albertine (Sister) Sondermann, American, 1851–1917, *Study Head (Elderly Woman in Profile)*, 1909, charcoal on off-white laid paper. Gift of Dr. Steven Conant in memory of Dr. Thomas Kuebler 2013.44


Beulah Stevenson, American, 1890–1965, *Outdoor Space*, about 1952, color lithograph on cream wove paper. Gift of Dr. Steven Conant in memory of Mrs. H. L. Conant and Mrs. H. E. Conant 2013.59


Beulah Tomlinson, American, b. 1898, *Beach Cottage and Palm Tree*, 1956, color woodblock print on cream wove paper. Gift of Dr. Steven Conant 2013.39

Beulah Tomlinson, American, b. 1898, *Fisherman and Dory*, 1956, color woodblock print on cream wove paper. Gift of Dr. Steven Conant 2013.38

Kenneth Tyler, American, b. 1931, *Pendant Worlds*, 1963, lithograph on off-white Arches paper / cloth-covered board (case). Gift of Dr. Steven Conant in memory of Dr. Thomas Kuebler 2013.60.1–.10


Agnes Weinrich, American, 1873–1946, *Provincetown*, 1873–1946, watercolor and gouache on off-white paper. Gift of Dr. Steven Conant 2013.35


Helen West Heller, American, 1872–1955, *Centaurus*, 1932, ink on off-white paper, woodblock print. Onya La Tour Collection 2013.159


Helen West Heller, American, 1872–1955, *Sleep*, 1931, ink on off-white paper, woodblock print. Onya La Tour Collection 2013.147


Helen West Heller, American, 1872–1955, *Untitled (Contemplating Figure in Woods)*, about 1930, ink on off-white paper, woodblock print. Onya La Tour Collection 2013.149

Helen West Heller, American, 1872–1955, *Untitled (Lynx and Rats)*, 1928, ink on off-white paper, woodblock print. Onya La Tour Collection 2013.170

Helen West Heller, American, 1872–1955, *Untitled (Oak Tree)*, 1932, ink on off-white paper, woodblock print. Onya La Tour Collection 2013.169


Helen West Heller, American, 1872–1955, *Untitled (Squirrel)*, 1932, ink on off-white paper, woodblock print. Onya La Tour Collection 2013.168

Helen West Heller, American, 1872–1955, *Untitled (Still Life with Toucans)*, 1931, ink on off-white paper, woodblock print. Onya La Tour Collection 2013.143

Helen West Heller, American, 1872–1955, *Untitled (Two Figures)*, 1932, ink on off-white paper, woodblock print. Onya La Tour Collection 2013.142

Helen West Heller, American, 1872–1955, *Untitled (Violins)*, about 1932, ink on off-white paper, woodblock print. Onya La Tour Collection 2013.156

Various artists, American, In Memory of My Feelings—Frank O’Hara, 1967, offset lithographs and letterpress on off-white Mohawk wove paper. Gift of Dr. Steven Conant in memory of Dr. Thomas Kuebler 2013.43

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**TEXTILE AND FASHION ARTS**

**Fashion Arts**


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**ART ACQUISITIONS**

54


Norman Norell, American, 1900–1972, *Dress*, late 1960s, wool. Gift of George R. Oliva, Sr. (Vice President of Production, Norman Norell, Inc.) in loving memory of my beloved wife Bertha 2012.155

Norman Norell, American, 1900–1972, *Dress*, late 1960s, linen, plastic buttons. Gift of George R. Oliva, Sr. (Vice President of Production, Norman Norell, Inc.) in loving memory of my beloved wife Bertha 2012.156


Norman Norell, American, 1900–1972, *Sash*, 1960s, wool. Gift of George R. Oliva, Sr. (Vice President of Production, Norman Norell, Inc.) in loving memory of my beloved wife Bertha 2012.18


**Textile Arts**

Kiki Smith, American, b. 1954, “Tree with Light and Singing Bird” *Pillowcase*, 2010, cotton, metallic thread, pigment. Gift of Dr. Steven Conant 2012.192

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Marie D. Webster, American, 1859–1956, “White Dogwood” Quilt, 1911, linen, cotton, appliquéd. From the Webster Collection, Gift of Rosalind Webster Perry 2012.153

Cambodian, Thai, Wrapper, early 1900s, silk. Gift of Guido Goldman 2012.115

Indian, Sari (Patola), late 1800s, early 1900s, silk. Gift of Guido Goldman 2012.114

