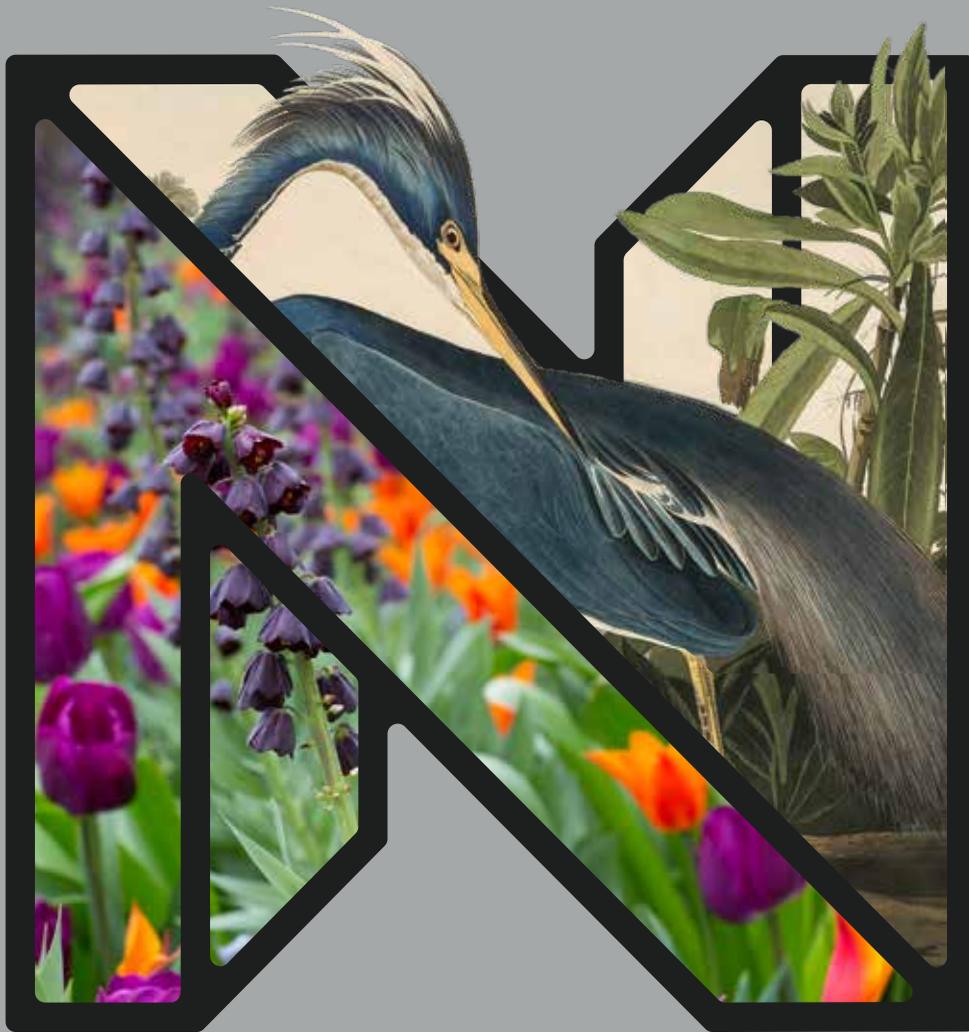


NEWFIELDS

A PLACE FOR NATURE & THE ARTS



2016 • 2017 ANNUAL REPORT

INDIANAPOLIS MUSEUM OF ART

THE GARDEN

LILLY HOUSE

THE VIRGINIA B. FAIRBANKS ART & NATURE PARK

MILLER HOUSE & GARDEN

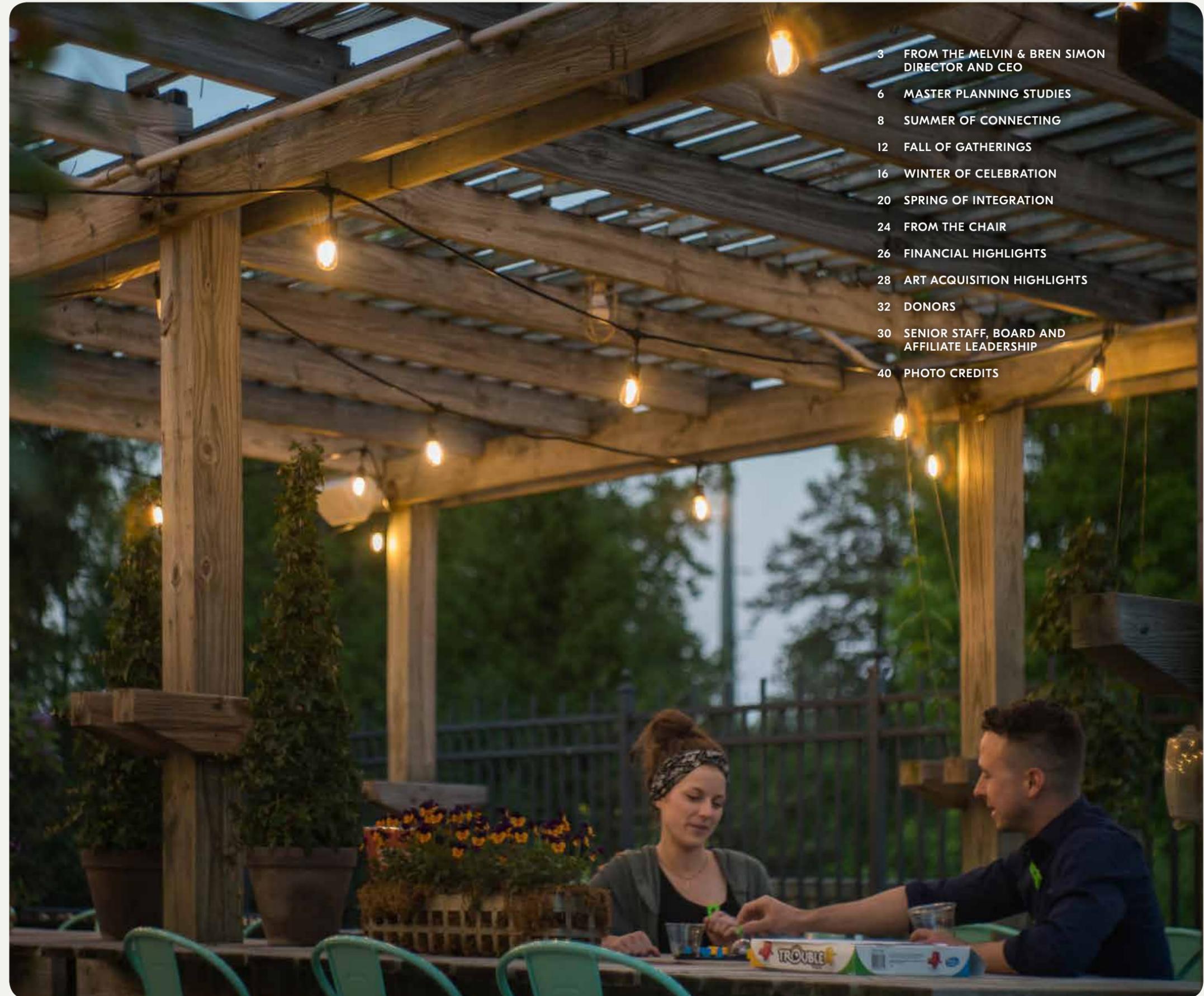
Another revolution around the sun brought important changes.

