

# NEWFIELDS



## ALWAYS ESSENTIAL

2019 • 2020 ANNUAL REPORT



June 2021

Dear Friends,

Enclosed you will find Newfields' Annual Report for the period of July 2019 through June 2020.

2020 was a year unlike any other in our history. The global pandemic upended lives, shut down businesses and institutions like ours, and took a terrible toll on our community.

The pandemic also meant that many of our normal operations were forced into unprecedented circumstances, and that is why we are publishing this 2020 annual report and presenting it to our community on this adjusted timetable.

As we reflect on where we were nearly a year ago and all that has happened since, we felt it important to note many of the sweeping changes that have taken place. Though this Annual Report preceded a change in Newfields' leadership and the recent release of our DEIA Action Plan, we believe it important to highlight that work presently underway, and reiterate our deep commitment to transforming Newfields into a multi-cultural, empathetic, and anti-racist institution.

We have vital work ahead of us.

The efforts we're currently undertaking build on those many begun during the period of this report. They acknowledge the need for real change. The work now underway will reshape our curatorial and program offerings, our relationship with our surrounding community, and the way we support our staff, docents, and volunteers.

We regularly communicate updates on that work at [DiscoverNewfields.org/Together](https://DiscoverNewfields.org/Together), and we look forward to reporting on further progress toward our DEIA goals in our Fiscal Year 2021 Annual Report.

Thank you for your support of Newfields.

**NEWFIELDS 2019-2020 ANNUAL REPORT**

# Resilient in a changing world.


This past year was a year like no other. One that produced challenges, success in overcoming them, and a growing concern for one another. The world changed, and Newfields evolved with it, playing an essential role within the community. Through it all, Newfields continued to welcome audiences to experience art and nature, serving as a destination for inspiration and togetherness.

**Blue Heron takes off from the Lake in The Virginia B. Fairbanks Art & Nature Park.**





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**Guest views a work in the exhibition  
*Edward Hopper and the American Hotel.***



The American flag means different things to different people.  
How does this artwork make you feel?

# Like the seasons, times have changed.

This past fiscal year started out strong with a successful *Harvest* celebration and crowd-pleasing *Winterlights* exhibition. We were moving ahead developing additional exciting, inclusive, and immersive experiences inside the IMA Galleries and in The Garden. Saying goodbye to 2019, we had no idea of the changes that were to transpire in the year to come.





Guest in the Davis Lab reads written responses to the artwork: Thornton Dial, *Don't Matter How Raggly the Flag, It Still Got to Tie Us Together.*

In March 2020, the COVID-19 pandemic fell over our community like a pall. As fear of the virus accelerated along with its deadly impact, Newfields closed its entire campus on March 17. Works of art were quickly removed to storage for safekeeping, while thousands of tulips and other flowers were harvested for distribution to Flanner House and the MLK Center. Since our members and the public could not come to Newfields, the staff put more art and nature content online under the name “Newfields at Home,” while planning how to reopen when possible. In June, Newfields was able to reopen The Garden and The Virginia B. Fairbanks Art & Nature Park, followed by the Museum in mid-July. Whether strolling through The Garden, social distancing in the IMA Galleries, or tuning in to our many online cultural offerings, guests found joy, inspiration, and fulfillment, as well as a sense of togetherness. In this way, Newfields was essential to people’s health, emotional wellbeing, and sense of community.

Newfields was resilient. Throughout the COVID-19 lockdown and phased reopening of Indiana, we avoided staff reductions and continued to pay staff thanks to pre-pandemic financial planning.

We were even able to make some strategic hires during this complicated year, including Frederick Wallace, our new Chief Conservator and Director of Conservation. Joining Newfields when we were closed due to COVID-19, Mr. Wallace’s first project was a lofty one: assist the conservation, registration, and collection support staff in preparing the IMA Galleries for reopening and the return of guests.

And because Newfields offered a safe destination for a wide range of demographics, total visitation numbers finished amazingly strong at 380,201 for the fiscal year, part of which was during the pandemic.

**NEWFIELDS STRATEGIC PLAN VALUES:**  
*Stewardship • Inclusivity • Service • Excellence*

### **CONTINUING OUR FOCUS ON DIVERSITY, EQUITY, ACCESSIBILITY, AND INCLUSION.**

Over the past couple years, Newfields has focused on its commitment to bringing greater inclusivity to its exhibitions, large-scale festivals, and programming. In March 2019, Inclusivity was elevated to a core value in Newfields’ strategic plan. Soon after, Newfields convened a Diversity

& Inclusion Task Force to explore the idea of contracting a DEAL (Diversity, Equity, Accessibility, and Inclusion) consultant to evaluate our current efforts and to assist us in becoming even more inclusive. The effort to find the right consultant for Newfields was delayed due to COVID-19. But with the murder of George Floyd and the invigoration of the Black Lives Matter Movement, advancing Newfields’ DEAL efforts became an even greater priority.