Indian, Sari (Patola), early 1900s, silk. Gift of Guido Goldman 2012.111

Indonesian, Ceremonial Ship Cloth (Palepai), early 1900s, cotton. Gift of Guido Goldman 2012.112

Indonesian, Ceremonial Wrapper, late 1800s, early 1900s, cotton. Gift of Guido Goldman 2012.107

Indonesian, Ceremonial Wrapper, late 1800s, early 1900s, cotton. Gift of Guido Goldman 2012.109

Indonesian, Ceremonial Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.91

Indonesian, Ceremonial Wrapper, early 1900s, cotton, batik with gold leaf. Gift of Guido Goldman 2012.113

Indonesian, Man’s Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.98

Indonesian, Shoulder Cloth, early 1900s, cotton. Gift of Guido Goldman 2012.88

Indonesian, Shoulder Cloth, early 1900s, cotton. Gift of Guido Goldman 2012.89

Indonesian, Shoulder Cloth, early 1900s, cotton. Gift of Guido Goldman 2012.90

Indonesian, Shoulder Cloth, early 1900s, silk. Gift of Guido Goldman 2012.99

Indonesian, Shoulder Cloth, early 1900s, cotton. Gift of Guido Goldman 2012.102

Indonesian, Woman’s Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.105

Indonesian, Woman’s Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.106

Indonesian, Woman’s Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.110

Indonesian, Woman’s Wrapper (Sarong), early 1900s, cotton. Gift of Guido Goldman 2012.87

Indonesian, Woman’s Wrapper (Sarong), early 1900s, cotton. Gift of Guido Goldman 2012.97

Indonesian, Woman’s Wrapper (Sarong), early 1900s, cotton. Gift of Guido Goldman 2012.100

Indonesian, Woman’s Wrapper (Sarong), early 1900s, cotton. Gift of Guido Goldman 2012.101

Indonesian, Woman’s Wrapper (Sarong), early 1900s, cotton. Gift of Guido Goldman 2012.103

Indonesian, Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.92

Indonesian, Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.94

Indonesian, Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.95

Indonesian, Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.96

Indonesian, Wrapper, early 1900s, cotton. Gift of Guido Goldman 2012.104

Malaysian, Woman’s Wrapper (Sarong), early 1900s, silk. Gift of Guido Goldman 2012.86

Malaysian, Wrapper, early 1900s, silk. Gift of Guido Goldman 2012.108

Malaysian, Wrapper (Sarong) or Shoulder Cloth, early 1900s, silk. Gift of Guido Goldman 2012.93

Uzbek, Coat, late 1800s, early 1900s, cotton, silk embroidery. Gift of David and Elizabeth Reisbord 2012.85

Uzbek, Hat, early 1900s, cotton. Gift of Guido Goldman 2012.116

Uzbek, Hat, early 1900s, cotton. Gift of Guido Goldman 2012.117

Uzbek, Hat, early 1900s, cotton. Gift of Guido Goldman 2012.118
The gift of personal property from members of the Miller family that accompanied the acquisition of Miller House and Garden is still being processed; hundreds of objects were accessioned in the fiscal year. The gift included a wide range of materials, from kitchen utensils to furniture and objects custom-designed for the house by Alexander Girard. There are items of personal association with members of the Miller family as well, giving a palpable sense of their presence in the home. Together, they help tell the story of the property as both a family home and a design masterwork.

For a list of works in the Miller House collection to date, consult the IMA’s collections database.

imamuseum.org/art/collections/search#department=Miller House

These are some highlights of the items accessioned during the year:


Alexander Hayden Girard, American, 1907–1993, **Shadowbox with Milagros**, about 1955, wood, glass, cloth, metal, pins. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.520

Richard Marquis, American, b. 1945, **Vase**, 1986, glass. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.564

Margaret I. Miller, American, b. 1943, **Framed Photograph**, 2001, color photograph. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.522

Margaret I. Miller, American, b. 1943, **Tile**, paint, ceramic. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.524


Possibly Indonesian, **Instrument**, about 1955, wood, paint. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.526

Italian, **Paperweight**, 1950–75, glass. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.525

Unknown, **Mihaela Martin Drawing**, 1983, ink on paper. Gift of Margaret, Catherine, Elizabeth and Will Miller MH2010.518
The following works were lent to other museums and galleries for the exhibitions cited in the entries.

