

NEWFIELDS



CONNECTING COMMUNITIES 2017 • 2018 ANNUAL REPORT

INDIANAPOLIS MUSEUM OF ART • THE GARDEN • LILLY HOUSE
THE VIRGINIA B. FAIRBANKS ART & NATURE PARK • MILLER HOUSE & GARDEN

Discovering nature and the arts, and new ways to connect, at Newfields.

Newfields is all about connections—where people and community come together as part of something bigger and leave with a lasting impression. Discover how Newfields made vital connections throughout this past year.

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FROM THE MELVIN & BREN SIMON DIRECTOR AND CEO

Connections

Whether meeting someone for the first time or reuniting with a friend, we often reach out for a friendly handshake, or maybe a hug. It's how we as people connect.

Similarly, this past year Newfields reached out to people from all walks of life—connecting with adults, children, students, educators, and organizations from throughout our diverse surrounding communities.

It's nice to think of Newfields as that familiar place we've always known. A place we feel connected to. A place that's always opened its arms to the guests and diverse communities it serves.

Rooted in the history of Indianapolis, Newfields witnessed extraordinary change this past year. That place known as “the IMA” is now part of a bigger, bolder vision—Newfields: A Place for Nature & the Arts. Capitalizing on our large campus and rich array of assets, the 2017 rebranding brought to life the vision set forth more than 50 years ago—to create a cultural campus where art and nature could be fused into a unique place for the community to gather, recharge, and reflect.

It was a significant and deliberate transformation supported by nine master planning studies, which revealed Newfields can leverage its unique assets to attract and engage a broader audience, and generate significantly greater amounts of revenue so more people enjoy life-enriching experiences. This past fiscal year, those studies turned into action plans that are being implemented to strengthen Newfields' connections with its guests, members, donors, partners, and communities.

The branding of our campus as Newfields in fall 2017 set the stage for what would be one of our most successful shows of all time. *Winterlights*, which ran November 16, 2017, through January 7, 2018, bedecked The Garden with a million lights and showcased an outdoor installation by artist Karl Unnasch. (See pages 14–19 for details.) The result was a spectacular multi-dimensional illumination experience, recommended by NBC as one of the top 30 light shows in the world. While we predicted 35,000 guests would attend, over

68,000 people visited *Winterlights*. They described it as “wonderful,” “magical,” and “amazing,” with an astonishing 95 percent reporting a positive experience. We were delighted by post-exhibition results showing *Winterlights* was also successful in introducing new audiences to Newfields; 18 percent of guests had never been to Newfields before and over 80 percent are likely to return next year.

In fiscal year 2018, the Newfields campus served approximately 367,600 visitors onsite, including an estimated 100,000 visitors to the free, publicly accessible The Virginia B. Fairbanks Art & Nature Park: 100 Acres. Newfields continues to engage diverse audiences through educational offerings for adults and families, school programs for local youth and teachers, and public programs designed to satisfy a range of visitor motivations from education to play. Programs include tours, performances, hands-on activities, talks, films, and exhibitions located in the galleries, studio spaces, Fairbanks Park, and Garden.

Newfields also made new connections through increased community partnerships and volunteerism. More than 100 organizations and companies partnered with Newfields to help provide arts programming, while more people engaged in volunteer activities at Newfields than ever before. (See pages 6–9 for details.)

The core objectives of Newfields’ strategic plan are:

- Build engagement as measured by visitation, membership, and philanthropy. Improve quality of life in Indiana.
- Achieve institutional leadership by attracting and developing exceptional talent. Actively engage with guests and residents in our community and region.
- Ensure Newfields’ fiscal future by developing a sustainable business model that thrives on an endowment draw rate of 4.5% or less.

With these objectives in mind, Newfields recruited new talent and restructured existing departments to

strengthen its commitment to excellence. This past year, we were pleased to announce the following appointments:

- Jonathan Berger, Deputy Director of Marketing and External Affairs
- Lindsay Hamman, Director of Public Programs
- Tascha Horowitz, Director of Interpretation, Media, and Publishing
- Susan Martis, Director of Academic Engagement
- Kelli Morgan, PhD, Associate Curator of American Art
- Roxy Sperber, Clowes Associate Conservator of Paintings
- Anna Stein, Assistant Curator of Works on Paper
- Kayla Tackett, Director of Exhibitions
- Christa Thacker, Leadership Development Officer
- Kjell Wangenstein, Assistant Curator of European Art

With this visionary team in place, Newfields is positioned to build on last year’s successes by curating our impressive art and plant collections and developing engaging events and programming.

As we continue to nurture this special place where people connect with art and nature, Newfields will push forward through the dedicated efforts of our staff, boards, volunteers, as well as our generous donors. Thanks to their commitment season after season, Newfields will continue to reach out to new community partners and extend its hand to new guests.



Read on to learn how Newfields made exciting and lasting connections this past year.

A handwritten signature in black ink that reads "Charles L. Venable". The signature is fluid and cursive, with a large, stylized "C" and "V".

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

**As one of the largest
museum, garden, and
park complexes in the
United States, we continue
to bring to life our mission
to enrich lives through
exceptional experiences
with art and nature.**





PARTNERING WITH THE COMMUNITY

Branding the campus as Newfields was intentional in helping to position the campus to better connect with the community and engage with new audiences. This past fiscal year, Newfields further demonstrated its commitment to our community by establishing a new Board of Governors that will enhance its ability to make strategic connections within the civic and corporate community and to build a new model for engagement and volunteerism for Indianapolis leaders.

In addition, Newfields partnered with more than 100 organizations and companies to help provide arts programming or provide funding and in-kind support to produce arts programming. In addition, outreach has been enhanced with a five-year goal to distribute more than 50,000 free tickets to underserved populations through community partners. This past year, Newfields collaborated with community partners to distribute 1,200 *Winterlights* tickets to those they serve. Newfields continued to connect with the local art community as well, employing 326 local artists.

NEWFIELDS PARTNERS FOR 2017 – 2018

A Classic Party Rental
The ACLU of Indiana
AirWorx Construction Equipment
Alzheimer's Association of Indiana
Arbutus Garden Club
Art Strategies, LLC
Animal Outreach of Shelby County
Axiomport
B&B Contracting
Barnes & Thornburg LLP
Big Car Collaborative
BKD, LLP
Browning Day Mullins Dierdorf
Butler Tarkington Neighborhood Association
Butler University
Center for Leadership Development
Christian Theological Seminary
Circle City Clubhouse
Citizens Energy Group
City Market
The City Moms
Crown Hill Heritage Foundation
Cummins Indy
Deckademics DJ School
Downtown Indy
Eli Lilly and Company
Engledow Group Inc.
Eskenazi Health Center Pecar
Flanner House
Girl Scouts of Central Indiana
Girls Rock Indy
Great Places 2020
Gregory & Appel Insurance
Groundwork Indy
The Hagerman Group
Heartland International Film Festival
Help Portrait
Immigrant Welcome Center
Indiana Black Expo Film Fest
Indiana Farm Bureau Insurance
Indiana Landmarks
Indianapolis Ballet
Indianapolis Garden Club
Indianapolis LGBT Film Festival
Indianapolis Monthly
Indy Brew Bus
Indy Do Day
Indy Film Fest
Indy Fun Trolley Tours
IndyGo
Indy Parks and Recreation
Indy PRIDE
Indy Pulse Poets
Indy Reads Books
INHP

