The New IMA will inspire its audience with the excitement and excellence of art and nature. The IMA is a multifaceted experience, with the distinguished collections of the Indianapolis Museum of Art, the Virginia B. Fairbanks Art & Nature Park, and Oldfields–Lilly House & Gardens. We are committed to reaching out to—and actively participating in—our diverse community.
My two years as chairman of the IMA have been a very eventful time in my life. I have had the honor of officiating at some of the most exciting moments in this institution’s history, especially the grand reopening in May 2005 and the celebrations of gallery openings throughout the year. Welcoming people back to the IMA and to all the great experiences that we have to offer here has been a genuine pleasure.

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

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

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

John T. Thompson
Chairman of the IMA
May 2004–May 2006
While annual reports typically look back at the accomplishments of the past year—and we have many to note in the report that follows—we also want to say how bright the future looks for the IMA, especially because of the recent appointment of Maxwell L. Anderson as the IMA’s new CEO. He has worked in the museum field for more than 25 years and has an impressive background in art museum strategic planning, management, fundraising and programming. Most recently, as a principal with AEA Consulting, he advised museums, government agencies, nonprofits and foundations in the United States and abroad on long-range planning and program development. His knowledge and expertise will surely benefit not only the IMA, but the cultural life of Indianapolis.

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

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

The future looks bright, indeed.

Lawrence A. O’Connor Jr.
Interim CEO

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

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

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

Although the contemporary galleries did not open until late in the year, two contemporary works were among the first that visitors encountered when the doors to the Museum reopened. Kay Rosen’s red, yellow and blue installation Never Odd or Even was an unexpected and thought-provoking experience for every visitor who entered the Museum through the Lichtenauer Passageway, and continues to be so today. The first thing to catch the eye on the first gallery level was Sol LeWitt’s Wall Drawing No. 652, a conceptual work that was originally created for the IMA in 1990, which now dominates Pulliam Great Hall, extending 34 feet to the ceiling.

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

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

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

In an especially satisfying conclusion to a busy year, Keep Indianapolis Beautiful Inc. gave the top award at the annual Monumental Awards for Excellence ceremony to the IMA expansion project. The award recognizes the year’s most significant beautification project. The IMA also won awards in the categories of engineering, landscape architecture and project/community development. The Monumental Awards, the premier design awards event in Indianapolis, recognizes excellence among those who contribute to the enhancement and beautification of Marion County through the built and natural environment.
Behind the scenes, and with much less fanfare, IMA board members, management and staff began the work of achieving the goals developed in a strategic plan for 2005 through 2010. The preparation of the plan involved the participation of the board of governors, trustees, staff, volunteers and members of affiliate groups, as well as consultation with individuals from stakeholder groups and sectors of the Indianapolis community. The plan, published in February 2005, spelled out five strategic goals, as well as detailed objectives and outcomes:

- Communicate a unified message both internally and externally to engage all audiences and stakeholders with the New IMA.
- Initiate an aggressive strategy to increase earned income and donations commensurate with the IMA’s new stature as one of the top regional museums in America.
- Realize the full potential of IMA collections, buildings, gardens, staff and volunteers to create meaningful art experiences by responding to the diverse communities the IMA serves.
- Build board leadership in diversity, prestige and capacity to position the New IMA for success and sustainability.
- Create an organizational culture that rewards innovation, supports training and professional development and encourages teamwork and interdepartmental collaboration.

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

A STRATEGIC PLAN FOR 2005–2010

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

EXHIBITIONS

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

• The National Gallery of Art at the Palazzo Barberini in Rome sent its famous portrait by Raphael, La Fornarina, on a brief tour of the United States beginning in late 2004, and the Indianapolis Museum of Art was one of only three museums in the country to display the painting. The exhibition of the painting was complemented by a small exhibition organized by the IMA, Raphael's Fornarina, which included Giovanni Bellini and Vicenzo Catena’s splendid Venus, Bartolomeo Veneto’s elegant Portrait of Lucrezia Borgia and other works that represent artists’ responses to the challenge of painting the ideal woman. A selection of 19th-century works, including Ingres’s Raphael and the Baker's Daughter, explored Raphael’s legacy and legend. The United States tour of Raphael’s painting was organized by The Foundation for Italian Art and Culture, New York. The exhibition, which was the inaugural event in the new Clowes Special Exhibition Gallery in the Wood Gallery Pavilion, was made possible through the generous support of Kathy and Sidney Taurel.

• International Arts and Crafts, organized by the Victoria and Albert Museum in London and the first to explore the Arts and Crafts Movement from a truly international perspective, opened at the IMA in September. The more than 300 objects—from furniture by the most renowned designers of the movement in both Great Britain and America to textiles, metalwork, and jewelry from artists’ colonies and workshops in Europe to a re-created Japanese room—demonstrated how the ideas of the Arts and Crafts Movement influenced all aspects of life in countries around the world. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Arts and Crafts ideals also influenced artists in Indiana, as evidenced in the work of the Overbeck sisters of Cambridge City. Fifty vases, bowls, watercolors and other works by the four talented sisters were featured in the exhibition Overbeck Pottery of the Arts and Crafts Movement. The objects were drawn primarily from the collections of the Overbeck Museum in the Cambridge City Public Library and the Richmond Art Museum, Richmond, Indiana.

• The opening of the new galleries for contemporary art in November was an occasion for multiple celebrations, in part because of the impressive program of special exhibitions, projects and events that was also launched that month. The 4,000-square-foot McCormack Forefront Galleries were inaugurated with a new exhibition in the ongoing Forefront series, which presents recent contemporary art by international artists. That first exhibition was Ernesto Neto, featuring three site-specific works by the Brazilian artist, who is known for his room-size environments and works with which visitors can interact.

• The third-level atrium was the site of the debut of the Off the Wall program, a series of exhibitions featuring works by young emerging artists. The Brazilian artist known as assume vivid astro focus (Eli Sudbrack and his collaborators) created the first project in the series: wildly colored psychedelic wallpaper inspired by pop culture.

• Universal Limited Art Editions was the inaugural show in the new Milliken Gallery, the first gallery in the IMA’s history to be dedicated to contemporary prints and drawings. The exhibition highlighted the work of artists who produced prints at the Long Island workshop in the 1950s and ’60s, including Larry Rivers, Jasper Johns, Lee Bontecou, Helen Frankenthaler and James Rosenquist.