**Brigham Young University Museum of Art, Provo, Utah**

*Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture*
- Iranian, *Bowl with Central Elephant*, about 1200 (52.11)
- Iranian, *Bowl with Horseman*, about 1200 (53.18)

**Cincinnati Art Museum, Cincinnati, Ohio**

*Eternal Summer: The Art of Edward Henry Potthast*
- Edward Henry Potthast, *Study Head (Woman in a Scarf)*, 1882–85 (71.218.11)

**Des Moines Art Center, Des Moines, Iowa**

**Blaffer Art Museum, University of Houston, Houston, Texas**

**deCordova Sculpture Park and Museum, Lincoln, Massachusetts**

**Tony Feher**

**Farnsworth Art Museum, Rockland, Maine**

**Impressionist Summers: Frank W. Benson’s North Haven**
- Frank W. Benson, *Sunlight*, 1909 (11.1)

**Fine Arts Museums of San Francisco, California**

**Palace of the Legion of Honor, San Francisco, California**

**Impressionists on the Water**
- Camille Pissarro, *The Banks of the Oise near Pontoise*, 1873 (40.252)

**Grand Palais, Réunion des musées nationaux, Paris, France**

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

**Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Stanford, California**

**Musée du quai Branly, Paris, France**

**Central Nigeria Unmasked: Arts of the Benue River Valley**
- Igala people, *Standing Female Figure*, 1950 (1989.300)

**Japan Society, New York, New York**

**Silver Winds: The Art of Sakai Hoitsu (1761–1828) and His Circle**

**Mildred Lane Kemper Art Museum, Washington University, St. Louis, Missouri**

**The Phillips Collection, Washington, DC**

**Georges Braque and the Cubist Still Life, 1928–1945**
- Georges Braque, *Still Life with Pink Fish*, 1937 (61.39)

**Milwaukee Art Museum, Milwaukee, Wisconsin**

**Dallas Museum of Art, Dallas, Texas**

**Toulouse-Lautrec and the Posters of Paris**
- Maximilienne Luce, *La Rue Mouffetard*, 1889–90 (79.311)
Minneapolis Institute of Arts, Minneapolis, Minnesota

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

Mint Museum of Craft + Design, Charlotte, North Carolina
Museum of Arts and Design, New York, New York

Against the Grain: Wood in Contemporary Art, Craft, and Design

Mobile Museum of Art, Mobile, Alabama

Beauty and the Social Beast: Jon Eric Riis, Master of Tapestry
Jon Eric Riis, Greed, 2005 (2006.72)

Mori Art Museum, Tokyo, Japan

All You Need Is Love: From Chagall to Kusama and Hatsune Miku
Robert Indiana, LOVE, 1966 (67.8)

Musée Maurice Denis, Saint-Germain-en-Laye, France

(Re)discovering Georges Lacombe
Georges Lacombe, Oaks and Blueberry Bushes, 1905 (79.258)

Museo Nacional del Prado, Madrid, Spain

The Young Van Dyck
Anthony van Dyck, Entry of Christ into Jerusalem, about 1617 (58.3)

Museum of Fine Arts, Boston, Massachusetts

New Blue-and-White

National Museum of African Art, Smithsonian Institution, Washington, DC

Earth Matters: Land as Material and Metaphor in the Arts of Africa
Songye people, Nkisi Power Figure, 1900–1970 (1989.1195)

The Nelson-Atkins Museum of Art, Kansas City, Missouri
Carnegie Museum of Art, Pittsburgh, Pennsylvania
New Orleans Museum of Art, New Orleans, Louisiana

Displaying the World: Decorative Arts at the World’s Fairs 1851–1939
Antonio Cortelazzo, Ewer and Basin, about 1870 (2002.78A–B)
Louis Majorelle, Cabinet, about 1900 (1991.42)
Jean-Valentin Morel, Cup, 1854–55 (2004.27)

Palazzo Strozzi, Florence, Italy

Americans in Florence: Sargent and the American Impressionists
James Carroll Beckwith, Portrait of William Merritt Chase, 1881–82 (10.8)

Pasadena Museum of California Art, Pasadena, California
Gilcrease Museum, University of Tulsa, Tulsa, Oklahoma

Edgar Payne: The Scenic Journey
Edgar Alwin Payne, The Restless Sea, 1916 (17.66)

Seoul Museum of Art, Seoul, Korea

Gauguin: Voyage into Myth
Paul Gauguin, Dramas of the Sea—Brittany, 1889 (1998.194)