After reviewing several DEAL proposals, a volunteer team of staff, board members, and outside supporters selected Phyllis Braxton-Frierson from PINK Consulting. Ms. Braxton-Frierson’s multiphased approach focuses on helping institutions gain intercultural competence, helping them move from a mindset of “most people are like me” to a mindset of “everyone is different than me.” With Newfields currently in phase one, PINK Consulting is administering various assessment instruments to Newfields’ staff and Boards to generate a profile of the organizational culture and the degree and range of intercultural competence. With the enhanced awareness that will come out of PINK Consulting’s process, it is our hope that the thoughts and actions of every employee and volunteer will more strongly reflect Newfields’ institutional value of Inclusivity.

This year focused attention on the reality of systemic racism in our country, including in cultural institutions like Newfields. We furthered our commitment to prioritize diversity and inclusion within all facets of our institution. With this we challenged ourselves to rethink representation in the IMA Galleries so that we more accurately represent our collective history. We started with an exhibition featuring Thornton Dial’s dynamic collage of a tattered American flag titled *Don’t Matter How Raggy the Flag, It Still Got to Tie Us Together* [2008.182]. Guests who look closely will see two figures embedded within the piece—one black and one white—symbolizing America’s battle for freedom and equality, themes that are highly relevant today.

### **REIMAGINED GALLERIES.**

The Thornton Dial exhibition is just one example of how Newfields is evolving to succeed in these changing times. Thanks to a generous \$1.5 million gift from Kay Koch, we are creating and evaluating several installations such as the Dial exhibition that will inform future permanent reinstallations. Throughout the Indianapolis Museum of Art’s galleries going forward, we plan to use global thematic displays to enhance the relevancy of our art collection to a broad range of current and future guests. In some ways, galleries





**Top Left: Guests enjoy beverages during Harvest.**

**Top Right: Guests interacting with the lights at Winterlights.**

**Bottom Left: Frederick Wallace, Chief Conservator & Director of Conservation at IMA.**

**Bottom Right: Phyllis Braxton-Frierson, President & Founder of PINK Consulting.**







**Top Left: Rendering of the Multi-Modal Path at the 38th Street entrance.**

**Top Middle: Erosion mitigation along the banks of the White River in The Virginia B. Fairbanks Art & Nature Park.**

**Top Right: Reopened path around the Lake in The Virginia B. Fairbanks Art & Nature Park.**

**Middle: The Wild Birds Unlimited Pollinator Meadow in The Virginia B. Fairbanks Art & Nature Park.**

**Bottom Left: Rendering of the new Culinary Arts Center in the Playhouse.**



will be treated more like temporary exhibitions where the permanent art changes more frequently, thus feeling less static and more welcoming to a broad range of visitors. By harnessing the expertise of a holistic team composed of curators and professionals in interpretation, education, evaluation, conservation, conservation science, IT, design, and marketing, we are making the IMA Galleries come alive, inspiring curiosity and discovery!

#### **MASTER PLAN UPDATES.**

Throughout fiscal year 2020, guests noticed updates inside and out. Great strides were made on various Master Plan construction projects, with some completed at the time of this report's release.

**Multi-Modal Path**—This project was completed in collaboration with the city of Indianapolis to bring Newfields to our local community. Beginning at 42<sup>nd</sup> Street, continuing south around Newfields' perimeter, and ending at the 38<sup>th</sup> Street entrance, the new path allows guests to safely walk, bike, or take public transportation to visit Newfields. With funding from the Department of Public Works and the Richard M. Fairbanks Foundation, new and improved crosswalks have also been added at each of Newfields' main entrances.

**Erosion Mitigation**—Erosion control along the banks of White River in Fairbanks Park is now 95 percent complete. Contractor Scenic Construction will finish the project ahead of schedule, despite social distancing requirements due to COVID-19. Since the project is a safety and environmental concern, it was deemed essential; therefore, work continued through the spring. Native plant specialist Kevin Tunesvick, senior ecologist at Eco Logic, visited the site and confirmed planting locations; initial native seed sowings have begun germinating. The stabilized trail reopened to the public when Newfields reopened Fairbanks Park and The Garden in June 2020, following the closure of the campus due to the pandemic. The erosion mitigation plan and its implementation is the result of a gift from the Nina Mason Pulliam Charitable Trust. Lead support for earlier erosion mitigation efforts was provided by the Ball Brothers Foundation, Jim and Nancy Carpenter of Wild Birds Unlimited, and Toni and Bob Bader.