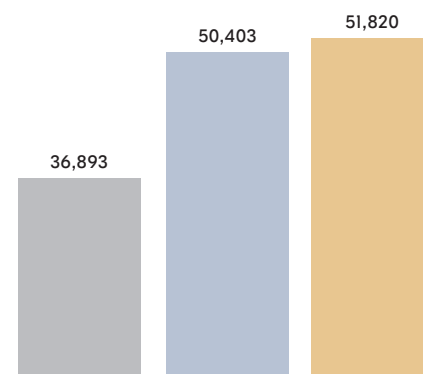
NEWFIELDS PARTNERS FOR 2017 – 2018

IvyTech
James Whitcomb Riley School 43
JPMorgan Chase & Co.
Julian Center
Kahn's Catering
Keep Indianapolis Beautiful
King David Dogs
Klipsch Group, Inc.
Kornegay Design LLC
Lake City Bank
Landmark Columbus
Leadership Indianapolis
Liberty Mutual
Light of the World Christian Church
MacAllister Machinery Co., Inc.
Marian Inc.
Mark M. Holeman, Inc.
Martin Luther King Community Center
Mid-North Food Pantry
Midtown Anchor Coalition
Midtown Indy
Miller-Eads Company, Inc.
Muslim Alliance of Indiana
Northside Moms
The National Bank of Indianapolis
National FFA Organization
Old Soul Entertainment
Outreach, Inc.
Pat's Philly Pretzels
The Penrod Society
Peyton Manning Children's Hospital
Riley Hospital for Children
RJE Business Interiors, LLC
Rug & Textile Society of Indiana
Second Helpings
Southeast Community Services Center
Spirit & Place Festival
St. Mary's Child Center
Stonybrook Boys and Girls Club
St.Vincent Health
Sullivan & Poore, Inc.
Sun King Brewery
Sunbelt Rentals
Tan-Za-Mania Dance Company
Taxman Brewing Company
Tibetan Mongolian Buddhist Cultural Center
Tiffany Lawn & Garden Supply Inc.
Total Lawn Care
Turchetti's Salumeria
TWAY Lifting Products
Upland Brewing Company
Wild Birds Unlimited
WFYI-FM
WTHR-TV Channel 13
Young Actors Theatre



ENGAGING VOLUNTEERS

This past year, Newfields welcomed more volunteers than ever—a total of 793 active volunteers, including almost 200 new participants. Volunteers discovered new ways to engage with Newfields—helping with exhibit installations, working in The Garden, supporting special events, and much more—contributing 51,000 hours. This growth is largely due to the implementation of large-scale seasonal experiences such as *Winterlights*. As Newfields continues to develop such unique and significant experiences, volunteerism will be a key avenue to engage a diverse group of community members.



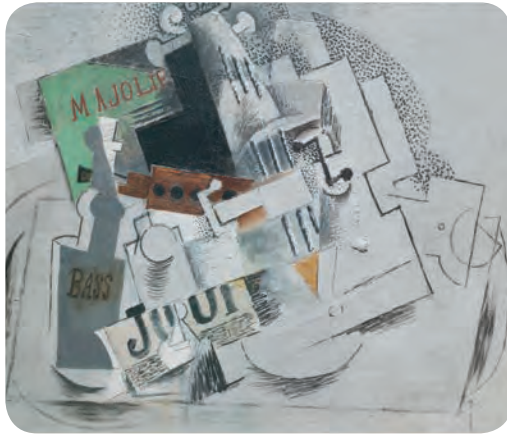
TOTAL NUMBER OF VOLUNTEER HOURS
(FY 2016, 2017 & 2018)

FY 2018 Average Hours Donated: 66.54
Total # of Active Volunteers: 793
New Volunteers: 195
Total Hours Donated: 51,820

Fall

SPOTLIGHTING INDIVIDUALITY

Fall was highlighted by two groundbreaking exhibitions at the IMA that connected Newfields to communities: *City as Canvas* and *Portraits of Our City*. The first came from a relationship with the Museum of the City of New York, showcasing intricate works from pioneering graffiti artists. *Portraits of Our City* celebrated individuality by displaying the faces of Indianapolis residents. The exhibition also played an important role in developing deeper relationships with corporate partners and popular city venues. The season was capped off with a Japanese art exhibition, *Hiroshige: Famous Views in the 60-Odd Provinces*, and the focus show, *From Picasso with Love*, which featured two important Cubist paintings by the artist, one owned by the IMA, the other on loan from the Columbus Museum of Art.



City as Canvas: New York City Graffiti from the 70s & 80s came from the Museum of the City of New York and featured more than 100 works from the Martin Wong Collection. The exhibition chronicled the origins of graffiti and its evolution from a creative outlet to an accepted form of art. With intricate drawings, colorful works on canvas, and photographs of graffiti writing that have long since been erased, this exhibition showcased a variety of seminal works by pioneering graffiti artists such as Keith Haring, Lee Quiñones, LADY PINK, and FUTURA 2000. The exhibition opened with four days of exciting events like a special performance by the famous beatboxing pioneer and hip-hop artist Doug E. Fresh. *City as Canvas* was supported in part by an award from the National Endowment for the Arts. As part of the IMA's ARTx series, it was made possible by a gift from the Efroymson Family Fund.

Portraits of Our City celebrated the role of an art institution in a community. The exhibition featured black-and-white portrait photography of Indianapolis residents, emphasizing human connections and how each resident plays a role in the place they call home. Using one question as a jumping off point (Where would you wish to wake up tomorrow?), each portrait revealed a person's hopes, fears, and memories. The exhibition connected Indianapolis residents and partners in a new way by involving 450 residents, eight community partners (Axiomport, City Market, Downtown Indy, Indianapolis Monthly, IndyGo, Indy Parks and Recreation, Ivy Tech and WFYI-FM), and eight locations (City Market, Food Truck Friday, Garfield Park, Ivy Tech, Julia M. Carson Transit Center, Mass Ave., Monument Circle, and Tarkington Park).

Hiroshige: Famous Views in the 60-odd Provinces took guests on a journey with renowned Japanese artist Utagawa Hiroshige through his breathtaking woodblock prints of the 66 provinces of Japan. Completed in 1856, Hiroshige's *Famous Views in the 60-odd Provinces* captured the beauty of Japan in vivid detail, just as leisurely travel was taking hold in the country. From famous landmarks, to beachside cliffs, this exhibition provided a window into 19th-century Japan.

From Picasso with Love highlighted the works of Picasso after he met Eva Gouel in 1911. The young woman became his muse, and to declare his love, Picasso wrote her nickname "Ma Jolie" (my pretty one) on the surface of his paintings. The exhibition united two masterpieces, *Ma Jolie* (1913-14) from the IMA's collection, and *Female Nude (I Love Eva)* (1912) on loan from the Columbus Museum of Art, and set them in the context of Cubism and the popular song from which Eva got her nickname.

Other fall highlights included:

- Family Day: Live, Play, Create, presented as part of *City as Canvas*, celebrated graffiti culture with live music, unique painting exercises, and more.
- Heartland International Film Festival kicked off its 26th year with a variety of special events at Newfields including a special opening night screening of the movie *LBJ* and after-party.
- The Beer Garden at Newfields celebrated Oktoberfest with new seasonal drinks and food options, an exclusive brew from Taxman and Bier Brewery, and live music. Support for the Beer Garden was provided by the Bud Brehob Family.
- From in-house preschool to tours for college students, Newfields kicked off the fall school year inviting students and educators of all ages and levels to use its exhibitions, collections, campus, and programs as extensions of classroom learning. Academic engagement programs were supported by the Christel DeHaan Family Foundation and the Alliance Family Education Fund.