• Also coinciding with the opening of the contemporary galleries was The Felix Gonzalez-Torres Project: “Untitled” (For Jeff), a city-wide exhibition of a work by Gonzalez-Torres, who redefined public art during his brief lifetime. The work, on loan from the Hirshhorn Museum and Sculpture Garden, Washington, D.C., was printed on banners and installed on the façade of the Museum as well as the façades of the Eiteljorg Museum of American Indians and Western Art, Herron School of Art and Design, Indianapolis Art Center and the Artsgarden, and above Pathways to Peace Park by the Indianapolis Museum of Contemporary Art. The work also appeared on billboards throughout the city. This collaborative project was supported in part by a Public Art...
Indianapolis grant, managed by the Arts Council of Indianapolis, and funded by the Cultural Development Commission, with additional in-kind contributions by Clear Channel Outdoor and Browning Day Mullins Dierdorf Architects.

- During the first four months of the year, while the galleries were still closed, works from the Museum’s collection were having an impact elsewhere—in Japan, where paintings from the Japanese collection continued to tour, and in Washington, D.C., where nearly 50 Chinese objects from the IMA were featured at the Smithsonian’s Arthur M. Sackler Gallery. *Japanese Masterworks: Paintings from the Indianapolis Museum of Art* ended its tour at the Kitakyushu Municipal Museum of Art in June. *Asia in America: Views of Chinese Art from the Indianapolis Museum of Art* finished its run at the Sackler Gallery on March 20.

### EXHIBITIONS THAT OPENED IN 2005

**ALLEN WHITEHILL CLOWES SPECIAL EXHIBITION GALLERY**

**Raphael’s Fornarina**

MAY 6–JUNE 26

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

**International Arts and Crafts**


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

**ALLIANCE GALLERY**

**Overbeck Pottery of the Arts and Crafts Movement**

MAY 6, 2005–JANUARY 8, 2006

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

**MCCORMACK FOREFRONT GALLERIES**

**Ernesto Neto**

NOVEMBER 20, 2005–FEBRUARY 12, 2006

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

**MILLIKEN GALLERY**

**Universal Limited Art Editions**

NOVEMBER 20, 2005–APRIL 16, 2006

Organized by the IMA.

**OFF THE WALL**

(third level atrium)

**assume vivid astro focus**

NOVEMBER 20, 2005–MAY 14, 2006

Organized by the IMA.

**STAR STUDIO**

**Amorphic Robot Works: The Feisty Children**

MAY 6–JULY 31

Organized by the IMA.

**E Chen: String of Time**

SEPTEMBER 15–DECEMBER 31

Organized by the IMA.

**SPECIAL PROJECTS**

**The Felix Gonzalez-Torres Project:**

“Untitled” (For Jeff)

NOVEMBER 20, 2005–JANUARY 29, 2006

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

**Tom Otterness: Escaping Leg**

APRIL 15–OCTOBER 1

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

*Indiana Artists Club Annual Exhibition*

MAY 6–JUNE 26
Organized by the Indiana Artists Club.

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

JULY 3–OCTOBER 2
Organized by the IMA.

TRAVELING EXHIBITIONS

JAPAN

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

INDIANA

*Adams, Forsyth and Steele: Indiana Paintings from the Lilly Endowment Collection*
Organized by the IMA and supported by a grant from Lilly Endowment Inc. In 2005, the exhibition traveled to the Purdue University Galleries, West Lafayette, January 10–February 20.

*Preserving Place: Reflections of Indiana*
Organized by the IMA, the Columbus Museum of Art and Design, and The Nature Conservancy in Indiana and made possible by a generous grant from the Cinergy Foundation. Support provided by the Central Indiana Community Foundation, the Indiana Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency. In 2005, Preserving Place traveled to the Evansville Museum of Arts, History and Science, March 19–May 29; Carnegie Center for Art & History, New Albany, June 11–July 17; and the Art Museum of Greater Lafayette, July 30–September 10.
AFRICAN ART
The large Songye power figure that was acquired in 2005 represents a major enhancement of the Museum’s holdings of Central African art. It is particularly interesting because radiographs reveal the presence of substances in the head and torso that are considered by the Songye to be sacred and empowering.

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

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

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

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

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

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

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

DECORATIVE ARTS

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

JAPANESE ART

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

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

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

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

TEXTILE AND FASHION ARTS

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

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

In 2005 Dr. Guido Goldman donated his renowned collection of Central Asian silk ikat weavings to several museums. One hundred pieces were given to the Sackler Museum in Washington, D.C., and the remaining pieces were distributed among the museums that had hosted an exhibition of the collection and “other eminent museums with outstanding collections of Central Asian textiles.” The IMA received six of these breathtakingly beautiful silk textiles.
AFRICAN ART
Songye people
Democratic Republic of the Congo, Central Africa
Community Power Figure, 1900–1930
wood, cloth, feathers, fur, reptile skin, metals, pigment
H: 33 in.; 83.8 cm
The Ballard Fund, Lucille Stewart Endowed Art Fund, E. Hardey Adriance Fine Arts Acquisition Fund, Roger G. Woltz Fund and Mary Black Fund 2005.21

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

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

John Washington Love
American, 1850–1880
Portrait of Thomas Entrikey Hibben Sr.
oil on canvas
18 1/8 x 28 in.; 46.0 x 71.1 cm
Gift of Stephen Enkema in honor of his mother Joy Enkema 2004.183

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

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

Eastern Zhou dynasty (771–256 BCE)
Warring States (403–221 BCE)
(771–256 BCE)

Song dynasty (960–1279)
Yuan dynasty (1279–1368)

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

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

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

Yuan dynasty (1279–1368)
Vase with Appliquéd Plum Branch Design, about 1300
porcelain with glaze
6 x 3 x 3 in.;
15.2 x 6.8 x 6.8 cm

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

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

Yuan dynasty (1279–1368)
White Dish
stoneware with glaze
1 3/4 x 6 3/4 x 4 3/8 in.;
4.5 x 17.3 x 13.8 cm
Gift of Iver M. Nelson Jr. 2005.50

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

Jin dynasty (1115–1234)
Wide-mouth Jar, 1115–1234
stoneware with glaze
3 1/4 x 4 3/8 x 4 1/2 in.;
8.3 x 11.1 x 11.1 cm
Gift of Iver M. Nelson Jr. 2005.52

Indianapolis Museum of Art Acquisitions 2005
Jin dynasty (1115–1234)
Jar with Two Loop Handles
stoneware with glaze
5 x 1/4 x 5 1/4 in.;
12.7 x 13.3 x 13.3 cm

