



INDIANAPOLIS MUSEUM OF ART
VIRGINIA B. FAIRBANKS ART & NATURE PARK
OLDFIELDS – LILLY HOUSE & GARDENS

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IMA Breaks Ground on 100 Acres: The Virginia B. Fairbanks Art & Nature Park, Opening September 2009

***Andrea Zittel, Alfredo Jaar, Jeppe Hein, Los Carpinteros, and Others
to Create Site-Specific Works Exploring the Dialogue Between Art and Nature***

100-Acre Park will be One of the Largest Museum Art Parks in the United States

INDIANAPOLIS, IN, September 18, 2008—The Indianapolis Museum of Art today broke ground on 100 Acres: The Virginia B. Fairbanks Art & Nature Park. Located on 100 acres of untamed woodlands, wetlands, a lake, and meadows adjacent to the Museum, the Art & Nature Park will be one of the largest museum art parks in the country and the only one to feature the ongoing commission of site-specific artworks. It will open September 27, 2009 with a visitor center, numerous trails, and eight site-specific inaugural works commissioned from emerging and mid-career artists.

Earlier this year, the IMA announced the eight commissions which will inaugurate the Art & Nature Park. **Atelier Van Lieshout, Kendall Buster, Alfredo Jaar, Jeppe Hein, Los Carpinteros, Tea Mäkipää, Type A, and Andrea Zittel**, will create semi-permanent site-specific works that explore and respond to the varied environments of the Art & Nature Park. The IMA's goal is to present contemporary art projects and exhibitions that provoke a reexamination of humanity's complicated relationship with the environment.

"Today, when human impact on the environment has emerged as one of the critical issues of our time, Fairbanks Art & Nature Park provides an unparalleled venue for artists to create works that are inspired by this distinctive and delicate space," stated Maxwell L. Anderson, the Melvin & Bren Simon Director and CEO of the IMA. "Through time and across cultures, artists have played a major role in helping to illuminate our relationship with nature, as illustrated in works found throughout our collections. Our eight inaugural artists have proposed innovative and creative new works that are tailored to the Park's unique geography, but address issues that resonate on a global level."

The Art & Nature Park site is bordered by the White River and runs contiguous to the IMA's current 52-acre campus, more than half of which is composed of historic landscapes and gardens. Commissions will be ongoing, with additional artists' projects to be announced annually. The land, a former gravel pit, has evolved through a natural reclamation into its current state of untamed woodlands, wetlands, and a 35-acre lake. The IMA has engaged architect Marlon Blackwell and landscape architect Edward L. Blake to work with the selected artists to transform the 100 acres into an unparalleled art park.

Concepts for the eight inaugural installations include:

- **Atelier Van Lieshout:** Joep Van Lieshout, with his studio Atelier Van Lieshout, will present *Funky Bones*, a group of 20 benches with drawings of large bones that will together form the shape of an enormous, stylized human skeleton. The work grows out of ideas about native heritage and cultural development, with bones iconically referring to artifacts and remains from previous occupants. The artist, who encountered visitors

sitting on rocks and other natural perches on his visit to Indianapolis, wanted to create benches as sites for resting in the Art & Nature Park. Two locations for the installation are under consideration, either in one large grouping in the park's central meadow, or dispersed in various locations throughout the park.