Winter

ILLUMINATING THE SEASON

Winter was an exciting season this past year, featuring *Director's Choice: Gifts of Art 2017* and our first-ever *Winterlights*. *Director's Choice* featured gifts to the IMA from Newfields' friends and donors including paintings, sculptures, and fashion designs, enriching the museum's broad collection of art across history and disciplines. During *Winterlights*, guests explored The Garden at Newfields as never before with more than a million multi-colored lights and 80-foot trees wrapped to the ends of each tiny branch. While strolling through the experience, guests breathed in the crisp, winter air filled with scents of evergreens and campfires, marveled at the choreographed Landscape of Light on the Lilly House lawn, and listened to Tchaikovsky's *The Nutcracker Suite* as lights danced to the music. The event brought together the efforts of volunteers and partners from throughout the community to exceed attendance expectations, proving to be a new tradition for families, an impressive date night, and a seasonal adventure for kids.



Attracting nearly 70,000 guests, *Winterlights* was named as one of NBC's top 30 light shows in the world. At the heart of *Winterlights* was Lilly House featuring sparkling decorations and beautiful floral displays.

Seasonal music made possible by the generous support of Marianne Williams Tobias. Generous support for infrastructure provided by Kay Koch. Additional support provided by Klipsch Group, Inc., The Hagerman Group, RJE Business Interiors, B&B Contracting, Marian Inc., L.M.L. Estate Management Corporation, Betsy Dustman, A Classic Party Rentals, AirWorx Construction Equipment, Lake City Bank, Mark M. Holeman, Inc.—Landscape Architecture and Contractors, Miller-Eads Company, Inc., OneAmerica, St. Vincent, Sunbelt Rentals, Tway Lifting Products, Engledow Group, The Alliance of Newfields, and The Indianapolis Foundation: a CICF Affiliate.

Winterlights attracted a diverse audience and an impressive 87 percent saying they'd likely return next year. Plus, it was successful in attracting new audiences—18 percent of the guests had never been to Newfields before.





Other winter highlights included:

- LGBT Film Fest: Newfields played host to the three-day festival in November 2017.
- Family Day: Made IN involved IMA guests and staff creating tie blankets to donate to the Julian Center. Supported in part by a gift from Nancy Ross.
- The talented Canadian pianist Vicky Chow put on a unique concert in the IMA Galleries. As part of Newfields' ARTx series, it was made possible by a gift from the Efroymsen Family Fund.
- In February, the Indianapolis Ballet became a new performance residency partner in The Toby, bringing professional ballet back to Indianapolis with three performances of Stravinsky's *The Firebird*.
- Martin Luther King, Jr. Celebration: Speaking of Love was Newfields' MLK community day featuring unique immersion experiences presented by the youth of Tan-Za Mania Dance Company, Indy Pulse poets, and the Teen Arts Council. The celebration also included a debut performance of excerpts from *Village Voices: Notes from the Griot*.





Inspired by Spring, on display at the historic Lilly House, featured photographs from the Newfields photography team as well as professional photographer and Newfields supporter, Tom Mueller. It also included art from students throughout Indiana inspired by The Garden in springtime. A photo contest engaged guests further to submit their own garden photos for inclusion in the exhibition.

Collecting Contemporaries: Recent Acquisitions from the Koch and Wolf Collections highlighted two of the largest gifts of modern and contemporary art made to the Indianapolis Museum of Art in its 135-year history, donated by longtime supporters Kay Koch and Joan and Walter Wolf. The exhibition featured works by artists such as Andy Warhol, Alex Katz, Judy Pfaff, John Cage, Sol LeWitt, Ed Ruscha, Claes Oldenburg, Robert Longo, and James Rosenquist. *Collecting Contemporaries* was supported in part by an award from the National Endowment for the Arts. Additional support for this exhibition was provided by The Alliance of Newfields.

Bes-Ben: The Mad Hatter of Chicago gave guests a rare glimpse into the humorous and flamboyant genius of Benjamin B. Green-Field. The exhibit showcased more than 60 of his elaborate hats, many of them never before exhibited. Adorned with bizarre items such as fake cigarettes, little stuffed animals, plastic fruits and vegetables, and a range of bejeweled and decorative objects, his hats were popular with wealthy Chicago women as well as celebrities such as Elizabeth Taylor and Judy Garland.

Other spring highlights included:

- A Horticulture Symposium was hosted by Newfields' Horticulture Department in February 2018, featuring talks by Michael Dosmann, David Mattern, and Patty Schneider. The symposium was made possible through generous support from the Indianapolis Garden Club.
- *Industrial Ballet* featured Seattle-based choreographer, director, and educator Kate Wallich and her company, The YC. The group put on a dark, edgy super-show deeply inspired by transgressive industrial music of the '80s and '90s. This program was part of Newfields' ARTx series, made possible by a gift from the Efroymson Family Fund.
- Young Actors Theatre (YAT), a performance residency partner in The Toby, presented the Playground, a four-month theatre-immersion experience. Under adult mentorship, YAT students were the scriptwriters, actors, costume designers, videographers, and assistant directors for performances of *Beauty and the Beast* and *The Six Swans*.
- Family Day: International Day of Flowers kicked off spring with a day of family-friendly activities. Kids and parents explored Newfields' campus, celebrating floral and cultural traditions such as hula dancing, floating flower baskets, yoga, and more. This program was part of Newfields' ARTx series, made possible by a gift from the Efroymson Family Fund.



Spring

BLOSSOMING BEAUTY

Spring brought inspirational exhibitions and fresh perspectives to Newfields. The season kicked off with *Hello Spring*, a campus-wide celebration that encouraged guests to experience more than 250,000 spectacular blooms in The Garden, sip local brews on tap in the Beer Garden, enjoy wildflowers in The Virginia B. Fairbanks Art & Nature Park: 100 Acres, take in inspiring exhibitions inside the Indianapolis Museum of Art and the Lilly House, and more. *Collecting Contemporaries: Recent Acquisitions from the Koch and Wolf Collections* delighted guests with works by Andy Warhol, Alex Katz, Judy Pfaff, and many more, while highlighting two large gifts donated by longtime supporters Kay Koch and Joan and Walter Wolf. *Bes-Ben: The Mad Hatter of Chicago* showcased more than 60 elaborate and flamboyant creations of Benjamin B. Green-Field.





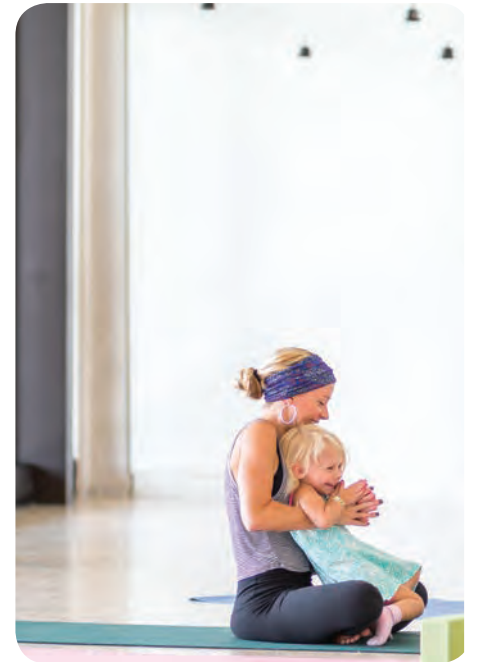
Summer Wonderland: Spectacular Creatures was a campus-wide exhibition fusing both art and nature in unexpected ways. It featured sculptures from Cracking Art—an Italian art collective that creates the works from recyclable plastic to speak to the increasing artificiality of society and to raise awareness of environmental issues such as global warming, the overuse of fossil fuels, and the importance of recycling. To Cracking Art, each animal has a specific meaning. For instance, the nearly 8-foot-tall blue snail that debuted in the Efroymson Family Entrance Pavilion is a symbol of regeneration and renewal, while its shell suggests the simultaneously repetitive and progressive nature of time. This exhibition was made possible by the Efroymson Contemporary Art Fund and Eli Lilly and Company.