Virginia Museum of Fine Arts, Richmond, Virginia

Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era
George Cochran Lambdin, The Consecration, 1861, 1865 (71.179)
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LEFT: After Frans Hals (Dutch, 1580–1666), Portrait of the Artist, about 1650, oil on wood, 13-1/2 x 10 in. Courtesy of The Clowes Fund, C10047. Conservation work on this painting was completed in 2013 through the generous support of The Clowes Fund.
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Above: From left: Anita Harris, Anna White, Kay Davis, and Bob Postlethwait at the Contemporary Art Society 50th Anniversary Celebration and Auction

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ABOVE: John T. Rapp, Lauren B. Rapp, Curt Brighton, Linda Brighton, Lauren M. Rapp, Ryan Mossakowski, Leslie Rapp, and John G. Rapp celebrate at 6 x 13: New Year’s Eve at the IMA
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ABOVE: Artist Joyce Hinterding discusses her work Wave Form: Induction Drawings at the opening of Graphite in the June M. McCormack Forefront Galleries

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ABOVE: Tom Vriesman, Janet Barb, Marika Klemm, and Susanne McAulister with architect and designer Michael Graves at his March 2013 lecture and reception

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ABOVE: Clockwise from left: Petra Slinkard, Jonathan Frey, Danielle Smith, Allison Ford, Jody Deford, Barbara Riordan, Kristen Lade, and Faith Blackwell enjoy Hats Off! The IMA Fashion Arts Society’s 2nd Annual Hat Luncheon. Photo by Tyler Hromadka
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ABOVE: Tim and Nancy Nagler at the opening of Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture

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Financial Analyst

James Bufore
Dock Operations Specialist

Justin Grange
Budget, Planning and Procurement Manager

Pamela Graves
Accounts Payable Clerk

Cayla Rosine
Staff Accountant

Jennifer Schrier
Controller

HUMAN RESOURCES

Laura McGrew
Director of Human Resources

Amanda Schank
Payroll and Benefits Specialist

OPERATIONS

Lauren Amos
Assistant Manager of Operations

CUSTODIAL SERVICES

Ed Fite
Assistant Director of Custodial Services

Thelma Austin
Custodian

Dorothy Fisher
Custodian

Keith Freeman
Custodian

Mychal Gray
Custodian

Leslie Hardiman-Morris
Custodian

Brice Owens
Lead Custodian

Crystal Richardson
Custodian

Richard Roberson
Custodian

Calvin Thomas
Custodian

Shirley Vales
Lead Custodian

EVENT SERVICES

Nicole Minor
Events Manager

FACILITIES

Bert Reader
Director of Facilities

John Battles
Senior Building Maintenance Technician–HVAC

Phil Day
Associate Director of Facilities for Mechanical and Architectural Trades

Jessica Fines
Senior Administrative Assistant

Jeff Julius
Building Maintenance Technician–Plumber

Rick Sterrett
Building Service Technician
<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Scott Watters</td>
<td>Senior Building Technician–Central Plant</td>
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<td><strong>RETAIL MANAGEMENT</strong></td>
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<tr>
<td>Jennifer Geiger</td>
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<tr>
<td>Jeri Adams</td>
<td>Retail Sales Associate</td>
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<tr>
<td>Richard Anderson</td>
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<tr>
<td>Elizabeth Bradner</td>
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<td>Suzannah Habiq-Risser</td>
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<td>Brian Harbison</td>
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<td>Kristin Johnson</td>
<td>Shipping and Receiving Assistant</td>
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<td>Judith Kueterman</td>
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<td>Beth Sahaidachny</td>
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<td>Veronica Vela</td>
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<td>Jordyn Cox</td>
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<td>Deondra Davis</td>
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<td>John Day</td>
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<tr>
<td>Name</td>
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<td>Jorge Dorantes</td>
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<td>Shanice Nagel</td>
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<td>Arabian Nash</td>
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<td>Shante Nelson</td>
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</table>
Kirsten Ogg
Gallery Guide