Jin dynasty (1115–1234)
Wide-mouth Jar
with Two Handles
stoneware with glaze
5 3/4 x 7 1/2 x 7 1/2 in.;
14.6 x 19.1 x 19.1 cm
Gift of Iver M. Nelson Jr. 2005.54

Yuan dynasty (1279–1368)
Jar with Immortals Design, about 1350
porcelain and underglaze blue
4 1/2 x 4 3/8 x 4 3/8 in.;
11.4 x 11.1 x 11.1 cm

Liao dynasty (907–1125)
Square Dish with Central Floral Design
stoneware with glaze
1 3/8 x 4 1/2 x 4 3/4 in.;
3.5 x 11.4 x 11.4 cm
Gift of Iver M. Nelson Jr. 2005.56

Liao dynasty (907–1125)
Square Dish with Twin Fish Design
stoneware with glaze
1 x 4 1/2 x 4 1/2 in.;
2.5 x 11.4 x 11.4 cm

Han dynasty (206 BCE–220)
Sword Guard with Corroded Iron Handle, about 200 BCE
jade, iron
4 1/4 x 2 1/8 x 1 in.;
10.8 x 5.4 x 2.5 cm
Gift of Steven Conant, M.D. 2005.59

JAPANESE PRINTS
Utagawa Kunisada
Japanese, 1786–1864
Edo period (1603–1868)
A Woman Bowing, undated
ink and color on paper
9 1/4 x 11 7/8 in.;
23.5 x 30.2 cm (sheet)
Gift of Catharine Lichtenauer 2005.74

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

Utawaga Kunisada
Japanese, 1786–1864
Edo period (1603–1868)
Chökichi’s Sister, Oseki, from the series Famous Views of the 60-odd Provinces, undated
color woodblock print
14 9/16 x 9 3/4 in.;
37.0 x 24.8 cm
General Memorial Art Fund 2005.70

JAPANESE PAINTING
Nakabayashi Chikuto
Japanese, 1776–1853
Viewing a Waterfall in Summer Mountains,
Painted in the Manner of Wu Zhen, about 1835–1840
color on silk
82 3/4 x 30 1/2 in.;
210.0 x 77.4 cm. (overall)
Partial and Promised Gift of Francine and Roger Hurwitz 2004.188

Hosoda Eishi
Japanese, 1756–1829
Edo period (1603–1868)
Three Gods of Good Fortune on a Pleasure Outing, 1800–1829
ink and light colors on paper
12 1/4 x 13 3/8 in.;
31.1 x 33.9 cm (image)
Miscellaneous Asian Art Fund 2005.2

Ando Hiroshige
Japanese, 1797–1858
Edo period (1603–1868)
Osode, and a Houseman of the Sawai Wada Shizuma, Kobei’s Daughter, from the series Famous Views
color woodblock print
14 15/16 x 9 11/16 in.;
37.2 x 24.6 cm
Fund 2005.69a–b

Yone, from Famous Views of the 60-odd Provinces, undated
color woodblock print
9 5/8 x 14 9/16 in.;
24.5 x 37.0 cm
Works on Paper Group 2005.73

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

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

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

Jawshing Arthur Liou
Taiwanese, b. 1968
high-definition D-VHS tape edition: 1 of 5 and two artist’s proofs
Purchased with funds provided by Lynn Bumsdie Smith II in memory of his parents, Mr. and Mrs. John Bumsdie Smith 2005.38b

Jawshing Arthur Liou
Taiwanese, b. 1968
high-definition D-VHS tape edition: 1 of 5 and two artist’s proofs
Purchased with funds provided by Lynn Bumsdie Smith II in memory of his parents, Mr. and Mrs. John Bumsdie Smith 2005.38c

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

Hasegawa Sadanobu
Japanese, 1809–1879
Edo period (1603–1868)
Meiji period (1868–1912)
JAPANESE PRINTS
Utawaga Toyokuni II
Japanese, 1771–1835
Edo period (1603–1868)
Iwai Hanshiro in the Role of Nuregami Chokichi’s Sister, Oseki, about 1815
color woodblock print
14 9/16 x 9 3/4 in.;
37.0 x 24.8 cm
General Memorial Art Fund 2005.70

Jawshing Arthur Liou
Taiwanese, b. 1968
high-definition D-VHS tape edition: 1 of 5 and two artist’s proofs
Purchased with funds provided by Lynn Bumsdie Smith II in memory of his parents, Mr. and Mrs. John Bumsdie Smith 2005.38b

Jawshing Arthur Liou
Taiwanese, b. 1968
high-definition D-VHS tape edition: 1 of 5 and two artist’s proofs
Purchased with funds provided by Lynn Bumsdie Smith II in memory of his parents, Mr. and Mrs. John Bumsdie Smith 2005.38c

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

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

Antoni Tapies
Spanish, b. 1923
Signe vermell, 1923
mixed media on wood
18 1/4 x 21 5/8 in.;
46.4 x 54.9 cm
Partial and Promised Gift of Gerald and Donit Paul 2005.87
PRINTS, DRAWINGS AND PHOTOGRAPHS

John Ottis Adams
American, 1851–1927
Tree Beside a Stream, 1880–82
etching; state: II of II
6 5/8 x 5 1/8 in.;
16.9 x 13.1 cm (sheet)
Gift of the Estate of
Dorothy M. Reifel 2005.79

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

John Taylor Arms
American, 1887–1953
Venetian Mirror, 1935
etching; state: II of II
6 5/8 x 14 1/4 in.;
16.2 x 36.2 cm (image)
Gift of Agnes Polk Tryon 2005.8

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

Gustave Baumann
American (b. Germany), 1881–1971
The Washington Barnes Cabin,
1912
color woodblock print
19 3/4 x 26 1/2 in.;
50.2 x 67.2 cm
Bequest of Phyllisann Hibben Courtis
2005.99

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

Isabel Bishop
American, 1902–1988
Showing the Snapshot, from Isabel
Bishop: Eight Etchings, 1936–1959,
1936, printed 1980
etching on Rives
heavyweight white paper
artist’s proof II/VII outside
the numbered edition of 50
5 x 3 1/8 in.;
12.7 x 9.7 cm (image)
Martha Delzell Memorial Fund 2005.29a