**The Wild Birds Unlimited Pollinator Meadow**—Preparatory work on the 80,000 sq. ft. native pollinator meadow continues in part due to support from individual donors. They have provided initial funding for invasive plant removal,

planting of native pollinator plant trials, as well as a design and comprehensive planting plan completed by Kevin Tunesvick. This plan includes more than 100 native plant species and over 35,000 individual plants. The planting is designed to foster biodiversity in flora and support fauna year-round with impressive displays of blooms from April through November. Spence Restoration Nursery, an Indiana nursery specializing in native flora, is growing the more than 50,000 plants needed to implement the design. The plants are being grown to be ready for optimal planting in summer 2021. This will be the largest and most ambitious native pollinator meadow in Indianapolis. Initial gifts to create the Wild Birds Unlimited Native Pollinator Meadow were provided by Edgar Fehnel and Nancy and Jim Carpenter and generous, ongoing support for The Virginia B. Fairbanks Art & Nature Park is provided by the Richard M. Fairbanks Foundation.

**Culinary Arts Center**—Established in the Playhouse (formerly Garden Terrace), the Lilly family's 1939 recreation building, this new center acts as a preparation area for culinary initiatives across Newfields' campus, such as working lunches/dinners, cocktail events, and other customized institutional and business entertainment experiences. In addition, plans are in the works to renovate the inside of the Playhouse by January 2021 with new restrooms, a bar, and a furnished terrace thanks to a Lilly Endowment Grant, John and Kathy Ackerman, Milly Brehob, Dr. Shirley M. Mueller, and Marya and Anthony Rose. The Beer Garden will be relocated from its temporary location at the Madeline F. Elder Greenhouse in fall of 2021 and will have 30 percent more seating capacity than its initial location and one of the best draft beer systems in the Midwest.

Finally, we cannot overlook the overwhelming financial support Newfields received from corporate sponsors and donors to the Resilience Fund, which was created to maintain Newfields as a cultural sanctuary during the COVID-19 crisis. Newfields' steadfastness could not be possible without their vital financial contribution.

We invite you to take a few moments to review the highlights from this past year throughout this report. Indeed, one could say like Charles Dickens, it was the best of times, (and with the pandemic) it was the worst of times. But in these changing times, we should all feel proud that we evolved with each season and came out stronger, better, and closer as a community.





### Infinitely Kusama

Kusama and Yayoi Kusama created 3D art pieces using polka dots and nets in her work. In the 1960s, she was one of the first women to use polka dots in her work. She has been creating polka-dot art since the 1950s. Her work is often described as 'infinite' because of the way she uses polka dots to create a sense of depth and movement. She has been creating polka-dot art since the 1950s. Her work is often described as 'infinite' because of the way she uses polka dots to create a sense of depth and movement.