**THIS PAST YEAR, THE INDIANAPOLIS MUSEUM OF ART
CAME FULL CIRCLE WHEN IT NAMED ITS CAMPUS
NEWFIELDS, A PLACE FOR NATURE AND THE ARTS.**

More than 50 years ago, the leaders of the Indianapolis Museum of Art laid out the vision for today's Newfields: a 152-acre campus that brings art and nature together—where people can view world-renowned art, stroll lush gardens and forests, and enjoy the calm of trickling waters. The accomplishments of this past year were instrumental—and revolutionary—in bringing this aspiration to fruition.

In this report, we'll look back at the exhibitions, acquisitions, and activities that defined each season culminating with the introduction of Newfields.

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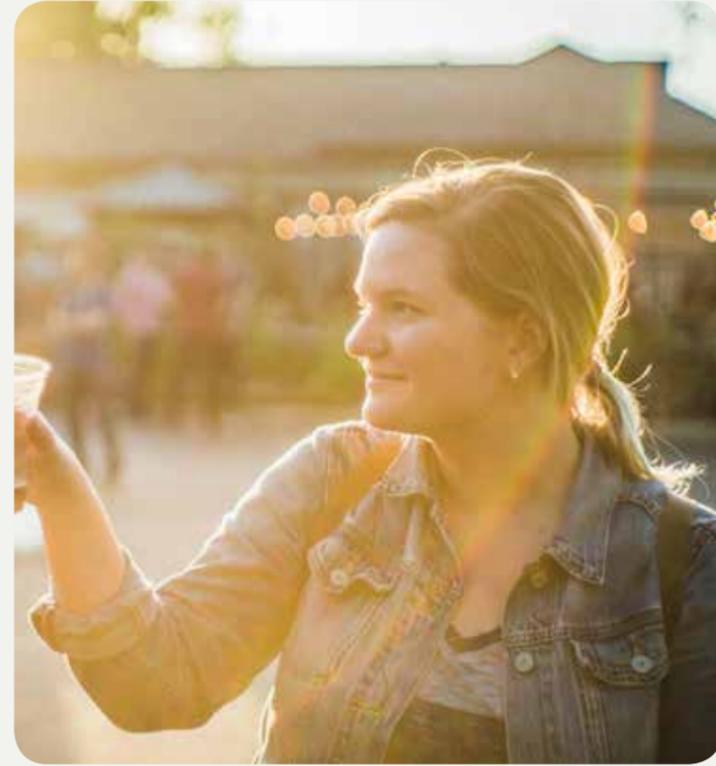
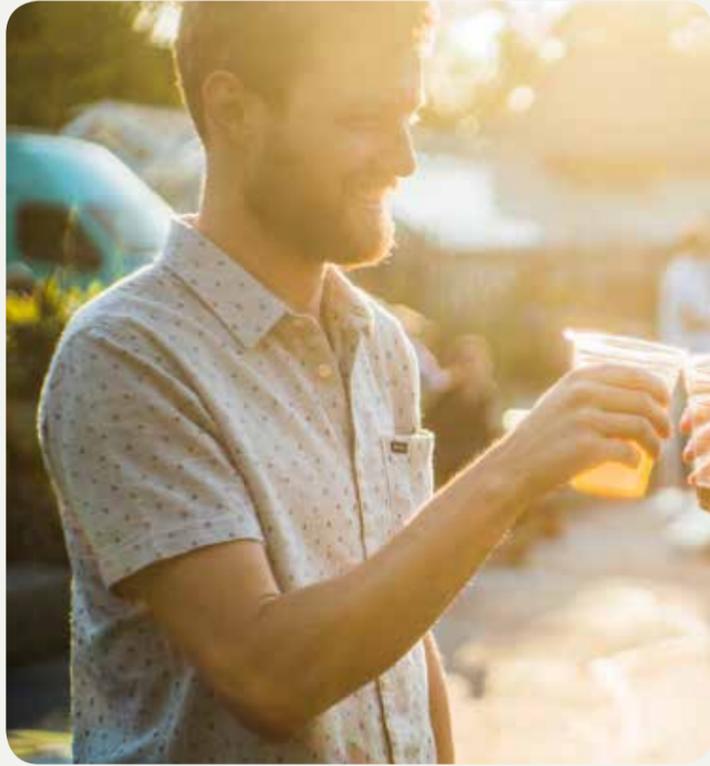




FROM THE MELVIN & BREN SIMON DIRECTOR AND CEO

Revolutionary

EVERY YEAR, WE MARK THE EARTH'S COMPLETION OF ONE *REVOLUTION* AROUND THE SUN WHEN OUR PLANET RETURNS TO ITS ORIGINAL POSITION IN THE HEAVENS. AND WITH EACH PASSING YEAR, WE MOVE FORWARD — EVOLVING, GROWING, AND STRENGTHENING— ADVANCING IN WAYS THAT SOMETIMES FEEL *REVOLUTIONARY*.



As I look back on this past year, the concept of *revolution/revolutionary* seems appropriate in reflecting on what we've achieved. *Revolution*: We have returned to a vision set forth 50 years ago when the Museum left its 16th Street location to create a large campus replete with nature and the arts for the community. *Revolutionary*: We took what many see as a bold step forward—naming our entire campus for the first time.

That name, Newfields, is rooted in our history and guides our aspirations for the future.

Fifty years ago, Ruth Lilly and Josiah K. Lilly III donated their parents' estate, Oldfields, to what was then known as the Art Association of Indianapolis. That generous gift, which we now know as Newfields, the place where they both lived as young adults, was a pivotal moment in our community's history and a turning point in the trajectory of this organization. The vision then was to build a cultural campus where art and nature could be fused into a unique place for the community to gather, recharge, and reflect.

It has taken 50 years to bring that original vision to life. Fifty

years of passionate, openhearted philanthropy and marshaling the physical, financial, and intellectual resources to fuse these elements together into a place like no other in Indiana—one of the largest museum, garden, and park complexes in the United States.