Isabel Bishop
American, 1902–1988
Reaching for the Coat Sleeve,
from Isabel Bishop: Eight Etchings,
1936–1959,
1943, printed 1980
etching on Rives
heavyweight white paper
artist’s proof II/VII outside
the numbered edition of 50
7 3/4 x 4 1/2 in.;
19.7 x 11.4 cm (image)
Martha Delzell Memorial Fund 2005.29b

Isabel Bishop
American, 1902–1988
Girl with Newspaper,
from Isabel Bishop: Eight Etchings,
1936–1959,
1945, printed 1980
etching on Rives
heavyweight white paper
artist’s proof II/VII outside
the numbered edition of 50
9 7/8 x 4 1/8 in.;
14.9 x 10.4 cm (image)
Martha Delzell Memorial Fund 2005.29c

Isabel Bishop
American, 1902–1988
Girl Getting on Soda Fountain Stool,
from Isabel Bishop: Eight Etchings,
1936–1959,
1953, printed 1980
etching on Rives
heavyweight white paper
artist’s proof II/VII outside
the numbered edition of 50
5 1/2 x 4 in.;
14.0 x 10.2 cm (image)
Martha Delzell Memorial Fund 2005.29d

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

ESTHER BOBLEY
American, 1921–1998
Washington, D.C.,
1950
etching on Rives
heavyweight white paper
artist’s proof II/VII outside
the numbered edition of 50
5 7/8 x 4 1/4 in.;
14.9 x 10.2 cm (image)
Martha Delzell Memorial Fund 2005.29e

DEORATIVE ARTS

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

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

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

Martha Delzell Memorial Fund
2005.22

PHOTOGRAPS

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

John Ottis Adams
American, 1851–1927
Butler’s Hill, Brookville
verso: Boy Reading,
about 1900
pen, ink and ink wash over pencil
on off-white paper
9 x 11 7/8 in.;
22.9 x 30.2 cm (sheet)
Gift of the Estate of
Dorothy M. Reifel 2005.76

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

John Ottis Adams
American, 1851–1927
Adams’ Lodgings, London,
1872–1874
watercolor over pencil
on off-white paper
9 5/8 x 8 in.;
24.4 x 20.3 cm (sheet)
Gift of the Estate of
Dorothy M. Reifel 2005.79

Isabel Bishop
American, 1902–1988
Straphanger, No. 2, from Isabel
Bishop: Eight Etchings, 1936–1959,
1950, printed 1980
etching on Rives
heavyweight white paper
artist’s proof II/VII outside
the numbered edition of 50
5 x 3 1/8 in.;
12.7 x 9.7 cm (image)
Martha Delzell Memorial Fund 2005.29f

Isabel Bishop
American, 1902–1988
Two Girls Outdoors (Helping with
the Veil), from Isabel Bishop: Eight
Etchings, 1936–1959,
1953, printed 1980
etching on Rives
heavyweight white paper
artist’s proof II/VII outside
the numbered edition of 50
7 3/4 x 5 in.;
19.7 x 12.8 cm (image)
Martha Delzell Memorial Fund 2005.29g

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

Isabel Bishop
American, 1902–1988
Soldiers Looking out the
Window of the Bus
Just Before Leaving the
Greyhound Terminal, 1943
gelatin silver print
10 7/16 x 10 7/16 in.;
26.5 x 26.5 cm (image)
James V. Sweeter Fund and the Mary
and Agnes Wetsell Fund 2005.26
**TEXTILE ARTS**

**Benjamin Kiehl**
American, 1800–1895

**Jacquard Coverlet, 1837**
wool
96 x 76 1/2 in.;
248.9 x 194.3 cm
Gift of Shirley DeCamp Gardner 2005.82

**American**

**Quilt, 1920s–1930s**
cotton, appliquéd and quilted
79 3/4 x 101 in.;
202.6 x 256.5 cm
Gift of Shirley DeCamp Gardner 2005.83

**Single Irish Chain with Diamonds Quilt, 1930s**
cotton, pieced and quilted
90 x 81 1/4 in.;
228.6 x 206.4 cm
Gift of Mrs. C. Willis Adams Jr. 2005.92

**Royal Ceremonial Jacket, 1935–1950**
wool, cotton, silk velvet, embroidered with wool
43 x 56 in.; 109.2 x 126.2 cm
Martha Delzell Memorial Fund 2005.20

**Single Irish Chain with Diamonds Quilt, 1930s**
cotton, pieced and quilted
90 x 81 1/4 in.;
228.6 x 206.4 cm
Gift of Mrs. C. Willis Adams Jr. 2005.20

**Uzbekistan, Central Asia**

**Wall-hanging, 1801–1850**
silk, resist-dyed (ikat)
73 x 44 1/2 in.;
185.4 x 113.0 cm
Gift of Guido Goldman 2005.88

**Uzbekistan, Central Asia**

**Wall-hanging, 1850s**
silk, resist-dyed (ikat)
80 x 43 1/2 in.;
203.2 x 110.5 cm
Gift of Guido Goldman 2005.89

**Egypt**

**Shawl, about 1968**
wool, cotton net, applied with German silver strips
10 x 10 x 3 1/2 in.;
25.4 x 25.4 x 8.9 cm
Gift of the Estate of Allen Whitehill Clowes 2005.19

**France**

**Evening Dress, winter 1922–1923**
silk faille, silver lamé, silk net embroidered with silver metallic threads
L: 64 3/8 in.; 164.2 cm
Roger G. Wolcott Fund 2005.5

**British**

**Bonnet, 1885–1890**
silk velvet, silk net
10 x 10 x 3 1/2 in.;
25.4 x 25.4 x 8.9 cm
Gift of the Estate of Allen Whitehill Clowes 2005.18

**French**

**“Nixon” Dress, about 1968**
paper, screen-printed
36 3/8 x 21 1/4 in.;
92.4 x 54.0 cm
Emma Harter Sweetser Fund 2005.36

**Scott Paper Co.**

**“Beer” Poster Dress, 1968**
paper (wood pulp, rayon mesh; patented as Dura Weave) screen-printed
38 1/2 x 25 1/2 in.;
97.8 x 64.6 cm
Emma Harter Sweetser Fund 2005.33

**Nigeria, Western Africa**

**Evening Dress, 1900–1922**
silk, embroidered with wool
49 3/4 x 67 in.;
126.4 x 170.2 cm
Martha Delzell Memorial Fund 2005.30