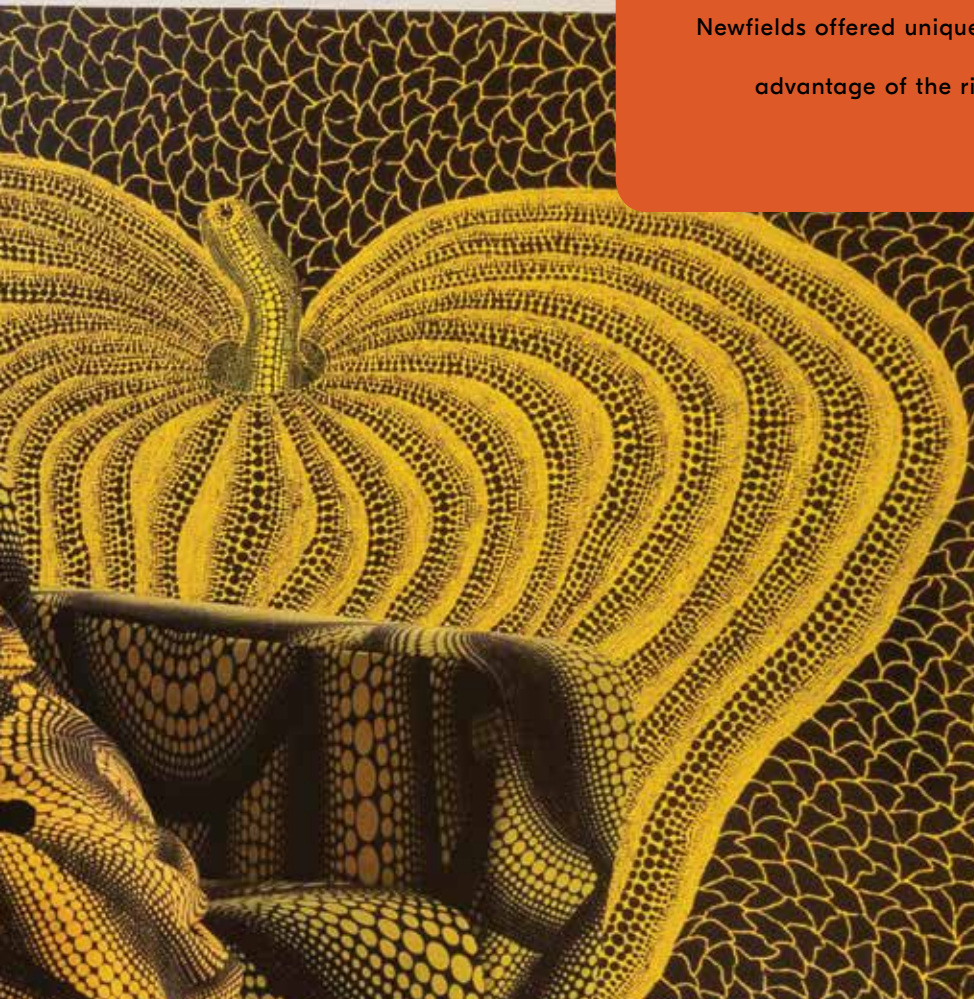
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BEAUTY & BOUNTY

FALL

# Offering immersive seasonal experiences

From exploring Japanese art and culture to celebrating the rich colors and tastes of autumn and more, Newfields offered unique experiences that took full advantage of the richness of the season.



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Ku



**Infinitely Kusama** [1, 2] was a highlight, complementing the *Harvest* festival and featuring Japanese artist Yayoi Kusama's famed Infinity Mirror Room, *All the Eternal Love I Have for the Pumpkins* (2016). On loan from the Dallas Museum of Art, the installation consisted of illuminated pumpkins (covered in Kusama's signature polka dot pattern) enclosed in a boxlike mirrored structure, giving the illusion of an infinite universe of pumpkins. Rising to international fame in the 1960s, Kusama is best known for these unique mirrored-light installations that provide a truly immersive experience.

**Harvest** [4, 7] transformed The Garden with a blaze of color featuring more than 5,000 pumpkins of all sizes. The four-day inaugural festival offered a range of memorable moments with food and drink, live music, and a petting zoo. Extending Newfields' hospitality into the community, Seitu Jones, a Minneapolis-based social practice artist, also visited Indy to host a community meal for 300 residents of Riverside, Meridian Kessler, Mapleton-Fall Creek, Butler-Tarkington, and Crown Hill. Entitled *At the Crossroads: A Community Meal* [3], the project brought people together while illustrating the ways artists and institutions can collaborate to transform unjust urban food systems and improve the quality of life in Indiana. In August 2020, due to the COVID pandemic, the funds appropriated for the fall community meal were redirected to assist five partner organizations whose missions support the health and

wellbeing of the communities of central Indiana: Flanner House of Indianapolis, Groundwork Indy, Growing Places Indy, Lawrence Community Gardens, and Riverside Regional Park Foundation.

**A Brush with Beauty: Japanese Paintings in Ink, Color, and Gold** featured over 80 Japanese masterworks in the form of folding screens, hanging and hand scrolls, fans and album leaves. These masterworks ranged from the intimate to the monumental in size including works done solely in ink along with gorgeous paintings in rich pigments on gold and silver leaf ground. The collection is considered to be one of the finest collections of Japanese paintings in the United States due to its rich variety, quality, and depth.

**Other fall highlights included:**

- **Day of Flight**—Guests enjoyed an in-depth encounter with native birds and pollinators while helping Newfields do its part to understand and care for its flora and fauna. From seeing the delicate wings of a hummingbird up-close to discovering the inner workings of a beehive, guests experienced the marvels of nature.

- **Family Day: Explore Japan**—Newfields welcomed families to discover Japan's beauty, traditions, music, and technological advances—all surrounded by the many exhibitions in the IMA Galleries celebrating Japanese culture.
- **Tsukimi Celebration**—This Japanese-inspired party had guests gazing at the harvest moon with tips from members of the Indiana Astronomical Society and a performance by Hub New Music.
- **Heartland Film Festival** [5]—Film lovers returned to Newfields for Heartland's 28<sup>th</sup> annual gathering. Films at the 11-day event included *A Beautiful Day in the Neighborhood*, *The Mummy*,

*Marriage Story*, and *Just Mercy*. Special appearances included Pete Hammond of *Deadline*, Dr. Ruth Westheimer, and illusionist The Amazing Johnathan.