As the largest permanent collection gallery devoted to modern and contemporary design in any general art museum in the country, our Design Gallery underwent a complete thematic update, including a refreshed layout and expansion to include an 800-square foot interactive Design Lab, featuring 3-D printing and a special virtual reality tour of the famed Miller House and Garden in Columbus, Indiana. This project was made possible in part by The Institute of Museum and Library Services. Support for the Design Gallery virtual reality experience was provided by Monna Quinn and David Spoelstra.

Natural Abstraction: Brett Weston and His Contemporaries presented 11 photographs by Weston, gifted by the Christian Keesee Collection, alongside those by eight of his colleagues who worked in the 1930s through the 1970s, including Ansel Adams, Aaron Siskind, Berenice Abbott, and Brett Weston's father, Edward Weston. While the photographers shared many formal and compositional interests, each had his or her own approach. The exhibit allowed guests to compare and contrast the different ways each photographer transformed objects found outdoors into powerful compositional elements. Support for this exhibition was provided by the David C. & Sarajejan Ruttenberg Arts Foundation and The Alliance of Newfields.

Other summer highlights included:

- Newfields hosted the Black Expo Film Fest, which presents independent films produced by African Americans or written about African culture. Several films were winners at nationally acclaimed independent film festivals.
- The National Bank of Indianapolis Summer Nights Film Series was as popular as ever, hosting 19 films (the most in the history of the series) and welcoming 8,778 attendees, 300 more than the previous year. Films included *Grease 2*, *An American Werewolf in London*, and *When Harry Met Sally*. The season's lineup featured partnerships with Indianapolis LGBT Film Festival, IBE Film Festival, and Heartland Film. Supported by The National Bank of Indianapolis. Pre-show programming was part of the Newfields' ARTx Series made possible by a gift from The Efroymson Family Fund. Sun King Brewery was the official brewery for this program.
- Family Day: Breathe In, Breathe Out invited guests to take part in a number of family-friendly activities including a community sand mandala, meditation, and Tai Chi.
- Newfields partnered with Indy Film Fest to host movies that entertain, challenge, and expand perspectives.



Summer

SHOWCASING NATURE

Summer continued to attract guests to Newfields to connect with art and nature in interesting ways. In *Summer Wonderland: Spectacular Creatures*, guests meandered through Newfields' campus and galleries among brightly colored animal sculptures made from recyclable plastic from the Italian art collective, Cracking Art. *Natural Abstraction: Brett Weston and His Contemporaries* showcased the black-and-white photography of Weston, alongside those of his contemporaries, such as Ansel Adams. As Indianapolis residents enjoyed the balmy days of summer, Newfields was a hotspot for film watching and family-friendly activities. A focus on Newfields' decorative arts resulted in a major reinstallation.

FROM THE CHAIR

Connecting a legacy of success with a future vision

After having been involved with the IMA at Newfields for many years, including serving on the Board of Trustees for five years, I am pleased to be Chairwoman at a time when this dynamic organization has tremendous opportunity to expand its connection with communities by taking advantage of Newfields' rich array of assets. It could not be possible without the generous support of our donors and the vision set forth by Newfields' strong leadership—especially that of my predecessor, Tom Hiatt.

On behalf of staff, volunteers, Board members, and the community we serve, we thank Tom for his dedicated service in shaping the future of Newfields. Tom's tenure as Chair of the Board will forever be regarded as a watershed moment in the long history of this institution. His legacy can be summed up as leadership by example. Rather than sit on the sidelines, Tom led by example by rolling up his sleeves and working side by side with staff to make real what he helped us envision.

In his four years as Chair, Tom made tremendous strides in enriching Newfields' community engagement and demonstrating fiduciary responsibility. Under his leadership, Newfields developed a 10-year plan to pay off all outstanding debt. We've achieved a balanced budget each and every year since 2013. And our spend rate is now in line with best practices at about 5 percent of the endowment's annual interest, with a plan through continued growth in attendance,

membership, and philanthropy to further reduce that rate to 4.5 percent by 2023.

The Board, under Tom's leadership, also launched the eight studies that culminated in the 30-year master land use plan developed by David Rubin—our road map for the future and a very powerful symbol of Tom's legacy.

As I take over the reins as Chairwoman, I pledge to continue where Tom left off, working to build Newfields' momentum as we enter year four of our 10-year strategic plan. This past year, our community donated over 50 thousand volunteer hours. And our plan calls for increasing that number, as well as permanently doubling attendance and unrestricted philanthropic giving by 2020. And we are well on our way.

In order to keep pace with our expectations, we have introduced the addition of an associate board called the Board of Governors. This Board is comprised of 10 community leaders from diverse backgrounds who have served for the past year on a task force to create this board model. These leaders were carefully selected by the Newfields Board of Trustees for their high levels of community leadership and engagement. While junior and associate boards are common, the goal of a board with true connectivity and partnership with the governing board is distinctive. Only a few other U.S. museums use this model, and it is unique in Indianapolis.



The purpose of this new Board of Governors is to enhance Newfields' ability to make strategic connections within the civic and corporate community, and build a new model for engagement and volunteerism for Indianapolis leaders.

Last year, I was extremely excited and pleased to inaugurate the first members to the Board of Governors. Please join me in welcoming these talented individuals to Newfields' visionary team:

- Gary Butkus, Chairman, Eli Lilly & Company
- Lily Pai, Vice Chairwoman, Architect and Design Consultant
- Helmi Banta, Community Leader and Philanthropist
- Trent Cowles, Merrill Lynch
- Malina Simone Jeffers, GM Stamping Plant
- Greta Kruger, Artist
- Brent Mather, R & B Architects, LLC
- Joanna Nixon, Efroymsen Family Foundation
- Jason Noyan, JP Morgan Chase
- Barry Wormser, Wormser Legal

Newfields could not be where it is today without the vision and commitment of Dr. Charles L. Venable, and the dedication of our talented staff. It is a sincere pleasure to work alongside such accomplished professionals. And I'd like to also recognize the significant contributions of our generous donors who are the lifeblood of everything we do. Thank you all for your extraordinary efforts and your support through the transition to my new position.

As Chairwoman, I am grateful for the opportunity to be able to expand my commitment to this vibrant cultural campus. I look forward to meeting more of our donors and personally thanking them for their significant gifts and unwavering support. And under the dynamic leadership of Dr. Charles L. Venable, I pledge to put forth my best efforts in cultivating connections that contribute positively to the success of Newfields. The future looks bright, and I'm excited to be a part of it.



Thomas Hiatt and
Kathryn Betley

Kathryn Betley
Chair of the Newfields Board of Trustees
2017–2018

Financial Highlights

Newfields achieved a blended endowment draw rate of 4.99% in both fiscal year 2017 and fiscal year 2018 and continues to work toward reducing its annual endowment draw to a target of 4.50% or better by fiscal year 2023 as part of an effort to ensure the financial stability of the organization and the long-term growth of endowment funds. During the past two years, Newfields, with Board of Trustees approval, has paid down over \$45.9 million of outstanding debt. This step, part of the Newfields' 10-year debt reduction plan, will help contribute to the organization's long-term financial stability. As of June 30, 2018, the market value of Newfields' investments was \$335,734,429.