**Wool, silk**
43 x 56 in.; 109.2 x 126.2 cm
Martha Delzell Memorial Fund 2005.30

**England**

**Wedding Dress, 1875**
silk satin, artificial orange blossoms, silk net
L: 67 1/2 in.
Gift of the Estate of Allen Whitehill Clowes 2005.17a–d

**American**

**“Hand” or “Peom by Allen Ginsberg” Poster Dress, 1968**
paper (75% rayon, 25% nylon) screen-printed
15 1/2 x 11 3/4 in.;
39.4 x 29.8 cm
Emma Harter Sweetser Fund 2005.34

**American**

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

**French**

**Evening Dress, 1900–1922**
silk faille, silver lamé, silk net embroidered with silver metallic threads
L: 64 3/8 in.; 164.2 cm
Roger G. Wolcott Fund 2005.5

**British**

**Paquin**
French, 1869–1936

**Day Coat, late 1920s**
wol
L: 52 3/8 in.; 133.0 cm
Emma Harter Sweetser Fund 2005.4

**Novice’s robe (Chapan), 1860s–1870s**
cloth
L: 55 in.; 139.7 cm
Gift of Guido Goldman 2005.91

**Cotton, silk**
49 3/4 x 67 in.;
126.4 x 170.2 cm
Martha Delzell Memorial Fund 2005.30

**New York**

**Royal Ceremonial Jacket, 1935–1950**
wool, cotton, silk velvet, jute, raffia, glass and bugle beads
43 x 56 in.; 109.2 x 126.2 cm
Martha Delzell Memorial Fund 2005.30

**German silver strips**
2005.92

**Emma Harter Sweetser Fund**

**“Paper-Caper” Op Art Dress, 1966**
paper (wood pulp, rayon mesh; patented as Dura Weave) screen-printed
38 1/2 x 25 1/2 in.;
97.8 x 64.6 cm
Emma Harter Sweetser Fund 2005.33

**Emma Harter Sweetser Fund**

**Roderick Mead**
American, 1900–1971

**Untitled, from Fraternity portfolio, 1935**
etching on Montval paper
edition: 20 of 101
5 x 3 1/4 in.;
12.8 x 8.2 cm (image)
Mrs. Pierre F. Goodrich Endowed Art Fund 2005.67.6

**Dolf Rieser**
British (b. South Africa), 1898–1983

**Untitled, from Fraternity portfolio, 1935**
engraving and etching on Montval paper
edition: 20 of 101
4 1/2 x 3 1/2 in.;
11.2 x 7.7 cm (image)
Mrs. Pierre F. Goodrich Endowed Art Fund 2005.67.9

**Vasily Kandinsky**
Russian, 1866–1944

**Untitled, from Fraternity portfolio, 1935**
etching and aquatint on Montval paper
edition: 20 of 101
4 3/4 x 3 1/4 in.;
12 x 8.3 cm (image)
Mrs. Pierre F. Goodrich Endowed Art Fund 2005.67.10

**Louis Vargas Rosas**
Chilean, 1897–1976

**Untitled, from Fraternity portfolio, 1935**
etching and aquatint on Montval paper
edition: 20 of 101
4 3/4 x 3 1/4 in.;
12 x 8.3 cm (image)
Mrs. Pierre F. Goodrich Endowed Art Fund 2005.67.10

**American**

**Quilt, 1920s–1930s**
cotton, appliquéd and quilted
79 3/4 x 101 in.;
202.6 x 256.5 cm
Gift of Shirley DeCamp Gardner 2005.83

**Single Irish Chain with Diamonds Quilt, 1930s**
cotton, pieced and quilted
90 x 81 1/4 in.;
228.6 x 206.4 cm
Gift of Mrs. C. Willis Adams Jr. 2005.20

**Uzbekistan, Central Asia**

**Wall-hanging, 1801–1850**
silk, resist-dyed (ikat)
73 x 44 1/2 in.;
185.4 x 113.0 cm
Gift of Guido Goldman 2005.88

**Uzbekistan, Central Asia**

**Wall-hanging, 1850s**
silk, resist-dyed (ikat)
80 x 43 1/2 in.;
203.2 x 110.5 cm
Gift of Guido Goldman 2005.89

**Emma Harter Sweetser Fund**

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

**American**

**“Hand” or “Poem by Allen Ginsberg” Poster Dress, 1968**
paper (75% rayon, 25% nylon) screen-printed
36 x 25 in.;
91.4 x 63.5 cm
Emma Harter Sweetser Fund 2005.35
DONORS TO THE COLLECTION 2005

Mrs. C. Willis Adams Jr.
Asian Art Society *
Ann Baumann, daughter
In Memory of Judge Valain S. Boring
from his Family
Theodore Celenko
Dr. Stanley Chipper
Robin Rowan Clarke
Estate of Allen Whitehill Clowes
Steven Conant, M.D.
Steven Conant in memory
of Miss Joan D. Weisenberger
Steven Conant in memory
of Mrs. H.L. Conant
Estate of Phyllisann Hibben Courtis
Decorative Arts Society *
Cleo Dibble in memory of her
parents, Athena and Louis Bolens
Stephen Enkema in honor
of his mother, Joy Enkema
Thomas and Marsha French in
honor of Walter and Joan Wolf
Thomas and Marsha French in
memory of Ray H. French
(1919–2000)

Shirley DeCamp Gardner
Guido Goldman
Anne Marmon Greenleaf
Francine and Roger Hurwitz
Thomas W. Kuebler, M.D.
Catharine Lichtenauer
Children of J.K. Lilly Jr. **
Iver M. Nelson Jr.
Mr. and Mrs. Kurt Pantzer **
Gerald and Dori Paul
Estate of Dorothy M. Reifel
Estate of Theodore Roczak
Lynn Burnside Smith II in memory
of his parents, Mr. and Mrs. John
Burnside Smith *
Ann M. and Chris Stack *
Agnes Polk Tryon

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

PURCHASE FUNDS

E. Hardey Adriance Fine Arts
Acquisition Fund in memory
of Marguerite Hardey Adriance
Alliance Income Fund
Edward L. Anderson Fine
Arts Acquisition Fund
The Ballard Fund
Mary V. Black Endowment Fund
Russell and Becky Curtis
Art Purchase Endowed Fund
Deaccessioned Decorative Arts Fund

Henry F. and Katherine
DelBoest Memorial Fund
Martha Delzell Memorial Fund
General Art Fund
General Endowed Art Fund
General Memorial Art Fund
Mrs. Pierre F. Goodrich
Endowed Art Fund
Miscellaneous Asian Art Fund
Miscellaneous Print Fund
James E. Roberts Fund