Individually, the assets found on our campus—the Indianapolis Museum of Art, Lilly House, The Garden, The Virginia B. Fairbanks Art & Nature Park: 100 Acres, the Miller House & Garden in Columbus, and performance spaces—provide memorable experiences. Experienced together, they become even more. Inside the galleries of the Indianapolis Museum of Art, guests discover sublime artists like Rembrandt and Turner, James Turrell and Maya Lin, then stroll The Garden to explore a landscape bursting with color year-round. They tour the historic Lilly House and Miller House to learn about our shared history, then find solace and respite in The Virginia B. Fairbanks Art & Nature Park. In our three theaters, audiences gather for provocative conversations and performances or a night at the movies. No matter what, Newfields is a place where family, friends, and our community come together to share experiences they'll carry with them forever.

Inspired by the past, the name Newfields is also a commitment to the future—a challenge to ourselves. We desire to be a place, forever moving forward, where our community can explore new fields of study, new fields of inquiry, and new kinds of experiences.

Today, we celebrate 135 years of work, volunteerism, philanthropy, and vision. Newfields is the creation of generations of passionate volunteers, staff, donors, and an engaged community. Each year, key individuals stand out among this passionate group, and we applaud Ellen Lee, our former Wood-Pulliam senior curator, who retired after 45 years of service, along with former Curator of Audience Experiences, Scott Stulen, and former Curator of Contemporary Art, Tricia Paik. Because of their contributions at the IMA, Scott was named Director of the Philbrook Museum of Art, and Tricia is now Director of the Mount Holyoke College Art Museum. As you'll see in the pages ahead, fiscal year 2016–2017 was a year of tremendous research and experimentation. Our Master Planning Studies were key in showing us how to better leverage Newfields' unique assets for increased revenues. Briefly, we learned that when we create experiences

that integrate *all* of our great assets, as we ultimately did last spring, our ability to serve this community grows at an exponential rate. The positive proof is our increased memberships—reaching an all-time high of 17,135!

Welcome to Newfields. A look back at 2016–2017 tells quite a story.



Charles L. Venable

Charles L. Venable, PhD
The Melvin & Bren Simon Director and CEO

NINE MASTER PLANNING STUDIES ILLUMINATED THE WAY FORWARD.

Thanks to support from Lilly Endowment Inc., a rigorous 18-month period of self-study was completed to learn how to better leverage Newfields' unique assets to attract and engage a broader audience, and generate significantly greater amounts of revenue. Upon completion of nine studies, Newfields' leadership team developed a deep understanding of the campus and its relationship to the community, the motivations of members and potential new audiences, and the feasibility of new projects and programs expected to expand visitation and increase earned and contributed revenue. Here are the key findings.

ILLUMINATING Studies

Campus Assessment. Created a complete set of campus topological surveys, building plans, and utility maps, resulting in the identification of \$2 million in annual maintenance needs, as well as seven key areas of focus for master planning: access, parking, circulation, entry/orientation, gallery experience, park strategy, and garden experience.

Collection Assessment. Resulted in a better understanding of the quality of the IMA collection, as well as a methodology for prioritizing works of art based on quality and ability to engage guests. Also established a method by which the IMA can analyze the cost of maintaining its collection and a process for identifying objects for deaccession.

Branding Study. Further explored the motivations of the Movable Middle when selecting leisure activities, finding that the group clings to the "familiar" rather than "new adventures" when choosing activities, and that the word "museum" is a barrier to increased visitation and does not convey the entirety of what is offered at Newfields. Therefore, an invitation to visit the campus should lead with a word other than "museum."

Audience Segmentation Study. Identified core and potential audiences based on needs and motivations, alongside demographics and behaviors. A small group of frequent users, who made up 16% of the population, accounted for 93% of Newfields visits. A much larger group representing 57% of the population was identified as a potential growth audience, referred to as the Movable Middle. Primary motivations of the Movable Middle when selecting leisure activities are "social celebration" and "purposeful play." Therefore, programs and products designed to meet these needs will be added to supplement the "purposeful pause" focused activities that motivate Newfields' current core audience.

Business Unit Analysis. Identified two key metrics for setting goals and evaluating the impact of activities and experiences: attendance and net profitability per attendee.

Earned Revenue. Showed tripling attendance is a realistic aspiration and that the creation of scalable, annual seasonal experiences will maximize return on investment.

Facilities and Land Use Planning. Identified 54 possible interventions or projects based on the key areas of focus established in the Campus Assessment. Projects will be selected for implementation based on an assessment of impact versus investment and successful proof of concept for capital projects.

Community Engagement Study. Resulted in identification of primary objectives for community engagement, which include bringing more diverse audiences and additional K-12 students to the Newfields campus, having a positive impact on surrounding neighborhoods, and partnering with organizations of scale while focusing on our strengths in education and curated experiences.

Campaign Feasibility Study. Found that Newfields has the capacity to raise \$75 million at this time. Current core donors believe Newfields is headed in the right direction, and they will support the enhancement of art and nature experiences, but are particularly passionate about art experiences. Donors place a high value on personal experiences with curatorial and program staff and on understanding how Newfields' new business model will contribute to the sustainability of the institution.



What Lies Beneath continued the CSI (Conservation Science Indianapolis) exhibition trilogy and explored the intersections of science and art. This show illustrated how X-ray and infrared imaging technologies reveal the secret stories hidden beneath the surfaces of paintings. These tools provide curators, conservators, and conservation scientists with critical information on the authenticity of the work and original intent of the artist. *Supported in part by an award from the National Endowment for the Arts.*

Crazy Quilts: Stitching Memories showcased beautiful quilts made in the late 1880s, some incorporating fabrics of sentimental value, such as pieces from a wedding dress or soldier's uniform.

Elegance from the East: New Insights from Old Porcelain, exhibited in the historic Lilly House, related science to art while exploring the popularity and variety of Chinese porcelain objects made for export to Western consumers in the 17th and 18th centuries. Guest curator Shirley M. Mueller, MD, connected the past to the present and illustrated, through neuropsychological insights, the similarity of human feeling and motivation across time.

Contemporary art was celebrated with new installations in the galleries on Floor 4 featuring artworks like Edward Allington's (English, 1951-) plaster-cast installation, *Roman from the Greek in America*, and John Currin's (American, 1962-) oil painting *Blond Angel*.

The IMA welcomed Shelley Selim as the new associate curator of design and decorative arts. Her in-depth review of the design galleries (the largest galleries for modern and contemporary design in the U.S.) and their more than 400 objects will culminate in their expansion and reinstallation in the summer of 2018.

Day of Flight was a new program offering something for all ages. Guests learned about beekeeping, nature photography, watched butterflies and hawks, and shopped for plants.