Consolidated Statements of Financial Position June 30, 2018 and 2017 (In Thousands)

Assets	2018	2017
Cash	\$ 5,638	\$ 1,379
Accounts and other receivables	216	234
Contributions receivable, net	10,255	2,890
Prepaid expenses and other assets	1,076	1,042
Investments	339,042	357,579
Estate notes and charitable lead trusts	16,552	17,418
Net pension asset	—	48
Library accessions	1,151	1,140
Property and equipment, net	95,422	99,074
Collections	—	—
Total assets	\$ 469,352	\$ 480,804
Liabilities		
Accounts payable	\$ 1,025	\$ 627
Accrued salaries, wages and employee benefits	1,209	1,161
Deferred revenue	731	759
Other liabilities	1,644	1,582
Fair value of interest rate swap agreements	—	1,995
Tax-exempt bonds payable, net of bond issue costs (including bond premium of \$1,599 in 2018 and \$1,686 in 2017)	80,472	102,278
Total liabilities	85,081	108,402
Net Assets		
Unrestricted	95,808	96,841
Temporarily restricted	138,771	128,185
Permanently restricted	149,692	147,376
Total net assets	384,271	372,402
Total liabilities and net assets	\$ 469,352	\$ 480,804

Consolidated Statements of Activities Year Ended June 30, 2018
(In Thousands)

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenue, Gains and Other Support				
Annual giving and other contributions	\$ 4,357	\$ 9,771	\$ 2,316	\$ 16,444
Government grants	275	91	—	366
Memberships	1,003	—	—	1,003
Admissions, fees and sales	4,030	18	—	4,048
Investment return designated for current operations, debt payments and art acquisitions	27,842	13,172	—	41,014
	37,507	23,052	2,316	62,875
Net assets released from restrictions	16,194	(16,194)	—	—
Total revenue, gains and other support	53,701	6,858	2,316	62,875
Expenses				
Curatorial	7,896	—	—	7,896
Educational	8,530	—	—	8,530
Horticultural	2,343	—	—	2,343
Museum Stores	2,223	—	—	2,223
Management and general	2,790	—	—	2,790
Fundraising	3,381	—	—	3,381
Total expenses	27,163	—	—	27,163
Changes in Net Assets Before Depreciation and Interest and Other Changes	26,538	6,858	2,316	35,712
Depreciation	6,332	—	—	6,332
Interest	2,494	—	—	2,494
Total depreciation and interest	8,826	—	—	8,826
Change in Net Assets Before Other Changes	17,712	6,858	2,316	26,886
Other Changes				
Investment return greater (less) than amounts designated for current operations and art acquisitions	(21,132)	3,617	—	(17,515)
Changes in projected benefit obligation arising during the period	(345)	—	—	(345)
Amortization included in net periodic pension cost	2,984	—	—	2,984
Change in fair value of interest rate swap agreements	(62)	—	—	(62)
Loss on disposal of equipment	—	—	—	—
Change in value of split interest agreements	(149)	(187)	—	(336)
Proceeds from sales of art	86	353	—	439
Purchases of art	(182)	—	—	(182)
Net assets released from restriction—art acquisition	55	(55)	—	—
Change in Net Assets	(1,033)	10,586	2,316	11,869
Net Assets, Beginning of Year	96,841	128,185	147,376	372,402
Net Assets, End of Year	\$ 95,808	\$ 138,771	\$ 149,692	\$ 384,271



Art Acquisition Highlights

The Indianapolis Museum of Art at Newfields acquires many of its works of art from donors. This past year, longtime supporters Kay Koch and Joan and Walter Wolf generously donated two of the largest gifts of modern and contemporary art in the IMA's history. Their generous donations ensure that works on paper by many of the most influential artists in America, including Jasper Johns, Robert Longo, Alex Katz, Sol LeWitt, Judy Pfaff, Roy Lichtenstein and Andy Warhol, will be available to our community for generations to come. Newfields is pleased to add the Koch and Wolf collections among the acquisitions presented here to its exceptional art collection representing different cultures and periods of history.



8



3



6

ASIAN

Unknown, **Karako Yugi Zu (Chinese children at play)**, Gift of Professor and Mrs. R Norris Shreve by exchange, 2017.109.1 & 2017.109.2

Nakabayashi Chikutō (Japanese, 1776-1853), **Shiki sansui zu (Landscapes of Four Seasons)**, Gift of Mr. and Mrs. Stanley Herzman by exchange, 2017.110.1-.4

Deme Tōhaku Mitsutaka (Japanese, 1633-1715), **Male Role Mask of the type called Akujō**, Gift from the collection of Dr. Thomas Kuebler, 2017.121

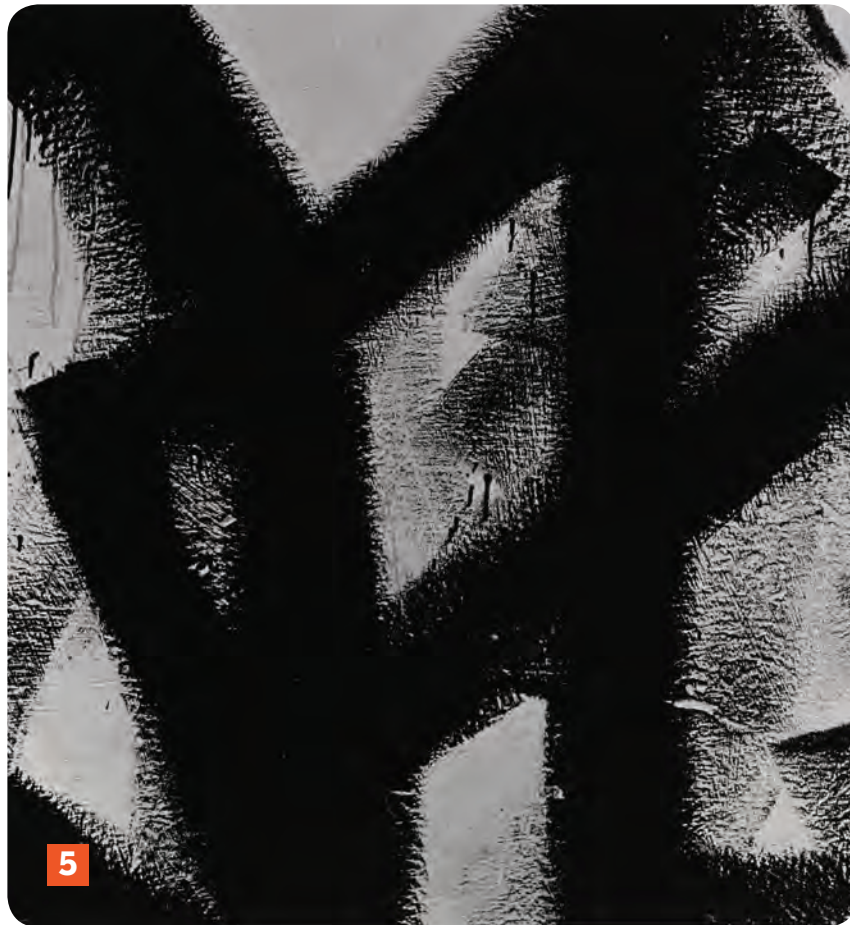
CONTEMPORARY

Philip Hanson (American, b. 1943), **Chambers of the Shell**, Gift from the Collection of Michael J. Robertson and Christopher A. Slapak, 2017.143