Lucille Steward Endowed Art Fund
Emma Harter Sweetser Fund
James V. Sweetser Fund
Mary Margaret Tomlinson
Memorial Fund
Mary and Agnes Wetsell Fund
Eva Wiles Fund
Roger G. Wolcott Fund
Works on Paper Group

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

GIFTS AND PURCHASES
SUMMARY 2005

Total Number of Gifts  126
Total Number of Purchases  48
Total Number of Acquisitions  174
Total Estimated Value  $1,449,887.67
Visitors to Lilly House were also rewarded with special displays and events. In conjunction with *International Arts and Crafts*, five rare books designed by William Morris and published by the Kelmscott Press were on display at Lilly House from September 25, 2005, through January 25, 2006. The books were lent by the Lilly Library at Indiana University, Bloomington. The Kelmscott books were originally acquired by J.K. Lilly Jr. for his collection of rare books and manuscripts, which he later gave to the university.

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

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

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

Kellmscott Press Books
Lent by The Lilly Library, Indiana University, Bloomington, Indiana.

Christmas at Lilly House
November 15, 2005–January 8, 2006
Decorations in Lilly House supported in part by Engledow Group.

LILLY HOUSE ACQUISITIONS 2005

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

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

United States
Candlestand, 1900–1910
mahogany
22 x 14 x 16 1/4 in.; 55.9 x 35.6 x 41.3 cm
Gift of the Children of J.K. Lilly Jr. LH2005.2

United States
Footed Bowl, 1800–1910
pressed glass
2 1/2 x 3 1/2 x 3 1/2 in.; 6.4 x 8.9 x 8.9 cm
Gift of the Children of J.K. Lilly Jr. LH2005.3

possibly Italy
Pair of Covered Urns, 1900–1930
porcelain
11 1/8 x 5 5/8 x 5 5/8 in.; 28.3 x 14.3 x 14.3 cm (each)
Gift of the Children of J.K. Lilly Jr. LH2005.4a–b and LH2005.4a–b

probably Czechoslovakia
Box with Hinged Lid, 1875–1899
glass, brass
3 13/16 x 4 7/16 x 2 13/16 in.; 35.7 x 11.3 x 7.1 cm
Gift of the Children of J.K. Lilly Jr. LH2005.5

probably Italy
Box with Hinged Lid, 1900–1930
gold
3 1/4 x 8 1/4 x 4 1/8 in.; 8.3 x 21.0 x 10.5 cm
Gift of the Children of J.K. Lilly Jr. LH2005.6

probably Italy
Box with Hinged Lid, 1900–1930
glass, gold
3 1/4 x 8 1/4 x 4 1/4 in.; 8.1 x 21.0 x 10.8 cm
Gift of the Children of J.K. Lilly Jr. LH2005.7

William H. Jackson Company
New York
Fire Screen, 1900–1930
brass or bronze
33 x 53 3/4 x 3 3/4 in.; 83.8 x 136.5 x 9.9 cm
Gift of the Children of J.K. Lilly Jr. LH2005.8

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

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

probably France
Pair of Vases, 1925–1930
leather
13 x 5 1/4 x 5 1/4 in.; 33.0 x 13.3 x 13.3 cm (each)
Gift of the Children of J.K. Lilly Jr. LH2005.11a–b

United States
Floor Lamp, 1900–1930
iron
59 x 16 x 13 1/2 in.; 149.7 x 40.6 x 34.3 cm

United States
Floor Lamp, 1900–1930
wood, brass
40 3/4 x 17 1/4 x 14 1/4 in.; 103.3 x 43.8 x 36.2 cm

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

United States
Set of Fire Tools, 1900–1930
brass, gilded bronze, steel
49.2 x 33.7 x 10.8 cm
Gift of the Children of J.K. Lilly Jr. LH2005.15a–e

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

William H. Jackson Company
New York
Fire Screen, 1900–1930
brass, gilded bronze
33 1/4 x 9 1/4 x 9 1/4 in.; 84.5 x 23.5 x 22.9 cm (each)
Gift of the Children of J.K. Lilly Jr. LH2005.22a–b

probably Italy
Pair of Vases, 1925–1930
porcelain
3 1/4 x 8 1/4 x 4 1/8 in.; 8.1 x 21.0 x 10.5 cm
Gift of the Children of J.K. Lilly Jr. LH2005.23a–b

probably United States
Floor Lamp, 1900–1930
iron
59 x 16 x 13 1/2 in.; 149.7 x 40.6 x 34.3 cm
Gift of the Children of J.K. Lilly Jr. LH2005.24a–e

possibly Czechoslovakia
Pair of Vases, 1870–1899
glass, enamel
12 3/16 x 4 x 4 x 11 16/16 in.; 31.9 x 12.1 x 10.8 cm

Spain
Paper Shears, 1925–1930
steel
1/8 x 9 1/16 x 3 1/4 in.; 0.2 x 2.7 x 3.2 cm
Gift of the Children of J.K. Lilly Jr. LH2005.27a–b

S. Kirk & Sons
United States
Ruler, 1925–1950
silver
1/16 x 1 1/16 x 2 in.; 0.2 x 2.2 x 3.0 cm
Gift of the Children of J.K. Lilly Jr. LH2005.28a–b

Spain
Paper Shears, 1925–1930
steel
1/8 x 9 1/16 x 3 1/4 in.; 0.2 x 2.7 x 3.2 cm
Gift of the Children of J.K. Lilly Jr. LH2005.29a–b

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

United States
Armchair, 1925–1950
wood, textile, upholstery
30 1/4 x 20 1/2 x 30 1/4 in.; 76.8 x 52.3 x 76.8 cm
Gift of the Estate of Allen Whitehill Clowes LH2005.25
probably Czechoslovakia
*Pair of Compotes*, 1870–1899
cut glass, cranberry color
10 1/8 x 11 1/4 x 11 1/4 in.;
25.7 x 28.6 x 28.6 cm
Gift of Mr. and Mrs. Kurt Pantzer
LH2005.31.1–.2

*Kwador & Brown*
Staffordshire, England
*Ur and Cover*, 1900–1930
stoneware
H: 11 3/4 in.; 33.7 cm
Gift of the Kriel Trust LH2005.32a–b