Family Day: Art Olympics recreated the spirit of the Olympics from 1912 to 1952 when medals were also presented to artists. Families were invited to build a Lego Olympic Arena, text poetry with Indy Pulse, take a tumble with Indy Stars Gymnastics, and more. *This program was part of the IMA's ARTx series, made possible by a gift from the Efroymsen Family Fund.*

Mini Golf at the IMA brought guests outdoors to the Alliance Sculpture Court for a round of artist-designed putt-putt golf with each hole showcasing the natural world with courses centered around animals, geology, and bodies of water. *Lead support provided by Barnes & Thornburg, LLP. Additional support provided by Sun King Brewery, Sycamore Advisors, LLC, and the Volunteers of the IMA. This program was part of the IMA's ARTx series, made possible by a gift from the Efroymsen Family Fund.*

The National Bank of Indianapolis helped us to celebrate the 40th anniversary of The National Bank of Indianapolis Summer Nights Film Series. Year after year, this beloved tradition proves the power of connecting community, nature, and film (and picnics and beer).

The ACLU of Indiana partnered with Newfields on a powerhouse panel on free speech, racial justice, and policing followed by a screening of *Straight Outta Compton*. This evening of hope, anger, and powerful emotion helped an audience that packed the Toby to process the shooting of Philando Castile by a police officer in suburban St. Paul and the shooting of five police officers in Dallas.

Fairbanks Park enhancements, such as bird viewing stations, artificial basking structures for turtles, bluebird boxes, and new bird feeders provided by Wild Birds Unlimited, engaged families to learn about nature around them. Throughout the year, 100,000 guests connected with art and nature in the Park during programs like Summer Solstice: Film, Food & Music. *Summer Solstice was part of the IMA's ARTx series, made possible by a gift from the Efroymsen Family Fund.*



Summer OF CONNECTING

Summer was all about connecting people with art and nature in exciting and interesting ways while taking advantage of the season's beautiful weather. While *Mini Golf at the IMA* was a highlight for many, attracting a younger and more family-oriented audience than is typical of an art museum, summer at Newfields featured a wide variety of exhibitions and experiences, including the 40th anniversary of The National Bank of Indianapolis Summer Nights Film Series.



Mariam Ghani + Erin Ellen Kelly: *Water, Land, City* was an evocative gallery exhibition featuring a trilogy of Ghani's video works, including *The City & The City*. The videos were created in collaboration with choreographer and performer Erin Ellen Kelly.

Chemistry of Color continued the CSI (Conservation Science Indianapolis) exhibition trilogy and explored how chemistry has expanded artists' palette with new colorants, as well as how demands of fashion and the arts have pushed scientists to search for new ways to create color. *Support provided in part by an award from the National Endowment for the Arts.*

Monika Sosnowska's *Market*, a commanding steel sculpture, was installed in the Efroymson Family Entrance Pavilion, along with two smaller sculptures in the Contemporary galleries and outside the Museum's entrance. Drawing inspiration from the gathering places of her hometown, Warsaw, her work explores meanings embedded in architecture and challenges us to recognize that we are always a society in transition. *Made possible by the Efroymson Contemporary Art Fund.*

Heck Above Deck welcomed families for a fun, intergalactic mystery show featuring local production company Know No Stranger. *This program was part of the IMA's ARTx series, made possible by a gift from the Efroymson Family Fund.*

The Alliance enjoyed a taste of American history with Libby O'Connell, chief historian of the History Channel and author of *American Plate: A Culinary History in 100 Bites* with a four-course tour of American history over lunch.

Ellen Zachos, author of *Backyard Foraging*, helped members gather food from The Garden and Fairbanks Park for a very special harvest meal.

Scream, a 1996 classic horror movie, was presented by the lake in Fairbanks Park in conjunction with Indy Film Fest. As an additional film event at the Museum, it was another opportunity to welcome both current and prospective members to Newfields.

With the Spirit & Place Festival, we explored the powerful effect of music on people living with Alzheimer's disease through a screening of the Sundance Film Festival's Audience award-winning documentary *Alive Inside*.

Over 40 staff members helped beautify our neighborhood by painting an outdoor mural at 29th and Harding. Nearly 200 community volunteers planted 150,000 new bulbs in The Garden in preparation for *Spring Blooms*.

Newfields honored Edgar E. Fehnel and his late wife, Dorothy, with the Distinguished Service Award and celebrated their exceptional service to this institution with an unforgettable dinner served inside the American galleries.

Twenty thousand guests celebrated Indianapolis' visual, performing, and culinary art scene at the 50th Annual Penrod Arts Fair. The outdoor fair was inaugurated on September 9, 1967, by 40 young visionaries before there were galleries on the property. These gentlemen foresaw the potential for this campus, recently gifted by the Lilly Family to the Art Association of Indianapolis, to be a place for the community to gather for festivals and cultural celebrations.



Fall OF GATHERINGS

Fall built on the triumphs of summer, gathering residents from Indianapolis and surrounding communities at Newfields for a variety of unique programs and art installations like *Market* by Monika Sosnowska. Families enjoyed one-of-a-kind live performances and harvest activities, while adult guests took in spooky movies and meandered Newfields in search of ghosts. Special gatherings such as the Internet Cat Video Festival, Backyard Foraging, and Forcing Bulbs Indoors invited participants to connect with other art and nature enthusiasts.



LOVE, the famous sculpture by Robert Indiana and beloved landmark to both the Museum and Indianapolis, underwent major conservation treatment and was moved indoors to the Pulliam Family Great Hall, where it now welcomes guests into the galleries as it has to Newfields' campus for decades. *Support provided by the James LaCrosse family.*

Nature Close at Hand provided a rich interactive experience with Chinese culture. The exhibition showcased several formats of Chinese painting—albums, fans, and hand scrolls—and invited guests to try Chinese calligraphy.

Christmas at Lilly House: Holiday in Bloom was a spectacular example of art and nature integrated throughout Newfields' properties. A path lit with holiday lights led guests from the Museum through The Garden to Lilly House, where the mansion came alive with stunning displays of poinsettias, amaryllises, cyclamens, and paper-whites.

Orchids: Cultivating Beauty & Lilly Collection of Orchids in Watercolors extended the winter season with a beautiful display of orchids in the Madeline F. Elder Greenhouse, the Lilly House, and 30 orchid watercolors collected by Mr. and Mrs. Josiah K. Lilly on display in the IMA Galleries. Now an annual tradition, *Orchids* drew increased attendance over 2016.

The Design Arts Society celebrated the visionary work of Eero Saarinen with a special screening of *Eero Saarinen: The Architect Who Saw the Future* with filmmakers Peter Rosen and Eric Saarinen, who shot part of their film at the Miller House & Garden in Columbus. *Support provided by the Myrtle Shumacker Lecture Fund.*

YAT: The Playground utilized the talents of community partner the Young Actors Theater to provide an educational theater-immersion experience. Students worked together writing scripts, acting, designing costumes, and directing scenes to bring the performance to life.