- **Mitsu Salmon** [6]—Salmon joined Newfields as its Artist in Residence throughout the month of October 2019. Her practice fuses multiple disciplines, addressing themes of multiculturalism, translation, and migration. Guests witnessed the artist's process through a series of open rehearsals and movement workshops, as well as a culminating performance as part of the opening celebration of *A Brush with Beauty: Japanese Paintings in Ink, Color, and Gold*.



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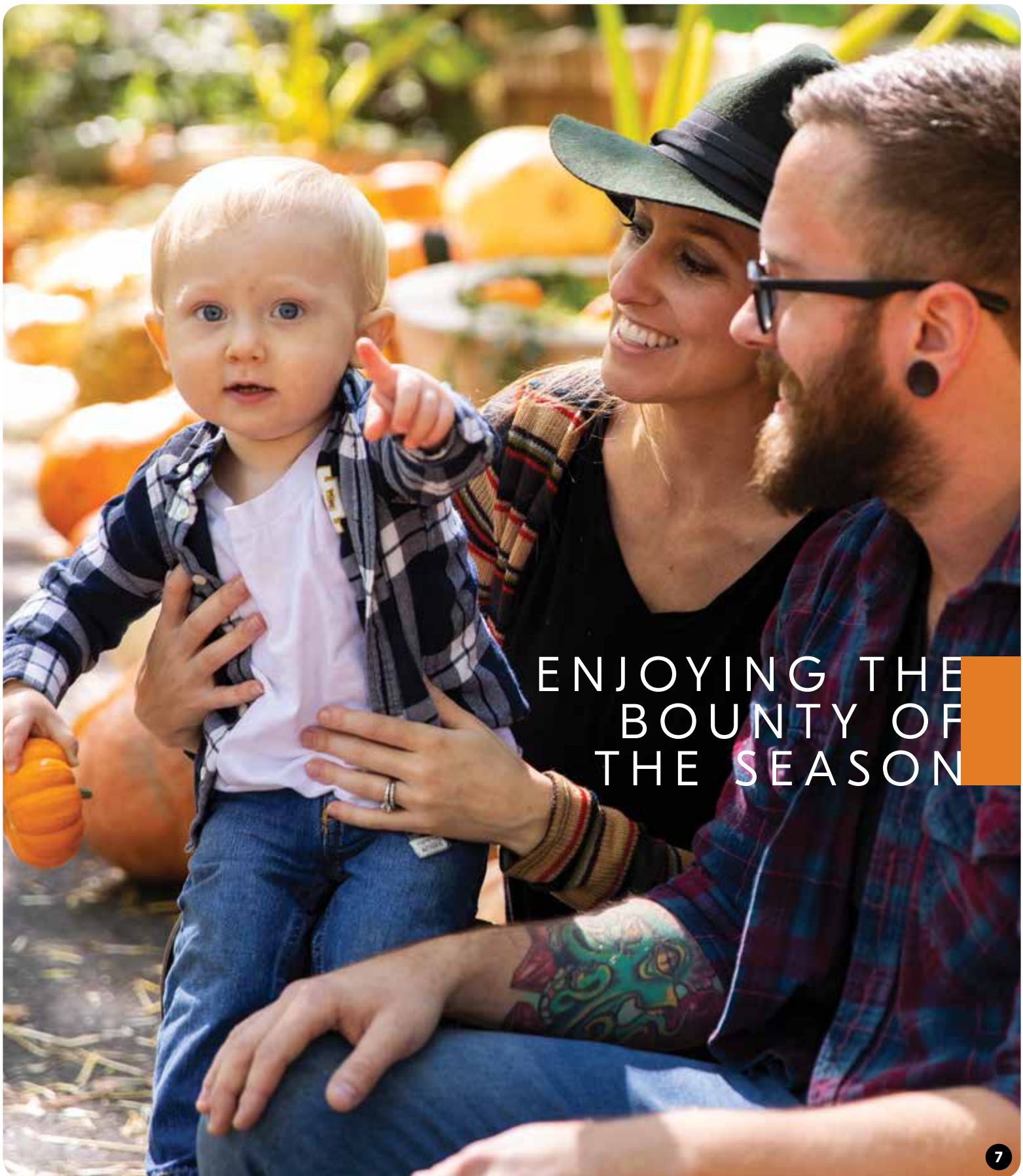


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ENJOYING THE  
BOUNTY OF  
THE SEASON





JOY & PEACE

WINTER

# Spreading joy abroad and at home

As temperatures dipped, Newfields lifted spirits with a prominent traveling exhibition, another spectacular *Winterlights* celebration, and various popular event days throughout the season.