- **Kendall Buster:** The artist has developed designs for a dock-like structure or a series of such structures that will echo the curves of the existing landscape. The dock/platforms will extend gently into the lake, providing access to the water or simply a place to sit. In response to the fishing spots Buster discovered while exploring the site, she has conceived of either a single dock/fishing platform or three smaller versions of the structure scattered at various points.
- **Alfredo Jaar:** Trained as an architect and filmmaker, Jaar incorporates photography, film, text and sculpture into works that explore the relationship between ethics and aesthetics. Jaar has visited the Art & Nature Park and plans to announce a proposal for his site-specific work in the near future.
- **Jeppe Hein:** Jeppe Hein produces experiential, architectural, and kinetic artworks that are often activated by the audience. After multiple site visits over the course of a year, the artist is in the process of developing a work that might be, in his words, a "subtle" piece that "not everyone will notice" at first glance, such as a bush or tree that will respond to the approach of Art & Nature Park visitors. Hein will have a corollary component exhibited in the IMA's Forefront galleries, which will be conceived as a counterpart to the Park commission piece.
- **Los Carpinteros:** The artist collective is developing a large-scale installation in the Art & Nature Park that continues the collective's interest in the juxtaposition of the practical and the imaginary. In consideration of the park site, Los Carpinteros draws inspiration from recent sculpture series, including *Portaaviones* and *Zambódromo*, which combine the idea of the swimming pool with unexpected elements such as aircraft carriers and outdoor dance arenas. Alterations of scale will figure into the collective's project for the IMA, looking to improvise on the form and design of basic building materials.
- **Tea Mäkipää:** Mäkipää will create a sculptural profile of a ship emerging from the Art & Nature Park's lake. With its name, *Eden 2*, painted on each side, the ship is a modern-day ark seemingly filled with human passengers. The artist proposes to use multimedia audio-visual devices to represent the boat's interior.
- **Type A:** The art collaborative is producing a real-time conceptual performance in the form of a team-building initiative with the Art & Nature Park's interdepartmental staff. Type A has been training in the Adventure and Experiential Learning industry in order to facilitate team-building exercises with Museum staff in Indianapolis. In addition to the performative aspects, the project will generate two- and three-dimensional and time-based artwork, including a large sculpture inspired by the design of challenge course elements, and photographic and video documentation of staff training sessions.
- **Andrea Zittel:** Zittel is developing a design for a large floating island to be installed in the lake of the Art & Nature Park. The island will be functional and inhabitable, with an interior space that can be approached by rowboat and explored by park visitors. With many uses, including picnics, classes, and various exploratory journeys, the island will be an experiment in modular living, examining the daily needs of contemporary human beings.

“What makes our park exceptional is that we’re not simply inserting existing sculptures into the landscape,” said Lisa Freiman, Senior Curator of Contemporary Art and Director of the Fairbanks Art & Nature Park. “Unlike most sculpture parks, the Fairbanks will feature ongoing, temporary commissions, and each piece will be created specifically in response to the Park’s unique environment. We’re promoting experimentation and providing a platform for emerging artists to engage with our community.”

The IMA’s education and community affairs department will also collaborate with artists, educators, and performers to create experimental and adventurous programming for 100 Acres: The Virginia B. Fairbanks Art & Nature Park. The IMA is working with San Francisco-based choreographer Joanna Haigood, artistic director of Zaccho Dance Theater, who will stage a site-specific performance work in celebration of the Park’s public opening on September 27, 2009. Haigood is known internationally for creating performances inspired by natural architectural and cultural environments. Her works involve in-depth research into the history and the character of sites and typically include aerial flight and suspension as a way of expanding the dancers’ spatial range and integrating them into the environment.

As planning for the Park has evolved, so too has society’s understanding of the delicate balance between humans and nature. First conceived in the 1990s to connect the Museum to the natural environment, today the Park is part of a broader mission at the IMA that promotes environmentally friendly and sustainable practices. IMA’s environmental philosophy includes examining the potential impact of the art and other structures on the Park itself. In keeping with that theme, IMA is working with the Park’s architect, Marlon Blackwell, to create one 3,000-square-foot structure that is functional, aesthetically innovative, LEED-certified, and will provide visitors with restrooms, emergency phones, and shelter.

To date, IMA has raised \$23.3 million toward the Park’s campaign goal of \$25 million, which constitutes the third phase of the IMA’s expansion program. Institutional upgrades also included an expansion and renovation of the Museum’s building in 2005 and the renovation of Oldfields—Lilly House & Gardens, completed in 2002.

A National Advisory Committee of four distinguished leaders in the fields of art and architecture assisted the IMA in developing plans for the Fairbanks Art & Nature Park. The advisors included: John Beardsley, senior lecturer in the landscape architecture department at Harvard Design School; Mary Beebe, director of the Stuart Collection, University of California, San Diego; Reed Kroloff, director of Cranbrook Academy of Art and Art Museum in Bloomfield Hills, Michigan, and former editor of *Architecture* magazine; and Ned Rifkin, former Undersecretary for Art at the Smithsonian.

About the IMA Contemporary Program

The IMA’s robust contemporary art program is evolving as a model for encyclopedic museums as they engage the art of our time. With a renewed focus on its contemporary collection, the IMA has been actively seeking out the works of new and emerging artists through both gift and acquisition, and in addition to organizing major traveling exhibitions, has established two innovative exhibition series to showcase the work of leading contemporary artists.

The IMA continues to give a voice to emerging and established artists through a number of site-specific commissions. In 2007, the Museum announced a groundbreaking installation program in its principal entry pavilion, a rotating series of site-specific artworks that features different artists responding to the same distinctive space, and that allows visitors to interact with art from

the moment they enter the Museum. IMA also unveiled a new site-specific sculpture by Maya Lin in November 2007.