Winter Film Festival welcomed guests in from the cold with films selected by the Teen Arts Council. The festival concluded with a special screening of the "classic" holiday film, *Die Hard*. *Support for Teen Arts Council provided Bob and Toni Bader and a grant from The Indianapolis Foundation, a CICF affiliate.*

Evergreen Wreath Workshop put nature in the hands of guests with a welcoming "get your hands dirty" class in the Elder Greenhouse. Guests made their own wreaths using a mix of supplied fresh, fragrant greens.

Community Day: Speaking of Love allowed participants to spend the afternoon at Newfields celebrating and reflecting on the life of Dr. Martin Luther King Jr. While Indy poets, singers, and artists spoke of love, guests practiced mindfulness and meditation.

Thousands of guests helped our neighbors celebrate the holidays with their donation of food and toys for Mid-North Food Pantry during Winter Solstice. This outdoor celebration included family-focused programs, carolers, visits with Santa, ice sculptures, and more. It also saw the return of the huge *Playtime in Indy* holiday tree made from toys by artist Karl Unnasch. General American Donut Co., Pi Indy pizza and Sun King Brewing provided tasty treats and drinks.



Winter OF CELEBRATION

Winter celebrated the spirit of the season with outstanding exhibitions, events, and activities that not only integrated art and nature, but also brought people together. *Christmas at Lilly House: Holiday in Bloom* and *Orchids: Cultivating Beauty* exemplified our growing push to meld inside with outside to attract new audiences for integrated experiences. Guests found Newfields to be the perfect place to banish the winter doldrums with exciting exhibitions and programs like the Chinese art exhibition *Nature Close at Hand*, *Winter Solstice*, and *Speaking of Love*.



Audubon: *Drawn to Nature* was simultaneously running with *Spring Blooms*, as guests moved from The Garden into the Museum galleries for a captivating experience exploring birds through prints by the famed John James Audubon from a private collection. *Presented by the Eli Lilly and Co. Foundation and The Alliance of the IMA. Lead support provided by Wild Birds Unlimited with contributing support from Gary and Hannah Hirschberg, Goldman Sachs & Co. Support for related education programs provided by Christel DeHaan Family Foundation.*

Paula McCartney: *Bird Watching* featured photographs of a variety of natural settings populated with carefully placed craft store songbirds to create enhanced landscapes. *Support provided by the David C. & Sarajean Ruttenberg Arts Foundation.*

The Birds of Céleste Boursier-Mougenot: A Film by Ariane Michel showcased a video where a gallery space furnished with electric Gibson guitars, basses, and amplifiers is transformed into an aviary. Throughout, zebra finches perch, peck, and pluck on various instruments and musical equipment to create a living and improvisational soundscape.

Spring Blooms: Celebration of Color immersed guests in color as they strolled 31 different garden spaces that were enhanced or redesigned following a yearlong design process. A breathtaking 250,000 blooms revealed themselves with each twist and turn along a new garden path. *Lead support provided by Gay and Tony Barclay, Tom and Nora Hiatt, and Tony and Marya Rose. Additional support provided by Bob and Toni Bader, Milly Brehob, A. King's Art Studio and Gallery, Joyce Pruitt, Sun King Brewery, and Robert and Catherine Turner. Promotional sponsorship provided by WTHR-13. In-kind support provided by Kornegay Design. Made possible by a generous gift from Lilly Endowment, Inc.*

The Beer Garden opened spring 2017, enticing a young crowd of potential new members. Located just outside of the Madeline F. Elder Greenhouse, the new, popular venue featured live music while guests sat and relaxed or took a drink for a stroll through The Garden. *Support provided by Tony and Marya Rose. Beer Garden Seating provided in memory of Bud Brehob.*

Family Day: Feathers and Flowers drew in parents and children to *Spring Blooms*, *Audubon*, and *Bird Watching* with family-friendly tours, as well as workshops to create their own flora, fauna, and feathered friends. *This program was part of the IMA's ARTx series, made possible by a gift from the Efrogmson Family Fund.*

Wax-Resist Decorated Eggs Workshop invited families back around Easter to explore the tradition of egg decorating using techniques developed in the 12th and 13th centuries.

Planet Indy Film presented *The Messenger* and *This Changes Everything* in conjunction with *Spring Blooms*. The films highlighted the relationship between our planet, our city, and our wellbeing.

The Fashion Arts Society was fabulous and vintage for the annual Hats Off! lunch with Doris Raymond, star of *LA Frock Stars*.

Staff celebrated the hundreds of volunteers who donated over 50,000 hours to Newfields in 2016-2017, including Victor Chen, who was presented with the President's Volunteer Service Award signed by President Obama.

Following a screening of the anime classic *Miss Hokusai*, a remarkable story of the daughter of one of history's most famous artists, guests enriched their visit with a tour of the artist's work in the Japanese galleries.

We joined the Immigrant Welcome Center and Muslim Alliance of Indiana for a special screening of *Welcome to Refugeestan* and a provocative conversation about the lives of 17 million refugees worldwide.



Spring OF INTEGRATION

Spring was the culmination of every season before it—the pièce de résistance in offering a multi-dimensional experience throughout Newfields. As guests enjoyed an immersive experience with *Audubon: Drawn to Nature*, *Paula McCartney: Bird Watching*, and *The Birds of Céleste Boursier-Mougenot: A Film by Ariane Michel*, they were also drawn outside to The Garden to appreciate the lush *Spring Blooms* and sip on thirst-quenching beverages from our new Beer Garden. The results of the season were gratifying, as the cross-pollination of programming not only drew a more ethnically diverse audience, but also resulted in a 72% increase in attendance over spring 2016.



THIS HAS BEEN A TREMENDOUS YEAR. OVER THE PAST 12 MONTHS, WE CONTINUED TO BRING TO LIFE OUR MISSION — TO ENRICH LIVES THROUGH EXCEPTIONAL EXPERIENCES WITH ART AND NATURE — IN WAYS THAT CAN ONLY BE DESCRIBED AS INSPIRED.

As the preceding pages highlight, we have successfully evolved to become Newfields, a multi-dimensional cultural campus, thanks to the contributions of our dedicated staff, Board, members, and volunteers. Thanks to everyone's efforts, we have been successful in:

- Expanding our programming;
- Broadening the impact of our mission on this community; and
- Reducing the endowment draw and increasing earned income to create a more sustainable business model for the future.