Ephraim Owens
Gallery Guide

Larry Parker
Gallery Guide

Yvetta Parks
Gallery Guide

Nicholas Pattinson
Gallery Guide

Adam Perkins
Associate Director of Security

Susan Peterman
Gallery Guide

Rachel Pierson
Gallery Guide

Sandra Kay Ranney
Gallery Guide

Kellen Receveur
Gallery Guide

Cierra Richardson
Gallery Guide

David Robinson
Gallery Guide

Tonya Robinson
Gallery Guide

Dolfin Roper
Gallery Guide

Andrew Sanders
Control Room Operator

Sara Schoentrup
Security Coordinator

Stephen Sherrill
Security Rover

Devon Silvey
Gallery Guide

Rachel Snyder
Gallery Guide

Thurman Stanton II
Gallery Guide

Allen Starks
Gallery Guide

Lawrence Steeb
Gallery Guide

Rachel Steiner
Gallery Guide

Jeremia Sterkel
Gallery Guide

George Stevens
Gallery Guide

Irene Trent
Gallery Guide

Alixzandra Triplett
Gallery Guide

Oren Wagner
Gallery Guide

Marvena Washington
Gallery Guide

Shawn Washington
Gallery Guide

Brandalynn White
Gallery Guide

Shannon White
Gallery Guide

Aerial Whitfield
Gallery Guide

Mary Wickhorst
Gallery Guide

Amanda Williams
Gallery Guide

Deandra Williams
Gallery Guide

Dontae Williams
Security Rover

Patricia Williamson
Gallery Guide

Katrina Woody
Gallery Guide

John Wright
Gallery Guide

Hugh Wunderly
Gallery Guide

Gary Younger
Control Room Operator

PUBLIC AFFAIRS

Katie Zarich
Head of Public Affairs

Candace Gwaltney
Public Relations Manager
Meg Liffick  
Director of Public Affairs

Michelle Padilla  
Content Manager

Chris Parker  
Public Affairs Coordinator

**VISITOR SERVICES**

Lindsay Holstine  
Visitor Services Manager

Kyle Becnel  
Visitor Services Parking Associate

Kathi Brethauer  
Visitor Services Associate

Timothy Cocagne  
Visitor Services Coordinator

Yvonne Franklin  
Visitor Services Associate

Nancy Hodgkins  
Visitor Services Associate

Erin Howell  
Visitor Services Parking Associate

Heather Hudson  
Receptionist

Janet Hutchings  
Visitor Services Associate

Lois LeFever  
Visitor Services Associate

Tanya Maul  
Visitor Services Associate

Heidi Moffatt  
Visitor Services Parking Associate

Kayla Phillips  
Visitor Services Associate

Mary Schnellbacher  
Visitor Services Associate

Robin Simmons  
Visitor Services Associate

Olivia Stapleton  
Visitor Services Parking Associate

John Todd  
Visitor Services Associate

Angela Vinci-Booher  
Visitor Services Associate

Laura Wallman  
Visitor Services Associate

Aaron Wentzlof  
Visitor Services Parking Associate

David Wissel  
Visitor Services Associate

**VOLUNTEER SERVICES**

Amber Shelton  
Coordinator of Volunteers

**AUDIENCE ENGAGEMENT**

Calvin Caskey  
Administrative Assistant for Audience Engagement

Heidi Davis-Soylu  
Manager of Teacher and Adult Programs

Cara Lovati  
Viewfinders Coordinator

Jennifer Mayhill  
Senior Coordinator for Play and Learning

Tariq Robinson  
Manager of Youth and Family Programs

Wendy W. Wilkerson  
Senior Coordinator of School and Group Services

**CURATORIAL**

Sarah Urist Green  
Curator of Contemporary Art

Sayuri Guelcê  
Curatorial Assistant, Asian Art

Gabrielle HaBarad  
Senior Coordinator of Contemporary Art

Niloo Imami-Paydar  
Curator of Textile and Fashion Arts

Dr. Ronda Kasl  
Senior Curator of Painting and Sculpture before 1800

Martin Krause  
Curator of Prints, Drawings, and Photographs
Kirstin Krause Gotway
Curatorial Assistant, Mellon Global Curators