In the past five years alone, IMA has received more than \$17 million in endowment funds supporting its contemporary programming, an amount which is unparalleled for an encyclopedic museum in the United States.

Fairbanks Art & Nature Park Inaugural Artists

Atelier Van Lieshout

Founded in 1995 by Joep Van Lieshout, Atelier Van Lieshout (AVL) is a Rotterdam-based multidisciplinary company and studio group. Atelier Van Lieshout produces design, architecture, furniture, versatile “mobile units,” and large-scale public arenas that accommodate specialty lifestyles. In 2001 in Rotterdam, the group founded an autonomous “Free State” called *AVL-Ville*—a self-sustaining community with its own flag, currency, and constitution—that was home to the AVL collective for eight months. Joep Van Lieshout was born in 1963 in Ravenstein, Netherlands. Atelier Van Lieshout has exhibited extensively, including solo exhibitions at Museum Folkwang in Essen, Germany, Centre Pompidou in Paris, Art Basel Miami Beach, FIAC at the Grand Palais in Paris, and the Kröller-Müller Museum in the Netherlands.

Kendall Buster

Kendall Buster studied microbiology and received a degree in Medical Technology before pursuing an education in art. She earned a B.F.A. from the Corcoran College of Art and Design and a M.F.A. in Sculpture from Yale University and participated in the Whitney Museum’s Independent Study Studio Program. Buster’s large-scale “biological architecture” sculpture projects have been exhibited in numerous venues including the Hirshhorn Museum and the Kreeger Museum in Washington, DC; the Kemper Museum in Kansas City, MO.; and the Bahnhof Westend in Berlin, Germany. She is currently working on a project for architect Will Bruder’s Agave Branch Library in Phoenix, AZ. Buster lives and works in Richmond, VA, and teaches at Virginia Commonwealth University.

Alfredo Jaar

Born in Chile in 1956, Alfredo Jaar is internationally recognized for his provocative installations and public projects investigating contemporary socioeconomic issues. Trained as an architect and filmmaker, he incorporates photography, film, text and sculpture into works that look to the relationship between ethics and aesthetics. Jaar’s public artworks include a 1987 Public Art Fund commission *A Logo for America*, which appeared on the Spectacolor Lightboard in New York’s Times Square. Since then, Jaar has made works drawn from firsthand witness and research of such issues as toxic waste in Africa and the genocide in Rwanda. Recent exhibitions include solo presentations at Telefoncam in Santiago, Museo d’Arte Contemporaneo in Rome, and Musée Cantonal des Beaux-Arts in Lausanne.

Jeppe Hein

Copenhagen and Berlin-based artist Jeppe Hein produces experiential, architectural and kinetic artworks that are often activated by the audience. Previous works include labyrinths in various media (including mazes made of mirrors or motion-triggered sound) and sculptures that refuse to be static: they emit smoke and fire (*Smoking Bench*, 2003 and *Burning Cube*, 2005), or are programmed to vibrate or jump when approached (*Independent Pedestal*, 2002, *Shaking Cube*, 2004, and *Walking Cube*, 2004). Hein’s work has been exhibited in solo exhibitions at Sculpture Centre, New York; Musée d’Art contemporain de Nîmes, France; Tate Liverpool; Centre Georges Pompidou, Paris; and P.S.1 Contemporary Art Center, New York.

Los Carpinteros

Formed in 1991, the work of the Havana-based collective Los Carpinteros combines meticulous craftsmanship with shrewd political and social commentary. Recent projects have repurposed objects with violent connotations for use in daily life, such as *Panera (Bread Box)* (2004), a replica of a missile with side compartments for storing loaves of bread. Their 2000-2001 work *Transportable City* evokes Cuba's crumbling infrastructure through abstract portrayals of Havana's iconic buildings and installations of portable tents. The collective's work has been featured in solo exhibitions at P.S.1 Contemporary Art Center in New York, the Los Angeles County Museum of Art, the 9th Havana Biennial, and in group exhibitions at the Museum of Modern Art in New York and the Museum of Contemporary Art Sydney.