I am pleased to report that our endowment draw came in at 5.25% this year, a major improvement from where we were just a few short years ago. Volunteer hours increased from 36,893 hours in FY16 to 50,403 hours in FY17, a 37% increase in volunteerism. And Newfields' staff conceived and created innovative programs and exhibits that attracted more than 340,000 visitors.

Our integrated spring experience was a shot in the arm for Newfields, with membership up 7% for an all-time high of 17,135 members. Revenue from admission fees increased 20% over last year.

The past year, we said a heartfelt "thank you" to three Governors who rotated off the Board: Rick Johnson, Deborah Lilly, and Susan Russell. Their dedication during their tenures was exemplary. At the same time, we welcomed new Board members to the Newfields family: Tom Pence, Myrta Pulliam, Gary Schahet, and Sherron Rogers. We appreciate their experience and leadership in helping Newfields continue down its successful path.

I'm pleased to report the following operating highlights for the past year:

- Total 2017 expenses were under budget by more than \$1 million.
- Investment earnings for calendar year 2016 were 6.9%.
- We repaid \$37.7 million of outstanding debt, bringing total indebtedness to ~\$81.1 million.

Through the seasons this past year, Newfields achieved many positive financial outcomes, but nothing compared with the results of our fully integrated spring experience. While the financial results for spring were very encouraging, the smiles on the faces of our guests and the feedback from the community were even more gratifying. Guests were truly dazzled and charmed by what they saw and experienced both inside and out.

As in previous years, I am thankful for the commitment, dedication, and vision of Dr. Charles L. Venable and the talented team that leads Newfields. As always, it's been a pleasure working with them. With their collective efforts, we continue to evolve as a vibrant and sustainable cultural campus. I am optimistic Newfields will continue to excite and attract guests from across Indiana and around the world.



Thomas Hiatt
Chair of the Newfields Board of Governors
2016–2017

FINANCIAL HIGHLIGHTS

In May 2017, the Newfields Board of Governors unanimously approved a comprehensive fiscal year 2018 (July 1, 2017–June 30, 2018) budget of \$30.9 million, of which \$23.5 million is unrestricted operating funds. The overall endowment draw is budgeted at a blended rate of 5.20%, a reduction of 0.05% from fiscal year 2017's budgeted operating cycle. Newfields continues to work towards reducing its annual endowment draw to a target of 4.5% or better by fiscal year 2022 to ensure the financial stability and growth of endowment funds for future generations. As of June 30, 2017, the market value of Newfields' investments was \$349,915,872. During the past year, the Board of Governors approved paying down \$37.7 million of outstanding debt, bringing total indebtedness to ~\$81.1 million. This step, part of Newfields' 10-year debt reduction plan, will help contribute to the organization's long-term financial stability.

Consolidated Statements of Financial Position June 30, 2017 and 2016

(In Thousands)

Assets	2017	2016
Cash	\$ 1,379	\$ 1,425
Accounts and other receivables	234	207
Contributions receivable, net	2,890	1,434
Prepaid expenses and other assets	1,042	1,163
Investments	357,579	353,391
Estate notes and charitable lead trusts	17,418	14,832
Net pension asset	48	—
Library accessions	1,140	1,131
Property and equipment, net	99,074	103,248
Collections—Note 1	—	—
Total assets	\$ 480,804	\$ 476,831
Liabilities		
Accounts payable	\$ 627	\$ 1,270
Accrued salaries, wages and employee benefits	1,161	924
Deferred revenue	759	671
Other liabilities	1,582	1,385
Accrued pension expense	—	1,785
Fair value of interest rate swap agreements	1,995	3,780
Tax-exempt bonds payable, net of bond issue costs (including bond premium of \$1,685 in 2017 and \$1,769 in 2016)	102,278	118,958
Total liabilities	108,402	128,773
Net Assets		
Unrestricted	96,841	89,405
Temporarily restricted	128,185	113,172
Permanently restricted	147,376	145,481
Total net assets	372,402	348,058
Total liabilities and net assets	\$ 480,804	\$ 476,831

Consolidated Statements of Activities Year Ended June 30, 2017

(In Thousands)

Revenue, Gains and Other Support	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Annual giving and other contributions	\$ 3,945	\$ 5,774	\$ 1,895	\$ 11,614
Government grants	277	3	—	280
Memberships	950	—	—	950
Admissions, fees and sales	2,758	2	—	2,760
Investment return designated for current operations, debt payments and art acquisitions	21,364	12,712	—	34,076
	29,294	18,491	1,895	49,680
Net assets released from restrictions	14,953	(14,953)	—	—
Total revenue, gains and other support	44,247	3,538	1,895	49,680
Expenses				
Curatorial	7,741	—	—	7,741
Educational	6,099	—	—	6,099
Horticultural	1,789	—	—	1,789
Museum Stores	1,714	—	—	1,714
Management and general	2,121	—	—	2,121
Fundraising	2,534	—	—	2,534
Total expenses	21,998	—	—	21,998
Changes in Net Assets Before Depreciation and Interest	22,249	3,538	1,895	27,682
Depreciation	6,148	—	—	6,148
Interest	3,193	—	—	3,193
Total depreciation and interest	9,341	—	—	9,341
Change in Net Assets Before Other Changes	12,908	3,538	1,895	18,341
Other Changes				
Investment return greater (less) than amounts designated for current operations and art acquisitions	(8,082)	11,813	—	3,731
Changes in projected benefit obligation arising during the period	942	—	—	942
Amortization included in net periodic pension cost	271	—	—	271
Change in fair value of interest rate swap agreements	1,785	—	—	1,785
Loss on disposal of equipment	(15)	—	—	(15)
Change in split interest agreements	(226)	(493)	—	(719)
Proceeds from sales of art	—	536	—	536
Purchases of art	(528)	—	—	(528)
Net assets released from restriction—art acquisition	381	(381)	—	—
Change in Net Assets	7,436	15,013	1,895	24,344
Net Assets, Beginning of Year	89,405	113,172	145,481	348,058
Net Assets, End of Year	96,841	128,185	147,376	372,402

ART ACQUISITION HIGHLIGHTS

A major acquisition this year was made in honor of Ellen Lee's retirement. Working at the IMA since the 1970s, Ellen was our Wood-Pulliam senior curator, specializing in European paintings. One of her greatest achievements was building our Neo-Impressionist collection, the largest in the United States, as well as our School of Pont-Aven collection.