Ellen W. Lee
The Wood-Pulliam Senior Curator

Rebecca J. Long
Assistant Curator, European Painting and Sculpture

Lucy Loveday
Curatorial Scholar, Design Arts

Haohao Lu
Clowes Fellow

Lauren Lucchesi
Curatorial Coordinator

Dr. Annette Schlagenhauff
Associate Curator for Research

Petra Slinkard
Curatorial Associate, Textile and Fashion Arts

Dr. John Teramoto
Curator of Asian Art

**DESIGN**

Phil Lynam
Chief Designer

Carol Cody
Lighting Designer

Laurie Gilbert
Design Project Manager

Lara Huchteman
Junior Exhibition Designer

Matt Kelm
Graphic Designer

Matt Taylor
Senior Graphic Designer

IMA LAB

Kyle Jaebker
Director of IMA Lab

Gray Bowman
Application Developer

David D’Amico
Application Developer

Matt Gipson
Senior Digital Graphic Designer

Anton Swartz
Application Developer

Rita Troyer
Digital Graphic Designer

**INFORMATION TECHNOLOGY OPERATIONS**

Terry Myers
Network Administrator

Lindsay Stewart
Systems and Database Administrator

**INTERPRETATION, MEDIA, AND EVALUATION**

Dr. Silvia Filippini Fantoni
Director of Interpretation, Media, and Evaluation

Daniel Beyer
Senior Media Producer

Abigail Cengel
Research Assistant

Morgan Faulkner
Senior Audience Research Associate

Katelyn Harper
Image Processing Assistant

Tascha Horowitz
Manager of Photography

Rachel Huizinga
Assistant Director for Interpretation

Tiffany Leason
Manager of Audience Research and Evaluation

Eric Lubrick
Senior Photographer

Megan Oldfather
Research Assistant

Abigail Wolf
Audience Research Associate

Emily Zoss
Editor and Manager of Publications

**LIBRARIES AND ARCHIVES**

Alba Fernández-Keys
Head of Libraries and Archives

Jennifer Whitlock
Archivist

**MEDIA SERVICES**

Jason Hamman
Production Manager
David Lapham
Lead Production Technician

Christopher Reising
Production Technician

PUBLIC PROGRAMS

Lindsay Hamman
Program Support Specialist
### CONSOLIDATED STATEMENTS OF FINANCIAL POSITION, JUNE 30, 2013 AND 2012

(In Thousands)

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$1,141</td>
<td>$458</td>
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<tr>
<td>Accounts receivable</td>
<td>377</td>
<td>289</td>
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<tr>
<td>Contributions receivable, net</td>
<td>3,825</td>
<td>3,893</td>
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<td>Government grant reimbursements receivable</td>
<td>149</td>
<td>101</td>
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<tr>
<td>Inventories</td>
<td>591</td>
<td>538</td>
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<tr>
<td>Prepaid expenses</td>
<td>872</td>
<td>1,098</td>
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<tr>
<td>Investments</td>
<td>344,775</td>
<td>330,464</td>
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<tr>
<td>Estate notes and charitable lead trusts</td>
<td>13,843</td>
<td>13,866</td>
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<tr>
<td>Unamortized bond issue costs</td>
<td>820</td>
<td>808</td>
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<tr>
<td>Library accessions</td>
<td>1,072</td>
<td>1,029</td>
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<tr>
<td>Property and equipment</td>
<td>118,658</td>
<td>124,382</td>
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<tr>
<td>Collections</td>
<td>—</td>
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</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$486,123</strong></td>
<td><strong>$476,926</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES</th>
<th>2013</th>
<th>2012</th>
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<tbody>
<tr>
<td>Accounts payable</td>
<td>$804</td>
<td>$967</td>
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<tr>
<td>Accrued salaries, wages and employee benefits</td>
<td>884</td>
<td>978</td>
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<td>Deferred revenue</td>
<td>609</td>
<td>597</td>
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<tr>
<td>Other liabilities</td>
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<td>931</td>
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<tr>
<td>Accrued pension expense</td>
<td>2,975</td>
<td>4,482</td>
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<td>Fair value of interest rate swap agreements</td>
<td>3,845</td>
<td>5,976</td>
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<tr>
<td>Tax-exempt bonds payable (including bond premium of $2,024 in 2013)</td>
<td>123,079</td>
<td>122,600</td>
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<td><strong>TOTAL LIABILITIES</strong></td>
<td><strong>133,188</strong></td>
<td><strong>136,531</strong></td>
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<table>
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<tr>
<th>NET ASSETS</th>
<th>2013</th>
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<tr>
<td>Unrestricted</td>
<td>102,435</td>
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<td>Temporarily restricted</td>
<td>120,371</td>
<td>114,610</td>
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<td>Permanently restricted</td>
<td>130,129</td>
<td>129,113</td>
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<td><strong>TOTAL NET ASSETS</strong></td>
<td><strong>352,935</strong></td>
<td><strong>340,395</strong></td>
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<table>
<thead>
<tr>
<th>TOTAL LIABILITIES AND NET ASSETS</th>
<th>2013</th>
<th>2012</th>
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<tbody>
<tr>
<td></td>
<td><strong>$486,123</strong></td>
<td><strong>$476,926</strong></td>
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</tbody>
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## CONSOLIDATED STATEMENT OF ACTIVITIES, YEAR ENDED JUNE 30, 2013

