

## Maxwell L. Anderson

Maxwell L. Anderson has been The Melvin & Bren Simon Director and CEO of the [Indianapolis Museum of Art](#) since May 2006. During his tenure the IMA has added more than \$30 million to its endowment through gifts and pledges, along with more than 125 significant gifts of art to the permanent collection as part of IMA's 125th Anniversary celebrations in October 2008; built a significant international exhibition calendar; resumed a free general admission policy; more than doubled attendance to reach some 450,000 visitors annually; built a leading department of Design Arts; and launched [100 Acres: The Virginia B. Fairbanks Art & Nature Park](#), featuring ongoing site-specific commissions opening in America's largest contemporary sculpture park in spring 2010. Through the generosity of the Irwin-Sweeney-Miller Foundation, in 2008 the IMA secured the donation of Miller House and Garden, Eero Saarinen's iconic 1957 residence in Columbus, Indiana, together with a \$5 million endowment gift. Also in 2008 Anderson announced the creation of a conservation science laboratory, with an initial \$2.6 million grant from the Lilly Endowment and \$1.75 million from the Andrew W. Mellon Foundation.

Anderson received an A.B. from Dartmouth in 1977 with highest distinction in Art History, and A.M. (1978) and Ph.D. (1981) degrees from Harvard, having spent 1979 to 1980 abroad as Harvard's Frederick Sheldon Travelling Fellow. He worked in The Metropolitan Museum of Art as curatorial assistant and later assistant curator for Greek and Roman Art from 1981 to 1987. In 1985 he taught in the Department of Art & Archaeology at Princeton University, and in 1987 at the Università di Roma. He was decorated as a Knight Commander in the Order of Merit of the Italian Republic in 1990.

Since becoming a museum director in 1987, Anderson has pursued solutions to challenges facing art museums internationally. In 1988 he inaugurated a [series of loan projects](#) from the bulging storerooms of some of the world's leading museums in London, Paris, Rome, Mexico City, and elsewhere, looking for alternatives to buying antiquities from the illicit trade. He initiated the first [multinational art purchase](#), a work by Bill Viola today jointly owned by the Whitney Museum, the Pompidou, and the Tate, to cope with the large scale of many contemporary artworks in variable media. He has long [championed the rights of artists](#) to receive fair tax treatment when donating works of art to museums. **Shortly after the attacks of September 11**, as chair of the Art Issues Committee of the Association of Art Museum Directors, he introduced a successful motion to forego terrorism insurance, assuring that U.S. and international loan exhibitions could continue uninterrupted. He helped lead U.S. art museums [to adopt 1970](#) as a bright line when considering acquisitions of archaeological material and ancient art. Anderson [joined a lawsuit against every prosecutor](#) in the State of Indiana to strike down a statute abridging freedom of expression. He pioneered complete transparency in museum [deaccessioning practices](#) by posting valuations of prospective sales prior to placing objects in the art market. And he launched two consecutive projects to build international libraries of digital media documenting the collections and activities of art museums—one for still images ([AMICO](#)), and one for video ([ArtBabble](#)).

*July 31, 2009*