

Use this handout to help you explore the artworks featured in our galleries.

Exploring Women Artists at the IMA

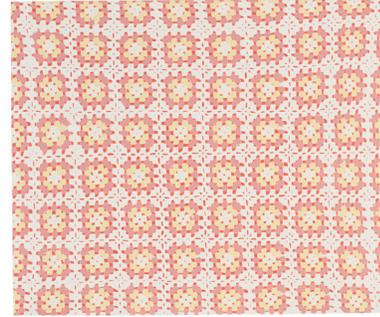
THE MESSAGE IS THE MEDIUM: CONTEMPORARY ART

FLOOR 2

1 Patterns of the Everyday

Michelle Grabner often draws inspiration from everyday domestic objects like textiles. Her work invites viewers to see familiar materials in a new light, bridging the space between craft and contemporary abstraction. *Granny Square Afghan* recalls the texture and pattern of a crocheted blanket you may recognize from your own home.

→ Think about an object in your everyday life. How do you use it, and does it have a pattern?



2 Color, Line, and the Abstract

Lee Krasner was a pivotal figure in Abstract Expressionism who continually reworked her visual language as a form of reinvention and critical self-reflection. In *Towards One*, sweeping gestures and layered splatters energize the surface, reflecting her belief that “a canvas should breathe and be alive.”

→ Take three deep breaths in front of the painting. How does the use of color and line affect how you feel?



GLASS GALLERY

FLOOR 2

3 Taking Time and Slowing Down

Toots Zynsky is an American artist known for pioneering a distinctive glass-working technique in which thousands of fine glass threads are fused together. Each thread must be pulled from molten glass with a specially designed machine and handled with extreme care.

→ Creating something like *Cityscape* took a lot of time, patience, and discipline. Think about a creative process or hobby that you enjoy. What materials and steps do you take?



WORK IN PROGRESS: CONVERSATIONS ABOUT AMERICAN ART

FLOOR 2

4 The Human Spirit

Augusta Savage was a leading sculptor of the Harlem Renaissance. Her 1929 bust *Gamin*, modeled after her young nephew, Ellis Ford, captures the dignity and spirit of everyday Black life. The work brought her national recognition and remains one of the most celebrated sculptures of its time.

→ If someone made a bust of your likeness, what would you want it to say about you?



Image credits: Michelle Grabner (American, b. 1962), *Granny Square Afghan*, 1996, enamel on panel, 32 × 38 × 1/2 in. Indianapolis Museum of Art at Newfields, Contemporary Art Society Fund, Anonymous Gift in appreciation for the leadership and connoisseurship of Charles L. Venable and Tricia Y. Paik, 2016.4. © Michelle Grabner. Lee Krasner (American, 1908–1984), *Towards One*, 1967, oil on canvas, 68-1/2 × 75 in. Indianapolis Museum of Art at Newfields, Gift of the Herron Museum Alliance, 69.36.7. © 2025 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Toots Zynsky (American, b. 1951), *Cityscape*, 1992, fillet de verre (fused and thermo-formed color glass threads), 6-1/2 × 13 × 8-1/2 in. Indianapolis Museum of Art at Newfields, Gift of Marilyn and Eugene Glick, 2001.128. © Toots Zynsky. Augusta Savage (American, 1892–1962), *Gamin*, about 1930, painted plaster, 9-1/8 × 5-3/4 × 4-1/8 in. Indianapolis Museum of Art at Newfields, The Indianapolis Chapter of the Links, Inc., Gift of the Friends of American Art by exchange, 2008.183. © Augusta Savage.

5 The Human Form

Magdalene Odundo is one of today's most influential ceramic artists. She combines techniques learned in Kenya, Nigeria, and New Mexico with references to ancient and modern sculpture. She often describes her vessels as “portraits,” with forms that recall the human body, as seen in the flaring lip and smooth curves of *abstract vessel (black)*.

→ Look closely at the vessel's curves and silhouette. What qualities feel human to you?



THE CLOWES PAVILION

FLOOR 2

6 The First of Many...

Elizabeth Jane Gardner Bouguereau was among the first American women to exhibit at the French Salon and the first to earn one of its medals. She adopted the polished academic style of William-Adolphe Bouguereau, whom she later married. Her *Copy of “Young Girl and Child”* by William Bouguereau demonstrates her technical command of French academic painting.

→ We are still shaping history. What do you care deeply about? In what area might you hope to become “the first”?



ASIAN ART GALLERIES

FLOOR 3

7 Many Steps

Eiko Kishi's *Composite Memories* is created using cut and shaped clay slabs, a laborious process documented in the video nearby. This unique technique, called *saiseki zōgan* (inlaid colored rocks), creates an almost embroidered textile appearance—as if knitted fabrics were used to wrap stone.

→ Can you think of a time when you took many steps to create something?



DESIGN GALLERY

FLOOR 3

8 Bold Expression

Hella Jongerius is a Dutch designer celebrated for combining traditional craft with modern design. She is known for her bold use of color, texture, and unconventional forms. The *Polder Sofa* is one of her best-known works, showing how she applied her style to everyday furniture.

→ Like fashion, design can be used as a form of self-expression. How do you use color and texture to express yourself/make a statement?



Image credits: Magdalene Odundo (English, born Kenya, b. 1950), *abstract vessel (black)*, 1991, ceramic, 17 × 11 × 11 in. Indianapolis Museum of Art at Newfields, Anonymous Art Fund in memory of Louisa A. Vonnegut Peirce, 1998.185. © Magdalene Odundo. Elizabeth Jane Gardner Bouguereau (American, 1837–1922) and William-Adolphe Bouguereau (French, 1825–1905), *Copy of “Young Girl and Child”* by William Bouguereau, after 1905, oil on canvas, 23 × 19 in. Indianapolis Museum of Art at Newfields, Gift of the Children of Lorena Hunter Zimmer, 1988.68. Kishi Eiko (Japanese, b. 1948), *Composite Memories* 心を織む, 2019, glazed stoneware, 19-1/2 × 19-7/16 × 5-1/4 in. Indianapolis Museum of Art at Newfields, Jane Weldon Myers Art Fund, 2022.13. © Kishi Eiko. Hella Jongerius (Dutch, b. 1963) and Vitra AG (Swiss), *Polder Sofa*, 2005, wooden frame, upholstered, various dimensions. Indianapolis Museum of Art at Newfields, Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks, 2013.195A-E. © Hella Jongerius.