ASIAN

Japan, Unknown, **Taishokkan**, about 1650-1699, The Ballard Fund, Asian Art Society Fund, Jane Weldon Myers Acquisition Fund, Asian Art Discretionary Fund, 2016.66.2

Ishikawa Toraji 石川寅治 (Japanese, 1875-1964), **Tinkle of the Bell** 鈴の音, 1934, Purchased with funds provided by Leonard and Kathryn Betley, 2016.69.1

Bhutan, **Chakrasamvara mandala thangka**, 1800-1899, Museum Accession, 2016.72

China, **Tea bowl with hare's fur glaze**, about 1100-1279, Gift of Shirley M Mueller, M.D., 2016.375

1 Japan, **Samurai armor (hotoke-dō tōsei gusoku) bearing family crest of Inaba clan**, late 18th century to mid-19th century, Purchased with funds provided by the Asian Art Society, Nancy and James Smith, Dorit and Gerald Paul, Leonard and Kathryn Betley, Joan D. Kahn, Gift of Alan and Simone Hartman by exchange, 2017.65A.1-R

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2 Edward Allington (English, 1951-), **Roman from the Greek in America**, 1987, Gift of Carl and Elizabeth Solway in memory of Norbert and Ellie Neuss, 2016.363A-1

Mariam Ghani (American, 1978-) and Erin Ellen Kelly (American, 1976-), **Like Water From a Stone**, 2014, Frank Curtis Springer & Irving Moxley Springer Purchase Fund, Jane Weldon Myers Acquisition Fund, 2017.40

Mark Dion (American, 1961-), **Drawing for Harbingers of the Fifth Season**, 2014, Dedicated to Tricia Y. Paik, former Curator of Contemporary Art, by Ann M. Stack, 2017.41

Gaela Erwin (American, 1951-), **Hospital Mom and Phanny**, 2015-2016, Walter C. Smuck Fund, Alice and Kirk McKinney Fund, Roger G. Wolcott Fund, Mrs. Pierre F. Goodrich Endowed Art Fund, Cecil F. Head Art Fund, Works on Paper Discretionary Fund, Lenora D. Daily Memorial Fund, Elizabeth S. Lawton Fine Art Fund, 2017.42



3 Alan Cote (American, 1937-), **Untitled**, 1973, Gift of Randy and Sheila Ott, 2017.78

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Gorham Manufacturing Company (American), **dish with tongs**, 1885, Gift of Donald and Lois Horning Norris, 2016.383A-B

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5 Great Magnusson Grossman (Swedish, 1906-1999), Ralph O. Smith Manufacturing Company (American), **"Grasshopper" floor lamp**, about 1949, Design Arts Society Fund, 2017.69

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10 Yohji Yamamoto (Japanese, 1943-), **ensemble (jacket, skirt, underskirt, bonnet)**, Spring-Summer 1999, Fashion Arts Society Acquisition Fund, 2016.368A-C

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Front Cover

Spring Blooms: Celebration of Color in The Garden at Newfields, 2017. Artwork: John James Audubon (American, 1785–1851), Robert Havell (English, 1793–1878) (engraver), *Louisiana Heron (Tricolored Heron)* (detail), 1834, hand-colored etching and aquatint, 25-3/4 × 20-3/4 in. (plate). On loan from a private collection. Image courtesy Joel Oppenheimer, Inc.

Page 1

Guests play a board game in the Beer Garden outside of the Madeline F. Elder Greenhouse.

Page 2

A woman admires orchids in the Madeline F. Elder Greenhouse. Artwork: Edward Allington (English, b. 1951), *Roman from the Greek in America* (detail), 1987, wood, plaster, paint, 44-7/8 × 12 × 12 in. (each figure on pedestal). Indianapolis Museum of Art at Newfields, Gift of Carl and Elizabeth Solway in memory of Norbert and Ellie Neuss, 2016.363A-I © Edward Allington.

Page 4: Guests enjoy beverages from the Beer Garden.

Page 5: Left: Cornelis Pronk (Dutch, 1691–1759), Manufactured in China, *Imari Pronk "Dame au Parasol" Pair of Plates* (detail), 1740, porcelain, Diam: 9 in. Shirley M. Mueller, M. D. Collection. © Thomas Mueller Photography.

Right: A double late tulip in The Garden at Newfields.

Pages 6-7

Aerial view of the Newfields campus—the Indianapolis Museum of Art, The Garden, Lilly House, The Virginia B. Fairbanks Art & Nature Park: 100 Acres.

Page 8

A young guest plays mini golf on the Alliance Sculpture Garden.

Page 10

Top: Installation view of the new Contemporary art rotations in the Livia and Steve Russell Gallery. Foreground Artwork: Bruce Nauman (American, b. 1941), *Untitled (Hand Circle)*, 1996, phosphorus patinated bronze, silver solder, copper, phosphorous bronze wire, 5 × 26-1/2 × 25 in. (without wires). Indianapolis Museum of Art at Newfields, Henry F. and Katherine D. DeBoest Memorial Fund and Mr. and Mrs. Richard Crane Fund, 1996.248 © 2018 Bruce Nauman / Artists Rights Society (ARS), New York.

Center: Guests stand on *Stratum Pier* in the Virginia B. Fairbanks Art & Nature Park: 100 Acres. Artwork: Kendall Buster (American, b. 1954), *Stratum Pier* (detail), 2010, concrete, steel, fiberglass, various dimensions. The Virginia B. Fairbanks Art & Nature Park: 100 Acres at Newfields, Commissioned by the Indianapolis Museum of Art. © Kendall Buster.

Bottom Left: American, *crazy quilt top* (detail), about 1890, silk and velvet, pieced, embroidered, and painted, 69-1/2 × 70-1/4 in. Indianapolis Museum of Art at Newfields, Gift of Mrs. Frank Kelly and the Washington Place Homemakers, 81.142.

Bottom Right: A guest admires *Elegance from the East: New Insights from Old Porcelain* on the second floor of Lilly House, May 26, 2017–October 22, 2017.

Page 12

Installation view of *Monika Sosnowska* in the Efroymsen Family Entrance Pavilion, September 30, 2016–October 8, 2017. Artwork: Monika Sosnowska (Polish, b. 1972), *Market* (detail), 2013, painted steel, 287-3/8 × 208-3/4 × 165-3/8 in. Courtesy the artist, Foksal Gallery Foundation, The Modern Institute, Galerie Gisela Capitain, kurimanzutto and Hauser & Wirth.

Page 14

Top Left: Pumpkins in the Lucy and William Wick Cutting Garden.

Top Right: Guests on a tour of the Richard D. Wood Formal Garden.

Center: Installation view of *Chemistry of Color* in the Susan and Charles Golden gallery, December 17, 2016–December 31, 2017, part of the Conservation Science Indianapolis exhibition trilogy.

Bottom: Know No Stranger performs their original musical *Heck Above Deck* in The Toby.

Page 16

Installation view of *Christmas at Lilly House: Holiday in Bloom*.