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

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

Keith Murray (designer)
b. 1892 (New Zealand)
Stevens & Williams, Ltd.
England
*Glen Vase*, 1938
glass
6 x 7 in.; 15.2 x 17.8 cm
Gift of the Family of Lucy Taggart LH2005.38.1–.2

Bristol, England
*Pair of Vases*, 1850–1875
glass, enamel
H: 9 1/4 in.; 23.5 cm (each)
Gift of the Family of Lucy Taggart LH2005.39.1–.2

Bristol, England
*Pair of Vases*, 1850–1875
glass
H: 5 5/8 in.; 14.3 cm (each)
Gift of the Family of Lucy Taggart LH2005.40.1–.2

Bristol, England
*Pair of Vases*, 1875–1899
glass
H: 6 1/2 in.; 16.9 cm (each)
Gift of the Family of Lucy Taggart LH2005.41.1–.2

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

Meissen Porcelain Manufactory
Germany
*Fish Service*, 1875–1899
porcelain
22 x 10 1/2 in.;
55.9 x 26.7 cm (platter)
Gift of Mrs. Robertine Daniels
LH2005.49.1–.14

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

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

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

Wedgwood
England
*Condate Dish*, 1800–1825
earthenware
6 1/2 x 20 1/2 x 9 3/4 in.;
15.6 x 24.5 x 24.5 cm
Gift of the Children of J.K. Lilly Jr.
LH2005.52

*Vase (Copy of Portland Vase)*,
1875–1899
stoneware
10 7/8 in.; 27.5 x 17.9 cm
Gift of Ann McClelland Ropkey
LH2005.53
VIRGINIA B. FAIRBANKS ART & NATURE PARK

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

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

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

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

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

- Two exhibitions were presented in the new Star Studio in 2005. The 1,500-square-foot interactive gallery, which was made possible by a generous capital gift from The Indianapolis Star, offers visitors direct access to working artists and an opportunity to experiment with art materials. A New York-based collective of artists, engineers and technicians called Amorphic Robot Works and led by artistic director Chico MacMurtrie, brought ten kinetic sculptures, The Feisty Children, to the IMA for the first exhibition in May. In E Chen: String of Time, which opened in September, artist E Chen created a California desert landscape, sculpted from Styrofoam and yarn, that slowly unraveled over the course of the exhibition.

- The new Damon C. and Kay D. Davis X Room also opened in May. In this experimental space for art and technology, visitors can try out new learning tools that are intended to enhance their experience with art at the Museum. The first two projects featured in the X Room are etx and Cabinet of Dreams. With etx, visitors can make connections between works of art from different cultures and time periods, locate works in the galleries, and learn something about each work. Images of objects from the collection are projected onto a table designed by Eames Office, and users control images projected onto the walls of the room. In Cabinet of Dreams, viewers navigate through a 3-D world inspired by a Chinese curio cabinet to find works from the IMA’s Chinese collection. Programming support for the X Room is provided by Kathi and Bob Postlethwait. Cabinet of Dreams was developed by the Indiana University School of Fine Arts and uses the John-e Box technology developed by Indiana University’s Advanced Visualization Lab. The PercepTable technology created by the Visualization and Interactive Spaces Lab, a division of the Pervasive Technology Labs at Indiana University (IUPUI campus), is used in etx.

- Another technological innovation, designed for the American galleries, is ArtXplore, a program utilizing a PDA that gives visitors a chance to delve more deeply into individual works. ArtXplore was developed by IMA staff and the Informatics Research Institute at Indiana University-Purdue University Indianapolis.

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PROGRAMS

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

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

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

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

- During construction, IMA affiliate organizations continued offering talks by guest speakers on a variety of subjects at locations around the city. Among them was Timothy Wilson, curator at the Ashmolean Museum of Art and Archaeology, Oxford, England, who spoke about Renaissance ceramics, artists and craftsmen and the Ashmolean’s collection. His talk was presented by the Decorative Arts Society.

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

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

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

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

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

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

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

In 2005, STEP staff gave presentations about ceramics at 31 sites across Indianapolis. On several Thursdays, STEP staff led Visual Thinking Strategies (VTS) tours for visitors. STEP staff also delivered a presentation to the Williamsport County Learning Center in Williamsport, Indiana, through the IMA’s distance learning technology. Additionally, STEP staff demonstrated ceramics techniques at the IMA Member Opening in May, co-hosted the IMA booth at the Indiana Black Expo Summer Celebration, and led hands-on activities for children at the Indy Jazz Festival. Citizens Gas & Coke Utility was the presenting sponsor in 2005.

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

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

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

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Ms. Wanda Shafer

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Mr. and Mrs. B.G. Dugan
Dr. and Mrs. Thomas J. Fischer
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Mr. and Mrs. Clyde Peach
Mr. and Mrs. David M. Riley
Ms. Carolyn M. Schaefer and
Mr. John B. Gray Jr.
Dr. and Mrs. Joseph W. Shoemaker

**For the birthday of Dan Cantor**
Tim and Katherine C. Nagler

**In honor of Ted Celenko**
Dr. Lawrence Hunter

**For Randy Deer’s Birthday**
Mr. and Mrs. Leonard J. Betley
John L. and Eleanor W. Krauss
Anna S. and James P. White

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Ms. Peg Ziperman

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Mr. and Mrs. Rawls Frazier

**In memory of William Gambill**
Carmen and Mark Holeman

**In memory of Susan M. Barker**
Miss Marjorie Kroeger

**In memory of Dorothy A. Gorman**
Ms. Jeanne M. Hartman

**In memory of Carolyn Crom Griffith**
Mrs. Dudley V. Sutphin

**For the birthday of Anita Harris**
Ms. Gail Bell

**In honor of Ilene Maurer**
Francine and Roger Hurwitz

**In memory of Charles Hogsett Jr.**
Mrs. Lucille Mueller

**In memory of Dillard W. Howell**
Mrs. August M. Hardee

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Mr. and Mrs. James G. Graham

**In honor of Mr. and Mrs. Richard Jacobs**
Phyllis and Victor Vernick

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Miss Christina Keonenneke

**In honor of Dr. and Mrs. Kleinman**
Phyllis and Victor Vernick

**In memory of Herman Kote Jr.**
Mr. and Mrs. Raymond J. Von Spreckelsen

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Walter and Joan Wolf

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Mr. and Mrs. Samuel Luxez

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Francine and Roger Hurwitz

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Mr. and Mrs. Charles M. Nelson

