Say that again?!
DEACCESSIONING WITHIN A POLICY OF SUSTAINABILITY
Horatius Defends Rome Against the Etruscans, follower of Tiepolo
Cleveland Museum of Art

SOLD €335,000
Femme au Fauteuil, Henri Matisse
Art Institute of Chicago

SOLD €990 000
Still Life with Guitar, Braque
Art Institute of Chicago

SOLD
€4,955,000
Educational materials
How Do They Do That with Glass?

The glass objects in these cases were created by American artists who have found new ways to use common-old techniques.

An artist using the sandcasting method blows two or more half-spheres of different colors and joins them together. Twisted cases of glass create delicate lattices and twists in sapphire glass. In sand casting, molten glass is poured into a mold made when the artist prunes a form into a tray of damp sand.

Frit draws is a type of cast glass that uses a paste of ground glass mixed with pigment. To create fused pieces, an artist cuts shapes from cold glass and arranges them in a shape when molten together, which are heated. Another artist might heat a sheet of glass so that it softens and settles over a mold, a method that is called fusing.

Storage costs
The following problems were identified by survey respondents as “major” or “drastic”:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Problem Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>66%</td>
<td>Lack of space</td>
</tr>
<tr>
<td>50%</td>
<td>Overcrowded storage units</td>
</tr>
<tr>
<td>40%</td>
<td>Large backlog of objects</td>
</tr>
<tr>
<td>33%</td>
<td>Lack of regular cleaning</td>
</tr>
<tr>
<td>20%</td>
<td>Active pest infestation</td>
</tr>
<tr>
<td>20%</td>
<td>Items stored outside storage areas</td>
</tr>
<tr>
<td>10%</td>
<td>Object theft</td>
</tr>
</tbody>
</table>

Survey dates: June-September 2011
Selection criteria: anyone who works within a museum was invited to answer the survey. Invitations were sent through ICCROM and UNESCO networks and by personal contact to ICOM National Committee chairs. The survey was also publicized on the websites of national and international conservation or museum-related associations.

Note: This survey provides a snapshot of the situation in 1490 museums worldwide. As a little over 25% of the replies came from North America, these results were analyzed individually and compared to the rest of the world. There was found to be no significant difference in the numbers. This confirms that the results shown here represent the situation of the museums surveyed in all countries.

In the survey, “major” was described as requiring several months’ work, while “drastic” was used to indicate extreme cases.

Actual percentages were rounded off to the closest group.
why do museums store objects whose medium- and long-term care they are unable to provide?
€ 230,000
Heritage

- Is the object beyond repair?
- Does the object have a duplicate?
Legal

• Does national legislation allow deaccession to occur?

• Was the object donated with specific restrictions?

• Is the object maker/author still alive?
Ethical

• Does the object have historical, cultural significance for the museum community?

• Does the deaccessioning process benefit the museum, the community AND the relationship between the two?
DEACCESSIONED ARTWORKS

The Indianapolis Museum of Art has embarked on a systematic evaluation of its collection since 2007 to identify candidates for deaccessioning (e.g., safe, transfer, or exchange). All objects proposed for deaccessioning are subject to the criteria and procedures outlined in the IMA's Deaccession Policy. Since 2007, the furniture, antiques, textiles, American painting, European painting, and contemporary collections have been reviewed and assessed. The decorative arts, Asian art, and African collections are currently under review with additional works proposed for deaccessioning to be presented for approval at the Collections Committee and Board of Governors meetings in the future.

In addition, during this survey of the collection, unaccessioned objects which are found will also be reviewed for possible disposal or acquisition. These objects will be advertised in *The Indianapolis Star* in accordance with the State of Indiana's legislation governing abandoned cultural property in an effort to find the original owners and/or to gain clear title. After the required waiting period, all abandoned cultural property will either be accessioned or disposed of.

Each work of art identified as a deaccession candidate will be deaccessioned according to the Deaccession Policy in a timely manner. The income generated through the auction of deaccessioned works of art will be reapplied towards the purchase of new works of art in each respective curatorial area.

These efforts will allow the Museum to exchange select objects for others believed by today's curatorial leadership to be better aligned with its mission. Please see below for a searchable list of deaccessioned artwork recently sold, transferred, or exchanged, and corresponding sale results when applicable, as well as deaccessioned works awaiting sale, transfer, or exchange and their assigned valuations. We have also begun to link deaccessioned artworks to artworks newly acquired by means of the relevant funds.

**Deaccessioned artwork search**

<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Accession Number</th>
<th>Deaccession Date</th>
<th>Recipient</th>
<th>Transfer Notes</th>
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</thead>
<tbody>
<tr>
<td><img src="image.jpg" alt="Image" /></td>
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</tr>
<tr>
<td>Title/Art</td>
<td>Accession Number</td>
<td>Deaccession Date</td>
<td>Recipient</td>
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<td>-----------</td>
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<tr>
<td>quimpe</td>
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<td>06/18/2008</td>
<td>Charles A. Whitaker Auction Company</td>
<td>Sold on 5/1/2009 - 5/3/2009 (Lot 9413)</td>
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<tr>
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<td>Charles A. Whitaker Auction Company</td>
<td>Sold on 5/1/2009 - 5/3/2009 (Lot 9413)</td>
</tr>
</tbody>
</table>
ENSEMBLE; "ENTRE NOUS"

Design House: Patou, Jean
nationality: French
birth-death: 1860-1936

Designer: Christian Lacroix
nationality: French
birth-death: 1951-

Creation date: Spring / Summer 1987

Collection: Textiles

Materials: Linen skirt, silk blouse, straw hat


Not Currently On View

Credit line: Deaccessioned Textiles Fund

Accession number: 2011.150964

MORE LIKE THIS
- hat for "Entre Nous" ensemble
- blouse for "Entre Nous" ensemble
- skirt for "Entre Nous" ensemble

TELL US WHAT YOU SEE
Login to the Steve Tagger(?) to add tags
What Others Saw

Error retrieving data from the Steve Tagger server.
IMA – Deaccession Policy
Final February 2008

I. DEACCESSION OF WORKS OF ART
The Museum, for any one of the reasons described below, may find it necessary or desirable to amend its collections by deaccession.

A. Policy

Objects considered for deaccession may include the following:

1. Objects that are not appropriate for the permanent, study or Lilly House collections or are not consistent with the goals of the Museum.

2. Objects that are determined to be below the level of quality necessary to advance the Museum's mission or possess little potential for research, scholarship or educational purposes.

3. Objects that have been forged or misrepresented by the seller. A forgery is defined as a work that was intentionally made or sold for the purpose of defrauding buyers, or that has been altered in any way toward the same end. For ethnographic art, this definition also includes objects not made or used in their traditional contexts. Forgeries do not include studio work, copies, imitations, and similar works made without deceitful intent and sold in good faith by a reputable dealer. Objects misrepresented by the seller include forgeries and objects with falsified provenance.

4. Duplicate and redundant objects. An example would be two prints of the