1 Cracking Art S.r.l. (Italian), **Giant Snail**, Mrs. Pierre F. Goodrich Endowed Art Fund, 2018.20



1



5



2



7

DESIGN AND DECORATIVE ARTS

2 Christopher Stuart (American, b. 1974), **Glitch I**, Partial Gift of the Future Perfect and the artist; Design Arts Society Fund with funds provided by Mark Demerly, Catharine Lichtenauer, Joe Shoemaker, and Rita and Chris Wolke, Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks, 2017.122

3 Tiffany & Company (American, about 1890), **wine ewer**, Gift of a friend of the museum and admirer of its Director, 2017.123

Ilonka Karasz (American, born Hungarian, 1896-1981), **bookcase**, Gift of Mrs. Isabelle J. Dixon in memory of George Monroe Dixon and Arthur and Leone Wolf by exchange, 2018.7A-B

EUROPEAN PAINTING

4 Corneille de Lyon (Netherlands, 1500-1575), **Portrait of Marie de Guise**, The Clowes Collection, 2017.88

PRINTS, DRAWINGS, AND PHOTOGRAPHS

5 Aaron Siskind (American, 1903-1991), **Jalapa 35 (Homage to Franz Kline)**, Gift of Caroline Kuelber, 2017.102

6 Theodore Clement Steele (American, 1847-1926), **Cumberland Mountains**, Gift of Marjorie Tongret Ostermeier in memory of L. Bland Tongret, 2017.139

William Blake Richard (British, 1842-1921), **Drapery Study for the Dancing Figure in "The Procession of Bacchus at the Time of the Vintage"**, Gift of the Cain Foundation, 2017.178

TEXTILE AND FASHION

7 Yoruba people (mid-20th century), **crown (ade oba)**, Deaccessioned Textiles Fund, 2017.93

Nupe people (20th century), **pot stand/storage container**, General Endowed Discretionary Art Fund, 2018.2

Stephen Sprouse (American, 1953-2004) and Andy Warhol (American, 1928-1987), **Man's jacket**, Purchased with funds provided by Joanne Sprouse, 2018.8

8 Rei Kawakubo, Comme des Garçons (Japanese, b. 1942), **Ensemble from "Roses & Blood" Collection**, Fashion Arts Society Acquisition Fund, 2018.13A-C

Donors help Newfields mitigate erosion in Fairbanks Art & Nature Park.

You may have noticed the path around the lake in The Virginia B. Fairbanks Art & Nature Park: 100 Acres has been closed. This is due to worsening erosion, which Newfields (with the help of generous donors) is working to mitigate. After exploring possible solutions, Newfields is taking a phased approach to address the issue.

In Phase 1, with a grant from the Ball Brothers Foundation, Newfields set up two sections of an 8-foot-tall, galvanized chain-link fence between the lake and the White River in order to block Park-goers from entering the dangerous erosion site. With exceptionally generous gifts from our visionary donors, Newfields commissioned Christopher B. Burke Engineering, LLC (CBBEL), a leading engineering services firm based in Indianapolis, to do a Floodplain Reattachment Analysis Study, which CBBEL completed in April.

For Phase 2, Newfields' Horticulture and Natural Resources Committee recommended CBBEL's option to lower and widen the Park path as well as plant native plants with intense root systems along the riverbank. This solution should both mitigate erosion and allow access for visitors and maintenance staff.

While modifying the path and planting erosion-resistant plants is low in cost, CBBEL concluded that Newfields might have to eventually invest in a long-term strategy to adequately armor the riverside. Newfields is working with Partners for the White River to implement Phase 2 and fully realize a healthy river access point for generations to come.

Lead support was provided by the Ball Brothers Foundation, Jim and Nancy Carpenter of Wild Birds Unlimited, and Toni and Bob Bader.



We welcome the following new appointments to the Newfields curatorial family.



Robin Lawrence, Manager of Curatorial Affairs • Since 2015, Lawrence has overseen the collection assessment of the IMA's vast holdings, which has resulted in the Museum improving its collecting objectives and deaccession process. As manager of curatorial affairs, Lawrence is responsible for ensuring that the daily and long-term goals of the Curatorial Department are fulfilled while continuing to hone collecting and curatorial practices. Prior to joining the IMA in 2013, Lawrence lived in Washington, DC, where she received her master's degree from George Washington University. She has worked at the General Services Administration Fine Arts Collection, The History Factory and the Smithsonian Museum of American History.



Kelli Morgan, PhD, Associate Curator of American Art • As a critical race cultural historian, Dr. Morgan specializes in American and visual culture. She earned her doctorate in Afro-American studies and a graduate certificate in public history—museum studies in 2017 from the University of Massachusetts Amherst. Dr. Morgan has worked in a variety of curatorial, programming, teaching and research positions at various institutions, and in 2014, she was awarded a prestigious dissertation fellowship by the Ford Foundation. She was also named the curatorial fellow of African American art at the Birmingham Museum of Art (2014 – 2015) and in 2016 became the inaugural recipient of The Winston & Carolyn Lowe Curatorial Fellowship for Diversity in the Fine Arts at PAFA. Dr. Morgan's curatorial and teaching practices link art history, women's studies, African American history, and museum studies to create stimulating and culturally sensitive educational opportunities for students and public audiences alike.



Annette Schlagenhauff, PhD, Curator of European Art • Dr. Schlagenhauff began her tenure at the IMA in 2003 as assistant curator of European paintings and sculpture 1800-1945. Since then she has held the positions of assistant curator of prints, drawings, and photographs and associate curator for research. Dr. Schlagenhauff served as curator of special projects and has curated several special exhibitions, such as *Continuing the Works of the Monuments Men*, *Revved Up: Cars in Art*, and *19 Stars of Indiana Art: A Bicentennial Celebration*.

Dr. Schlagenhauff formerly held positions at the Dallas Museum of Art, the National Gallery of Art and the Busch-Reisinger Museum at Harvard University. She has received prestigious fellowships and has authored articles for several publications. Dr. Schlagenhauff received her bachelor's degree from Trinity College, her master's degree from Columbia University, and her doctorate from the Courtauld Institute of Art, University of London.



Anna Stein, Assistant Curator of Works on Paper • Stein manages and provides curatorial oversight for the IMA's collection of over 20,000 prints, drawings, and photographs, including the museum's renowned collection of watercolors and prints by J.M.W. Turner. Stein curated *Natural Abstraction: Brett Weston and his Contemporaries*, as well as collaborated on numerous past IMA exhibitions like *19 Stars of Indiana Art*, *Chemistry of Color*, and *Audubon: Drawn to Nature*. She started at the Indianapolis Museum of Art in 2015 as the curatorial

assistant for European and American paintings, sculpture, and works on paper. Before coming to Indianapolis, she was a research associate at the Detroit Institute of Arts. Stein has a master's degree in art history from Penn State.



Kjell Wangenstein, Assistant Curator of European Art • Wangenstein works with Dr. Schlagenhauff on curatorial oversight of the IMA's early European collection. Wangenstein has held positions at the Metropolitan Museum of Art, the J. Paul Getty Museum, the National Gallery of Art, and the Princeton University Art Museum. His most recent scholarship focuses on 17th-century European paintings and drawings. Wangenstein earned his bachelor's degree in art history from Yale University, master of business administration from the Yale

School of Management, and a master's degree from the Williams College Graduate Program in the History of Art. He will soon receive his doctorate degree from Princeton University, with a dissertation entitled *Hyperborean Baroque: David Klöcker Ehrenstrahl (1628-98) and the Rhetoric of Style*.

Thank you.

We extend our gratitude to each donor who made a gift to Newfields during our fiscal year, July 1, 2017 – June 30, 2018.