Page 18

Top Left: The James LaCrosse family cuts the ribbon to celebrate the unveiling of the recently-conserved *LOVE* sculpture. Artwork: Robert Indiana (American, b. 1928), *LOVE* (detail), 1970, Cor-ten steel, 144 × 144 × 72 in. Indianapolis Museum of Art at Newfields, Gift of the Friends of the Indianapolis Museum of Art in memory of Henry F. DeBoest. Restoration was made possible by Patricia J. and James E. LaCrosse, 75.174 © 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York.

Top Right: A conservator works on Robert Indiana's *LOVE*. Artwork: Robert Indiana (American, b. 1928), *LOVE* (detail), 1970, Cor-ten steel, 144 × 144 × 72 in. Indianapolis Museum of Art at Newfields, Gift of the Friends of the Indianapolis Museum of Art in memory of Henry F. DeBoest. Restoration was made possible by Patricia J. and James E. LaCrosse, 75.174 © 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York.

Center: Guest at the Madeline F. Elder Greenhouse during *Orchids: Cultivating Beauty*, February 10, 2017–March 5, 2017.

Bottom Left: Frederick William Bolas (English, 1871–1951), *Orchid: Cypridium George Moore* (detail), 1910, watercolor on Whatman's water colour sketching board, 11-1/2 × 9-1/8 in. (sheet). Indianapolis Museum of Art at Newfields, Gift of Mrs. J.K. Lilly, 63.152.

Bottom Right: Ju Lian (Chinese, 1828–1904), *pomegranate and day lily* (detail), about 1850–1904, Qing dynasty, ink and colors on paper, 13 × 17-1/4 in. (with mat board). Indianapolis Museum of Art, Gift of the Alliance of the Indianapolis Museum of Art, 73.61.30.

Page 20

John James Audubon (American, 1785–1851), Robert Havell (English, 1793–1878) (engraver), *Louisiana Heron (Tricolored Heron)* (detail), 1834, hand-colored etching and aquatint, 25-3/4 × 20-3/4 in. (plate). On loan from a private collection. Image courtesy Joel Oppenheimer, Inc.

Page 22

Top Left: Tulips blooming in The Garden at Newfields.

Top Right: Young guest explores the immersive space inside the exhibition *Audubon: Drawn to Nature* in the Allen Whitehill Clowes Special Exhibition Gallery, April 1, 2017–July 30, 2017.

Center: *Spring Blooms: Celebration of Color* in the Richard D. Wood Formal Garden, 2017.

Bottom Left: Guests enjoy beverages in the Beer Garden.

Bottom Right: Paula McCartney (American, b. 1971), *Northern Cardinal* (detail), from the series *Bird Watching*, 2007, archival pigment print, 19 × 19 in. Courtesy of the artist.

Page 24

View of Alice's Garden, a newly-installed pop-up garden during *Spring Blooms: Celebration of Color*, 2017.

Page 28

Japanese, *Samurai armor (hotoke-dō tōsei gusoku)* bearing family crest of Inaba clan, late 18th century to mid 19th century, metal, lacquer, leather, cloth, various dimensions. Indianapolis Museum of Art at Newfields, Purchased with funds provided by the Asian Art Society, Nancy and James Smith, Dorit and Gerald Paul, Leonard and Kathryn Betley, Joan D. Kahn, Gift of Alan and Simone Hartman by exchange, 2017.65A.1-R.

Page 29

Top Left: Edward Allington (English, b. 1951), *Roman from the Greek in America*, 1987, wood, plaster, paint, 44-7/8 × 12 × 12 in. (each figure on pedestal). Indianapolis Museum of Art at Newfields, Gift of Carl and Elizabeth Solway in memory of Norbert and Ellie Neuss, 2016.363A-I © Edward Allington.

Top Right: Alan Cote (American, b. 1937), *Untitled*, 1973, synthetic polymer on canvas, 84 × 60 × 1-1/2 in. Indianapolis Museum of Art at Newfields, Gift of Randy and Sheila Ott, 2017.78 © Alan Cote.

Bottom Left: Charles Osborne, designer (American, 1847–1920), Tiffany & Co., manufacturer (American), *"Goelet" Racing Cup for Schooners*, 1885, silver, 29 × 13 × 12 in. Indianapolis Museum of Art at Newfields, Gift of a friend of the museum and admirer of its Director, 2016.362.

Bottom Right: Gretta Magnusson Grossman, designer (Swedish, 1906–1999), Ralph O. Smith Manufacturing Company, manufacturer (American), *"Grasshopper" Floor Lamp*, about 1949, red enameled steel, enameled aluminum, and brass, 49-3/4 × 12 × 17 in. Indianapolis Museum of Art at Newfields, Design Arts Society Fund, 2017.69 © Gretta Magnusson Grossman.

Page 30

Top: Andy Warhol (American, 1928–1987), *S (Quadrant)*, 1982, ink on white Lennox Museum Board, screenprint, 39-7/8 × 31-3/4 in. (sheet). Indianapolis Museum of Art at Newfields, Gift of Kay Koch in memory of Bryan B. Molloy, 2016.104 © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Bottom: Johannes Josephus Aarts (Dutch, 1871–1934), *Le Raccard (The Grain Holder)* (detail), 1895, oil on canvas, 18-1/2 × 27-3/16 in. Indianapolis Museum of Art at Newfields, Maisie Eden Power Endowment Fund, accepted into the collection by the Board of Governors in honor of Ellen W. Lee, 2016.169.

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Top Left: Charles Sheeler (American, 1883–1965), *Architectural Cadence*, 1954, ink on buff wove paper, screenprint, 6-1/4 × 9-3/4 in. (image) 9-3/4 × 10-5/8 in. (sheet). Indianapolis Museum of Art at Newfields, Gift of Joan and Walter Wolf, 2016.244 © Charles Sheeler.

Top Right: Yohji Yamamoto (Japanese, b. 1943), *ensemble (jacket, skirt, underskirt, bonnet)*, Spring-Summer 1999, silk faille, silke challis, wool, nylon, tulle, various dimensions. Indianapolis Museum of Art at Newfields, Fashion Arts Society Acquisition Fund, 2016.368A-C © Yohji Yamamoto Inc.

Right Top: John Cage (American, 1912–1992), *Medicine Drawings* (detail), 1991, handmade paper of Chinese medicinal plants, 14 × 12 in. (sheet) 18 × 15-1/4 × 3-1/2 in. (portfolio). Indianapolis Museum of Art at Newfields, Gift of Ann M. Stack in honor of Marty Krause, 2016.398A-L © John Cage Trust.

Right Bottom: Hendrick Mattens (Flemish) After Raphael (Italian, 1483–1520), *The Miraculous Draught of Fishes (tapestry)* (detail), about 1630, wool, 162-1/4 × 195-1/4 in. Indianapolis Museum of Art at Newfields, The Clowes Collection, 2016.372.