**Rembrandt to Monet: 500 Years of European Painting from the Clowes Collection and the Indianapolis Museum of Art** [8] was an exciting highlight of Newfields' winter season. After more than two years of planning and preparation, the IMA inaugurated this international traveling exhibition—its first to travel to China—encompassing 60 important European paintings from the Clowes Collection and the IMA collection dating from the late 14<sup>th</sup> through the early 20<sup>th</sup> centuries. In January 2020, Associate Curator of European Art Kjell Wangenstein, PhD, attended the elaborate opening ceremony at the exhibition's first venue, the Guangdong Museum, in Guangzhou, China. The exhibition then travelled to Hunan Museum in May 2020 and Chengdu Museum in September 2020.

**Winterlights, presented by Bank of America** [9], returned for its third season, welcoming guests to experience the magic of the season. Guests explored The Garden, strolling beneath 80-foot-tall heritage trees glowing with more than 1.5 million lights. The Landscape of Light returned to the lawn in front of Lilly House, where 300,000 lights danced to Tchaikovsky's *The Nutcracker*. Guests were then welcomed inside Lilly House to enjoy rooms alive with hundreds of glowing LED candles, handmade origami birds and ornaments, and much more. Hand-warming stations, holiday music, an Ice Storm Walk "digital snowstorm," and Karl Unnasch's beloved 50-foot-

tall tree of toys, *Playtime in Indy*, added to the spectacular holiday experience. Over 127,000 tickets were reserved, including 5,000 tickets distributed to local community organizations. *Winterlights* proved to be popular, receiving a 94% high satisfaction among guests, 357,000 webpage views, and more than 88,000,000 media impressions! Many thanks to Newfields' dedicated volunteers who donated more than 1,500 hours to make the exhibition a success.

**Newfields was the recipient of the 2019 Bank of America Art Conservation Project grant** [10, 11] as well as generous funding from the Clowes Fund to restore the remarkable *Miraculous Draught of Fishes* tapestry. The 400-year-old tapestry, woven after a design by Raphael, is a rare and important work from the Italian High Renaissance and part of the Clowes Collection. The work has a rich history of exhibition both at the IMA and Clowes Memorial Hall at Butler University. Between these two venues, the tapestry was on nearly continuous display for approximately 50 years. In 2011, the artwork was deemed unexhibitable due to structural and aesthetic concerns resulting from continuous exposure to light and gravity. Thanks to an extraordinary grant, the tapestry was documented at Newfields with high-resolution photography and state-of-the-art dye analysis, and then sent to Belgium where the preeminent De Wit Royal Manufacturers of Tapestry is cleaning and stabilizing the artwork. This exciting

conservation project is set to be completed in the fall.

**Other winter highlights included:**

- **Family Day: Kaleidoscope of Color**—Guests participated in an interactive light and sound performance that plays with projections of colors. They also got to taste Pantone colors and experiment with pigments and inks. The event featured the colorful world of *The Land of the Sweets* as the Indianapolis Ballet performed *Nutcracker Sweets*.
- **MLK Day: Speaking Love** [12]—This annual program brought people together to share and reflect through poetry, song, dance, and more while remembering the message of the late Dr. Martin Luther King, Jr.
- **Family Day: Flip Side**—Families came to Newfields for a fun day of exploring opposites and art that tricks the eye while Indy Stars Gymnastics performed.
- **Indianapolis Ballet: Love is in The Air** [13]—In celebration of Valentine's Day, The Indianapolis Ballet returned to The Toby to present *Love is in the Air*, a production awash in rich reds and featuring *Carmen*, *Paquita*, and additional repertoire that puts love and passion center stage.







TAKING IN  
THE SEASON  
OF WONDER

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COMMUNITY-FOCUSED  
& CONNECTED

SPRING

## Closed doors opened hearts

When the pandemic forced the closure of the entire campus in March 2020, Newfields staff reimagined exhibitions, took advantage of technology to present a wide array of interesting and entertaining content online, and reached out to the community in new and generous ways.