**As a thank you to**
Mr. and Mrs. Donald C. Neel

**In honor of Dr. Louis Nie**
Mr. Matthew McPeek

**In honor of John and Anne Pantzer**
Mr. and Mrs. John Beatty

**In memory of Bruce Peck**
Mrs. Joyce P. Torsky

**In memory of J. Edward Ransel**
Sarah C. Barney
Mr. and Mrs. Ross A. Kipka

**In memory of Marion Ransel**
Alice Elizabeth Appel
Mr. and Mrs. Ross Bain
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Dr. and Mrs. Jerry L. Kight
Mr. and Mrs. Robert D. Long
Dr. and Mrs. Carlos Lopez
Ms. Rebecca Lyon
and Mr. John Detweiler
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Mr. and Mrs. Richard Maccrillo
Mr. and Mrs. Richard F. McCann
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Alan T. and Jane R. Nolan
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and Mrs. Suzanne M. Oster
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Mr. and Mrs. Mark Zelonis

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Mr. and Mrs. Don G. Harvey

**In memory of Beatrix Shander**
Clarian Health Partners, Inc.
James E. and Patricia J. LaCrosse
Methodist Hospital Neonatal Intensive Care Unit
Mrs. Ilana J. Torine
Dr. Frank and Mrs. Helaine Workman

**In memory of Mrs. Beth Tate**
Dr. and Mrs. Alfred D. Hauersperger

**For the anniversary of**
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Ellen W. Lee and Stephen J. Dutton

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David F. and Joan D. Kahn
Mrs. Shirley and Heather Kulwin
Ms. Carolyn L. Sachs
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**In memory of Vincent J. Zelonis**
Diane De Grazia
Horticultural Society
Mr. and Mrs. Scott Morlock
Mr. and Mrs. John L. Salisbury
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(exceeding $1,000 in value)
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- Christie’s
- Clear Channel Outdoor
- Dow AgroSciences
- ELS Event Lighting & Sound
- ENFLORA Flowers for Business
- Engledow Group Inc.
- Hot 96.3 FM
- IMC
- Indiana Members Credit Union
- Marsh Supermarkets, LLC
- Moet & Chandon
- Omni Severin Hotel
- Quest Information Systems, Inc.
- Saint Clair Press

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  - Patricia Ritz, President

- **ETHNOART SOCIETY**
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- Indiana Arts Commission

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- The Penrod Society
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Interim CEO
IMA CONSOLIDATED STATEMENTS
OF FINANCIAL POSITION

DECEMBER 31, 2005 AND 2004

(In thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>1,293</td>
<td>356</td>
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<tr>
<td>Accounts receivable</td>
<td>37</td>
<td>222</td>
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<tr>
<td>Contributions receivable</td>
<td>20,012</td>
<td>23,863</td>
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<tr>
<td>Government grant reimbursements receivable</td>
<td>90</td>
<td>84</td>
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<tr>
<td>Inventories</td>
<td>494</td>
<td>71</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>292</td>
<td>412</td>
</tr>
<tr>
<td>Investments</td>
<td>344,909</td>
<td>347,716</td>
</tr>
<tr>
<td>Assets held in charitable lead trusts</td>
<td>366</td>
<td>351</td>
</tr>
<tr>
<td>Intangible asset – pension</td>
<td>213</td>
<td>255</td>
</tr>
<tr>
<td>Unamortized bond issue costs</td>
<td>1,017</td>
<td>1,049</td>
</tr>
<tr>
<td>Library accessions</td>
<td>738</td>
<td>698</td>
</tr>
<tr>
<td>Property and equipment</td>
<td>135,810</td>
<td>125,758</td>
</tr>
<tr>
<td>Collections</td>
<td>147,748</td>
<td>146,402</td>
</tr>
<tr>
<td>Fair value of interest rate swap</td>
<td>269</td>
<td>—</td>
</tr>
<tr>
<td>Total assets</td>
<td><strong>$653,288</strong></td>
<td><strong>$647,237</strong></td>
</tr>
</tbody>
</table>

|          |            |            |
| **LIABILITIES** |            |            |
| Accounts payable | 1,901      | 3,002      |
| Accrued salaries, wages and employee benefits | 870        | 922        |
| Accrued pension expense | 1,389      | 1,071      |
| Liability for charitable gift annuities and lead trusts | 337        | 350        |
| Other liabilities | 950        | 755        |
| Fair value of interest rate swap | —          | 973        |
| Tax exempt bonds payable | 125,000    | 125,000    |
| Total liabilities | **130,447** | **132,073** |

|          |            |            |
| **NET ASSETS** |            |            |
| Unrestricted | 401,413    | 396,104    |
| Temporarily restricted | 37,212     | 35,456     |
| Permanently restricted | 84,216     | 83,604     |
| Total net assets | **522,841** | **515,164** |
| Total liabilities and net assets | **$653,288** | **$647,237** |
IMA CONSOLIDATED STATEMENTS OF ACTIVITIES
DECEMBER 31, 2005 AND 2004

(In thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2005 UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUE, GAINS AND OTHER SUPPORT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts, grants and memberships</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annual giving</td>
<td>1,510</td>
<td>—</td>
<td>—</td>
<td>1,510</td>
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<tr>
<td>Contributions</td>
<td>3,863</td>
<td>5,388</td>
<td>512</td>
<td>9,763</td>
</tr>
<tr>
<td>Government grants—state and local</td>
<td>249</td>
<td>—</td>
<td>—</td>
<td>249</td>
</tr>
<tr>
<td>Revenue from activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Affiliated organizations’ income</td>
<td>60</td>
<td>—</td>
<td>—</td>
<td>60</td>
</tr>
<tr>
<td>Admissions, fees and miscellaneous sales</td>
<td>3,530</td>
<td>—</td>
<td>—</td>
<td>3,530</td>
</tr>
<tr>
<td>Investment return designated for current operations and art acquisitions</td>
<td>15,926</td>
<td>617</td>
<td>—</td>
<td>16,543</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>4,729</td>
<td>(4,729)</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Total revenue, gains and other support</strong></td>
<td>29,867</td>
<td>1,276</td>
<td>512</td>
<td>31,655</td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Curatorial</td>
<td>13,939</td>
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<td>—</td>
<td>13,939</td>
</tr>
<tr>
<td>Educational</td>
<td>9,113</td>
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To receive a complete audited financial statement, please contact the Finance Department at the IMA at 923-1331.

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