Second Century Society and Patron Circle members and Annual Fund contributions provide vital support for Newfields' daily operations, from art conservation to educational and public programs to the maintenance of The Garden and historic properties. Donors of works of art foster new understanding of the permanent collection while increasing its quality and scope.

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FRONT COVER Finale tree of *Winterlights*, 2017. Artwork: Robert Longo (American, b. 1953), *Untitled (Plate 5)* (detail), 1990, colored ink on ivory wove Arches paper, lithograph, 40×26 in. (sheet). Indianapolis Museum of Art at Newfields, Gift of Joan and Walter Wolf, 2016.291.5 © 2019 Robert Longo/Artists Rights Society (ARS), New York.

PAGE 2 Guests enjoy sparkling tree during *Winterlights*, 2017.

PAGE 3 Guest snaps a photo of one of the works in the exhibition *Portraits of Our City* in the Davis Lab, October 27, 2017–December 2, 2018.

PAGE 5 Guests explore *Summer Wonderland: Spectacular Creatures* in The Garden, June 1, 2018–August 26, 2018. Artworks: Cracking Art S.r.l., artist collective (Italian, founded 1993), *Rabbits*, recyclable plastic, various dimensions. © Cracking Art.

PAGE 6 Top: Guests explore the exhibition *City as Canvas: New York City Graffiti from the 70s and 80s* in the Allen Whitehill Clowes Special Exhibition Gallery, October 7, 2017–January 28, 2018. **Bottom left:** Newfields volunteers assist guests. **Bottom right:** Newfields staff member works with a guest to take their portrait in preparation for the exhibition *Portraits of Our City*.

PAGE 9 Top: Newfields docent leads tour for young guests. Artwork: Roger Brown (American, 1941–1997), *Couple in Sumac Thicket* (detail), 1982, oil on canvas, 66-1/8×120 in. Indianapolis Museum of Art at Newfields, Gift of the Contemporary Art Society, 82.110 © The School of the Art Institute of Chicago and the Brown Family. **Bottom left:** Newfields docent models stretches for a young guest. Artwork: Robert Irwin (American, b. 1928), *Light and Space III* (detail), 2008, fluorescent lights, approximately 40×25 ft. (installed). Indianapolis Museum of Art at Newfields, Purchased with funds provided by Ann M. and Chris Stack, The Ballard Fund, Nancy Foxwell Neuberger Acquisition Endowment Fund, Anonymous IV Art Fund, Lucille Stewart Endowed Art Fund, Martha M. Shertzer Art Purchase Fund in Memory of Her Nephew,

Charles S. Sands, Roger G. Wolcott Fund, Gift of the Alliance of the Indianapolis Museum of Art, Frank Curtis Springer & Irving Moxley Springer Purchase Fund, E. Hardey Adriance Fine Arts Acquisition Fund in memory of Marguerite Hardey Adriance, Emma Harter Sweetser Fund, Mr. and Mrs. Richard Crane Fund, Elizabeth S. Lawton Fine Art Fund, Cecil F. Head Art Fund, Mary V. Black Art Endowment Fund, General Endowed Art Fund, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, General Memorial Art Fund, General Art Fund, James V. Sweetser Fund, 2008.358 © 2019 Robert Irwin/Artists Rights Society (ARS), New York. **Bottom right:** Newfields volunteer assists young guests.

PAGE 12 Top left: Pablo Picasso (Spanish, 1881–1973), *Ma Jolie* (detail), 1913–1914, oil on canvas, 21-3/16×25-5/8 in. Indianapolis Museum of Art at Newfields, Bequest of Mrs. James W. Fesler, 61.36 © 2019 Estate of Pablo Picasso/Artists Rights Society (ARS), New York. **Top right:** Guest views works in the exhibition *Portraits of Our City* in the Davis Lab, October 27, 2017–December 2, 2018. **Middle:** Doug E. Fresh performs in The Toby. Artwork: Stash Two, *Diamond Style* (detail), 1991, acrylic paint and ink on canvas, 42×40 in. Museum of the City of New York, Gift of Martin Wong, 94.114.5. **Bottom left:** Guests enjoy beverages in the Beer Garden. **Bottom right:** Utagawa Hiroshige (Japanese, 1797–1858), *Naruto Whirlpools in Awa Province* (detail), 1855, ink on paper, color woodblock print, 13-1/2×9 in. Indianapolis Museum of Art at Newfields, John Herron Fund, 10.226.

PAGE 13 Guests view works in the exhibition *City as Canvas: New York City Graffiti from the 70s and 80s* in the Allen Whitehill Clowes Special Exhibition Gallery, October 7, 2017–January 28, 2018.

PAGE 15 Top: Guests warm their hands over wood-burning fires during *Winterlights*, 2017. **Middle left:** The dazzling Landscape of Light show on the lawn of Lilly House during *Winterlights*, 2017. **Middle right:** Guests strike a pose outside at *Winterlights*, 2017. **Bottom:** Snowflake Bridge at *Winterlights*, 2017.

PAGE 16–17 The Landscape of Light show illuminates the front lawn of Lilly House during *Winterlights*, 2017.

PAGE 18 Top: Guests marvel at flower-shaped lights at *Winterlights*, 2017. **Middle left:** Guests bundled up together at *Winterlights*, 2017. **Middle right:** Karl Unnasch (American, b. 1970), *Playtime in Indy*, 2017, plastic toys. Indianapolis Museum of Art at Newfields. This project is part of the IMA's ARTx Series, made possible by a gift from The Efroymsen Family Fund. © Karl Unnasch. **Bottom:** A young guest roasts marshmallows over an open fire to create s'mores during *Winterlights*, 2017.

PAGE 19 Top: Installation view of the exhibition *Director's Choice: Gifts of Art 2017* in the IMA Galleries, September 29, 2017–June 24, 2018. Artworks (left to right): James Rosenquist (American, 1933–2017), *Flamingo Capsule*, 1973, ink on white Arches paper, color lithograph and screen print, 28×67 in. (image) 36-1/4×76 in. (sheet). Indianapolis Museum of Art at Newfields, Gift of Kay Koch in memory of Bryan B. Molloy, 2016.100 © 2019 James Rosenquist/Licensed by VAGA at Artists Rights Society (ARS), New York. Romare Howard Bearden (American, 1911–1988), *The Lantern*, 1979, colored ink on white wove paper, lithograph, 23-3/4×15-5/8 in. Indianapolis Museum of Art at Newfields, Gift of Joan and Walter Wolf, 2016.344 © 2019 Romare Bearden Foundation/Licensed by VAGA at Artists Rights Society (ARS), New York. Halston (American, 1932–1990), *evening dress* (detail), 1973, silk, chiffon, iridescent clear sequins, Indianapolis Museum of Art at Newfields, Purchased with funds provided by Hats Off of the Fashion Arts Society, and partial gift from the Way We Wore, 2017.72 © Halston. Sonia Delaunay-Terk (French, 1885–1979), *Rythme Couleur*, 1972, pencil and gouache on white wove paper, 21-7/8×25 in. Indianapolis Museum of Art at Newfields, Gift from the children of Alice and E. Kirk McKinney, Jr., 2016.7 © Sonia Delaunay-Terk. Gaela Erwin (American, b. 1951), *Hospital Mom and Phanny*, 2015–2016, pastel on Wallace museum grade paper, 45-1/2×33-1/2 in. (image) 47×34 in. (sheet). Indianapolis Museum of Art at Newfields, 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 © Gaella Erwin. **Banner right:** Guests enjoy a hands-on arts and crafts activity in the Pulliam Family Great Hall. Artwork: Sol LeWitt (American, 1928–2007), *Wall Drawing No. 652, Continuous Forms With Color Acrylic Washes Superimposed* (detail), 1990, acrylic wash on wall, 30×60 ft. Indianapolis Museum of Art at Newfields, Gift of the Dudley Sutphin Family, 1990.40 © 2019 The LeWitt Estate/Artists Rights Society (ARS), New York. **Banner middle:** *Firebird*, 2018. Photo by Moonbug Photography. Courtesy of the Indianapolis Ballet. **Banner bottom:** Guests enjoy performances during *Martin Luther King, Jr. Celebration: Speaking of Love* at Newfields. Artworks: Robert Indiana (American, 1928–2018), *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 © 2019 Morgan Art Foundation/Artists Rights Society (ARS), New York.