**Newfields at Home** [16] was appreciated by many staying safe at home during the pandemic. Using the internet to provide a view into the IMA Galleries and 52 acres of The Garden, people could stay in the know about everything happening at Newfields. From the comfort of their homes, people were able to join experts from across Newfields as they shared behind-the-scenes moments and tricks of the trade, and answered frequently asked questions. During the spring pandemic months, Newfields staff across all departments stepped up their online content contributions. Online guests could search Newfields' art collection, meet Newfields culinary and conservation experts, take a four-season tour through The Garden, discover hidden meanings within certain artworks with curators, and more. For parents busy juggling the challenges of online home schooling, the Newfields online portal also provided a welcome break with fun arts and crafts activities. While the pandemic may have encouraged Newfields to expand its online resources, the intensified effort isn't going away anytime soon. Newfields is committed to providing a wealth of online resources to further complement the immersive experiences found at Newfields.

**Spring Blooms** [14, 19] would have normally happened this season, but again the pandemic changed everything. Rather than just let the season drift away, Newfields pivoted and took the opportunity to give back to the community, donating edible plants and cut

flowers to Flanner House and the MLK Center.

Flanner House [17, 18] received three truckloads of plants, mostly vegetable starts (that were originally to be used in combination with spring bulbs for *Spring Blooms*), and planted them in its 2.5-acre Flanner Farm to provide those who need it most with healthy, affordable produce. Nicholas Selm, minister of agriculture and director of the F.E.E.D. Program at Flanner House, said this about the effort: "The Newfields team has just been amazing. The plants donated to us were so incredibly bountiful and helpful!"

Similarly, Newfields distributed thousands of spring-blooming annuals, such as pansies, violas, and edible plants to the MLK Center, which delivers to Indianapolis residents unable to get out for food supplies. When the Newfields campus was closed, the Newfields Horticulture team came in and cut 21 buckets of tulips (over 2,000 flowers) and also gave them to the MLK Center. The team also gave orchids to Newfields staff working through the pandemic, as well as plants and cut flowers to Groundworks Indy, nursing homes, and hospitals. While Newfields' gates remained closed, the year's *Spring Blooms* went far and wide to brighten people's days.

**Second Helpings and Newfields' Culinary Arts Department** [15] teamed up and provided 600 meals to help the community during the spring lockdown. Second Helpings, which provides meals to Indianapolis households

in need, had to double its deliveries to more than 50,000 meals weekly because of the pandemic. The additional capacity was built through internal process modifications as well as a network of satellite kitchens. With The Beer Garden and other campus food facilities closed, Newfields' Culinary Arts Department team eagerly joined the cause as a satellite kitchen, enabling Second Helpings to respond even more quickly as new needs emerged. It's just another example of how Newfields turned adversity into positivity, contributing to the essential needs of the community.



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# SHARING THE SEASON'S SIMPLE PLEASURES





A vibrant, sunlit garden scene with dense green foliage and a wooden fence in the background. The text is overlaid on a light green rectangular background.

REOPENED & REENERGIZED

# SUMMER

## Reopening with a renewed sense of community

When Newfields reopened in summer, social distancing was “the new normal,” and there was a heightened awareness of racial inequity throughout the country. Newfields welcomed guests to find respite and seek insights in art and nature.







**Summer at Newfields,** presented by **The National Bank of Indianapolis** [20], reopened the outdoor spaces in June with a reduced capacity following Governor Holcomb's five-stage roadmap to reopening the state. The Beer Garden offered guests a safe and socially distanced experience with favorite items on tap.

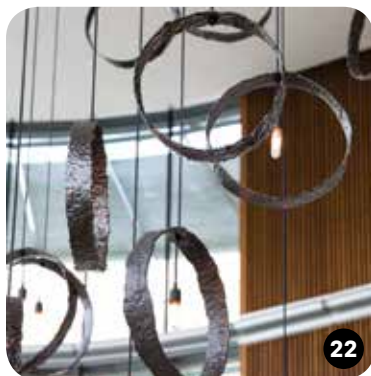
**Anders Ruhwald: Century Garden** [21] debuted with the summer reopening. The open-air installation turned The Garden into a tropical oasis featuring five sculptural vignettes by Chicago-based artist Anders Herwald Ruhwald. The year 2020 marked the 100-year anniversary of the gardens surrounding Lilly House, which were designed by Percival Gallagher of the famed Olmsted Brothers firm. Ruhwald's installation investigated this history by interrupting the European-style design of the historic landscape with ceramic sculptures and striking tropical and native plant arrangements. Ruhwald worked closely with Newfields' Horticulture team to make sure bold blossoms and foliage from around the globe framed and augmented Ruhwald's vibrant artworks.



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**Holes** [22], another dramatic large-scale installation by Ruhwald, was displayed in the Efrogmson Family Entrance Pavilion. Dozens of ceramic rings hung suspended from the ceiling, each projecting circular shadows that changed with the sun's beams during the day and with the illumination of small bulbs at night.