(In Thousands)

### REVENUE, GAINS AND OTHER SUPPORT

<table>
<thead>
<tr>
<th>Description</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td><strong>Gifts, grants and memberships</strong></td>
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<tr>
<td>Annual giving, including memberships</td>
<td>$1,452</td>
<td>$—</td>
<td>$—</td>
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<tr>
<td>Other contributions</td>
<td>1,187</td>
<td>3,153</td>
<td>1,016</td>
<td>5,356</td>
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<tr>
<td>Grants</td>
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<tr>
<td><strong>Revenue from activities</strong></td>
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<tr>
<td>Admissions, fees and sales</td>
<td>3,023</td>
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<tr>
<td>Investment return designated for current operations and art acquisitions</td>
<td>5,630</td>
<td>15,386</td>
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<td><strong>Net assets released from restrictions</strong></td>
<td>16,050</td>
<td>(16,050)</td>
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<td><strong>TOTAL REVENUE, GAINS AND OTHER SUPPORT</strong></td>
<td>27,974</td>
<td>2,489</td>
<td>1,016</td>
<td>31,479</td>
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### EXPENSES

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<td>Horticultural</td>
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<td>Museum stores</td>
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<td>Management and general</td>
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<td>Fundraising</td>
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<td><strong>TOTAL EXPENSES</strong></td>
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### CHANGE IN NET ASSETS BEFORE DEPRECIATION AND INTEREST

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<td>Depreciation</td>
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<td>Interest</td>
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<td><strong>TOTAL DEPRECIATION AND INTEREST</strong></td>
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### CHANGE IN NET ASSETS FROM OPERATIONS

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<td>(Loss)</td>
<td>(3,665)</td>
<td>2,489</td>
<td>1,016</td>
<td>(160)</td>
</tr>
</tbody>
</table>

### NONOPERATING REVENUE (EXPENSE)

<table>
<thead>
<tr>
<th>Description</th>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment return greater than (less than) amounts designated for current operations and art acquisitions</td>
<td>6,491</td>
<td>4,234</td>
<td>—</td>
<td>10,725</td>
</tr>
<tr>
<td>Changes in projected benefit obligation arising during the period</td>
<td>738</td>
<td></td>
<td></td>
<td>738</td>
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<tr>
<td>Amortization included in net periodic pension cost</td>
<td>389</td>
<td></td>
<td></td>
<td>389</td>
</tr>
<tr>
<td>Change in fair value of interest rate swap agreements</td>
<td>2,131</td>
<td></td>
<td></td>
<td>2,131</td>
</tr>
<tr>
<td>Loss on refinancing</td>
<td>(449)</td>
<td></td>
<td></td>
<td>(449)</td>
</tr>
<tr>
<td>Loss on disposal of equipment</td>
<td>(142)</td>
<td></td>
<td></td>
<td>(142)</td>
</tr>
<tr>
<td>Change in split interest agreements</td>
<td>302</td>
<td>(420)</td>
<td></td>
<td>(118)</td>
</tr>
<tr>
<td>Proceeds from sales of art</td>
<td>49</td>
<td>49</td>
<td></td>
<td>98</td>
</tr>
<tr>
<td>Purchases of art</td>
<td>(672)</td>
<td></td>
<td></td>
<td>(672)</td>
</tr>
<tr>
<td>Net assets released from restriction - art acquisition</td>
<td>591</td>
<td>(591)</td>
<td></td>
<td>—</td>
</tr>
<tr>
<td><strong>CHANGE IN NET ASSETS</strong></td>
<td>5,763</td>
<td>5,761</td>
<td>1,016</td>
<td>12,540</td>
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</table>

### NET ASSETS, BEGINNING OF YEAR

<table>
<thead>
<tr>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>96,672</td>
<td>114,610</td>
<td>129,113</td>
<td>340,395</td>
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### NET ASSETS, END OF YEAR

<table>
<thead>
<tr>
<th>Description</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$102,435</td>
<td>$120,371</td>
<td>$130,129</td>
<td>$352,935</td>
</tr>
</tbody>
</table>