Tea Mäkipää

In Tea Mäkipää's artworks, humans are treated as unique animal species, with a lens tightly focused on their habits and habitations. Mäkipää's works take shape in a variety of media, including fantastical photo landscapes, video documents and built structures. Past works include *Parasite* (1998), a house suspended many stories above street level, built as an extension to an apartment. Her 2005 work *World of Plenty* comprises a large-scale folding screen that features a utopian vision of interspecies harmony. Mäkipää was born in Lahti, Finland, and lives and works in Leipzig, Germany. Recent public installations have included works at Art Basel Miami Beach 2006; Berlinische Galerie, Berlin; Halle 14, Leipzig; and VTT Technical Research Center of the State of Finland, Espoo.

Type A

Working together since 1998, New York-based artist collective Type A is the collaboration of Adam Ames (b. 1969) and Andrew Bordwin (b. 1964). Their video, installation, photography, sculpture and drawings deal with issues of masculinity, competition and collaboration in contemporary society. For a series of 2004 drawings entitled *Push*, Type A took turns standing on large pieces of paper, shoved each other into new positions, and marked the step locations of where the pushee landed. Type A has exhibited extensively and at such institutions as the Walker Art Center, Minneapolis; The List Visual Arts Center, Cambridge; Centrum Beeldende Kunst, Rotterdam; and UCLA Hammer Museum, Los Angeles. Ames and Bordwin teach at Parsons School of Design at New School University.

Andrea Zittel

Since the early 1990s, Andrea Zittel has used her artwork to explore the concepts of environment and sustainability, creating functional objects inspired by basic human needs. In 1999, Public Art Fund commissioned Zittel to create a site-specific installation for New York's Central Park, *Points of Interest*, which used large fake rocks to illustrate the painstaking design inherent in creating a "natural" public space. That same year, Zittel created *A-Z Pocket Property*, a 54-ton floating concrete island off the coast of Scandinavia. Zittel's recent exhibitions include solo shows at Whitney Museum of Art at Altria, New York; New Museum of Contemporary Art, New York; Milwaukee Art Museum; Albright-Knox Art Gallery, Buffalo; and the Los Angeles Museum of Contemporary Art.

About the Architects

Marlon Blackwell is an architect and professor at the University of Arkansas in Fayetteville, AK. Work produced from his private practice has received national and international recognition through the AIA and Architecture Review's ar+d design award programs. His work has been featured in a variety of architectural publications including *Architecture*, *Arquine*, *A+U*, *Detail*, *Dwell*, *Southern Living*, *Architectural Record*, *Architectural Review*, *The Phaidon Atlas of Contemporary World Architecture*, and a monograph *An Architecture of the Ozarks: the Works of Marlon Blackwell*, (March 2005). In 1998, the Architectural League of New York recognized

him as an “Emerging Voice” in architecture. Blackwell has also held visiting professor positions at Syracuse University and the Massachusetts Institute of Technology.

Edward L. Blake, Jr. is a landscape architect and founding principal of The Landscape Studio in Hattiesburg, Mississippi, with a professional career that has spanned more than three decades. His work has been published in *World of Environmental Design*, *100 Years of Landscape Architecture*, *Landscape Architecture*, *Ecological Planning and Design*, *Landscape Narratives*, *Modern Landscape Architecture*, and *My Mississippi*. Blake has been a visiting design critic at Harvard’s Graduate School of Design, Auburn University, University of Arkansas and its Mexico Summer Urban Studio, Louisiana State University, Iowa State University, Mississippi State University, Tulane University, and the European Landscape Education Exchange in Pontlevoy, France.

Indianapolis Museum of Art

Encompassing 152 acres of gardens and grounds, IMA connects visitors to its unique and expansive view of art with its Indianapolis Museum of Art, the future Virginia B. Fairbanks Art & Nature Park and Oldfields–Lilly House & Gardens. The Indianapolis Museum of Art is the fifth-largest encyclopedic art museum in the United States and features significant collections of African, American, Asian, European, contemporary and decorative art, including paintings, sculpture, prints, drawings and photographs, textiles and costumes.

The IMA completed a \$74 million expansion project in May 2005. The construction added 164,000 square feet to the Museum and includes renovation of 90,000 square feet of existing space. In order to present major exhibitions of its own and to accommodate major traveling exhibitions, the expanded Museum was outfitted with new 10,000-plus square-foot Clowes Special Exhibition Gallery on the Museum’s first level.

Located at 4000 Michigan Road, the IMA and Lilly House are open Tuesday through Saturday, 11 a.m. to 5 p.m.; Thursday and Friday, 11 a.m. to 9 p.m.; and Sunday, noon to 5 p.m. The IMA is closed Mondays and Thanksgiving, Christmas and New Year’s days. For more information, call 317-923-1331 or visit www.imamuseum.org.

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