PAGE 20 Guest viewing works in the exhibition *Collecting Contemporaries: Recent Acquisitions from the Koch and Wolf Collections* in the McCormack Forefront Galleries, May 4, 2018–December 16, 2018. Artworks (clockwise): Sol LeWitt (American, 1928–2007), *Bands of Equal Width in Color Plate 2, Plate 8, Plate 1 and Plate 7*, ink on white Somerset Velvet, color linocut, 24×24 in. (each). Indianapolis Museum of Art at Newfields, Gift of Kay Koch in memory of Bryan B. Molloy, 2016.83.2, 2016.83.8, 2016.83.1 and 2016.83.7 © 2019 The LeWitt Estate/Artists Rights Society (ARS), New York.

PAGE 22 Top left: Photograph from the exhibition *Inspired by Spring* on Floor 2 of the historic Lilly House, March 23–October 21, 2018. Flowers: Single late tulips blooming in The Garden at Newfields. **Top right:** Bes-Ben (American, 1898–1988), *hat (calla lilies)*, 1950s, felt, feathers, sequins, 6×7×18 in. Indianapolis Museum of Art at Newfields, Mrs. William H. Ball, S0896.75.302 © Bes-Ben. **Middle:** Young guests strike poses on the Sutphin Mall. Artwork: Roy Lichtenstein (American, 1923–1997), *Five Brushstrokes* (detail), designed 1983–1984, fabricated 2012, painted aluminum, various dimensions. Indianapolis Museum of Art at Newfields, Robert L. and Marjorie J. Mann Fund, Partial Gift of the Roy Lichtenstein Foundation, 2013.443A-E.4 © Roy Lichtenstein Foundation. **Bottom left:** Jonathan Wright,

Deputy Director for Horticulture and Natural Resources, presents at the Horticulture Symposium in The Toby. **Bottom right:** Kate Wallich + The YC perform *Industrial Ballet* in The Toby.

PAGE 24 Guests explore *Summer Wonderland: Spectacular Creatures* in the Efroymsen Family Entrance Pavilion, June 1, 2018–August 26, 2018. Artworks: Cracking Art S.r.l., artist collective (Italian, founded 1993), *Snails*, recyclable plastic, various dimensions. © Cracking Art.

PAGES 26 Top right: Guests explore *Summer Wonderland: Spectacular Creatures* on the Oldfields Allée, June 1, 2018–August 26, 2018. Artworks: Cracking Art S.r.l., artist collective (Italian, founded 1993), *Wolves*, recyclable plastic. © Cracking Art. **Middle left:** Brett Weston (American, 1911–1993), *Pines and Fog* (detail), *Monterey*, 1962, gelatin silver print, 13-1/2×10-3/8 in. Indianapolis Museum of Art at Newfields, Carl H. Lieber Memorial Fund, Russell and Becky Curtis Art Purchase Endowment Fund, 2015.69 © Brett Weston. **Middle right:** Guests participate in yoga in the Caroline Marmon Fesler Gallery. Artwork: Julianne Swartz (American, b. 1967), *Terrain* (detail), 2008, 14- and 18-gauge colored electrical wire, speakers, and sound, 240×692×347 in. (installed). Indianapolis Museum of Art at Newfields, Martha Delzell Memorial Fund, 2010.69 © Julianne Swartz. **Bottom:** Guests watch a film outside in The Virginia B. Fairbanks Art & Nature Park: 100 Acres during The National Bank of Indianapolis Summer Nights Film Series, 2017.

PAGES 28–29 Robert William Vonnob (American, 1858–1933), *Poppies* (detail), 1888, oil on canvas 13×18 in. Indianapolis Museum of Art at Newfields, James E. Roberts Fund, 71.8.

PAGE 32 Circle of Corneille de Lyon (Netherlandish, 1500–1575), *Portrait of Marie de Guise* (detail), about 1550, oil on panel, 5-1/2×4-1/8 in. Indianapolis Museum of Art at Newfields, The Clowes Collection, 2017.88.

PAGE 33 Left: Rei Kawakubo, designer (Japanese, b. 1942), Comme des Garçons, design house (Japanese), *Ensemble from “Roses & Blood” Collection*, Spring/Summer 2015. Indianapolis Museum of Art at Newfields, Fashion Arts Society Acquisition Fund, 2018.13A-C © Rei Kawakubo. **Right:** Tiffany

& Co., manufacturer (American), *wine ewer*, about 1890, silver, 18-1/2×7-1/4×9-3/4 in. Indianapolis Museum of Art at Newfields, Gift of a friend of the museum and admirer of its Director, 2017.123.

PAGE 34 Top: Theodore Clement Steele (American, 1847–1926), *Cumberland Mountains* (detail), 1899, oil on canvas, 18×28 in. Indianapolis Museum of Art at Newfields, Gift of Marjorie Tongret Ostermeier in memory of L. Bland Tongret, 2017.139. **Bottom:** Cracking Art S.r.l., artist collective (Italian, founded 1993), *Giant Snail*, polyethylene plastic, 92-1/2×126×78-3/4 in. Indianapolis Museum of Art at Newfields, Mrs. Pierre F. Goodrich Endowed Art Fund, 2018.20 © Cracking Art.

PAGE 35 Top: Aaron Siskind (American, 1903–1991), *Jalapa 35 (Homage to Franz Kline)* (detail), 1973, gelatin silver print, 14-1/8×14 in. Indianapolis Museum of Art at Newfields, Gift of Carline Kuebler, 2017.102 © Aaron Siskind. **Middle:** Christopher Stuart (American, b. 1974), *Glitch 1*, 2016, polished bronze, 30-1/4×22×69 in. Indianapolis Museum of Art at Newfields, Partial Gift of the Future Perfect and the artist; Design Arts Society Fund with funds provided by Mark Demerly, Catherine Lichtenauer, Joe Shoemaker, and Rita and Christ Wulke, Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks, 2017.122 © Christopher Stuart. **Bottom:** Yoruba people, *crown (ade oba)*, mid-20th century, glass beads, cloth, raffia, 8×8×8 in. Indianapolis Museum of Art at Newfields, Deaccessioned Textiles Fund, 2017.93.

PAGE 36 Chain-link fence cordoning off erosion site in The Virginia B. Fairbanks Art & Nature Park: 100 Acres.

PAGE 42 Sol LeWitt (American, 1928–2007), *Bands with Equal Width and Color, Plate 4* (detail), 2000, ink on white Somerset Velvet, color linocut, 24×24 in. (image) 29×29 in. (sheet). Indianapolis Museum of Art at Newfields, Gift of Kay Koch in memory of Bryan B. Molloy, 2016.83.4 © 2019 The LeWitt Estate/Artists Rights Society (ARS), New York.

BACK COVER Summer snowflakes blooming in The Garden at Newfields.



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