**Don't Matter How Raggy the Flag, It Still Got to Tie Us Together** [23] by Thornton Dial was an important summer exhibition for two reasons. First, the exhibition was displayed in response to the killing of George Floyd to provide a space for reflection when racial tensions were high. Second, it was a pilot exhibition and part of a larger effort to reimagine the IMA Galleries and infuse more collaboration, experimentation, and participation into exhibitions, brought about by a generous \$1.5 million donation by Kay Koch. Thornton Dial's dynamic collage of a disrupted American flag invited guests to look closely through mattress springs, can lids, wires, and various found objects to see two figures—one black and one white—often evoking an emotional response. As part of the exhibition, Newfields asked guests to submit their answers to this question: "The American



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flag means different things to different people. How does this artwork make you feel?" In general, guests found the piece to be moving and timely.

**Edward Hopper and the American Hotel,** presented by **Schahet Hotels** [24, 25], topped off Newfields' summer experiences. Guests traveled back in time to experience 57 works by the iconic American painter in this major loan exhibition. Drawings, watercolors, magazine covers, and paintings—including the Indianapolis Museum of Art's iconic *Hotel Lobby*—revealed Hopper's fascination with commonplace hospitality settings of the time. Guests were also able to explore how 20th-century Americans participated in travel culture differently depending on their race, gender, and class. As Hopper's works fit into a larger tradition of the role of the hotel in art, his works were presented

alongside 31 works by over 20 other artists including Derrick Adams, David Hockney, Cindy Sherman, and John Singer Sargent. At the centerpiece of the exhibition was a life-size re-creation of Hopper's *Western Motel* painting. A Pop Up: Hotel Bar and Pop Up: Pie Shop added a culinary dimension to the exhibition, but were soon closed due to the pandemic state mandates. Although the exhibition opening was delayed six weeks due to COVID closures, in-gallery experiences were modified to be touchless and support social distancing. In addition, guests could experience portions of the exhibition from home with behind-the-scenes content posted on Newfields' website and social media. The exhibition was organized by the Virginia Museum of Fine Arts, in partnership with the Indianapolis Museum of Art at Newfields.



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EXPERIENCING THE SEASON FROM A DIFFERENT PERSPECTIVE



## FROM THE BOARD OF TRUSTEES CHAIR

Serving as Chair of Newfields' Board of Trustees during this unprecedented year has been a humbling and inspiring experience. Alongside the challenges we faced, there were many bright moments and positive outcomes that emerged as a result of the Newfields team's dedication and commitment to serving our community.



Successes in the early part of the fiscal year set us up to weather the storms that came later. *Harvest* kicked off its inaugural year in a big way, with 13,500 tickets sold and more than 4,000,000 marketing impressions. Guests loved it—with 90 percent of visitors saying they were satisfied or very satisfied with the exhibition. *Harvest* also proved to be a great opportunity to engage our growing volunteer corps, which donated 664 volunteer hours throughout the *Harvest* weekend.

Once the pumpkins were removed, they were graciously donated to the Indianapolis Zoo. Then it was time to put out the holiday lights for *Winterlights*, which has quickly become a community favorite in the city of Indianapolis. With more than 127,000 tickets reserved, including 5,000 tickets distributed through the community ticket program, the exhibition was very well received. Our team of staff and volunteers did a tremendous job—but don't take it from me. Our guests sing their praises as well: “[We enjoyed the] beauty of the displays, a festive way to spend time with my family. Also, the staff and volunteers were amazingly helpful and friendly. They really enhanced the event.”

In the spring, Newfields turned the closure necessitated by COVID-19 into a positive by donating truckloads of plants, mostly vegetable starts (that were originally to be used in combination with spring bulbs for *Spring Blooms*), to Flanner House, and thousands of annuals and edible plants to the MLK Center. Similarly, funds that were originally appropriated for a community meal during *Harvest* were graciously

redirected to assist five partner organizations whose missions support the health and wellbeing of the communities of central Indiana. We are delighted Newfields was able to assist with these vital community efforts.

Meanwhile, work continued throughout the year on the Newfields' Collection Assessment Project, resulting in the critical and physical review of the Museum's entire collection. This evaluation of all collecting areas is helping with future acquisition planning, judicious deaccessioning, and on occasion, the ability to transfer works to better-suited institutions. During a five-year period, more than 50,000 works have been reviewed and nearly 7,000 works deaccessioned, paving the way for the Museum to acquire masterworks that will contribute to the exceptional experiences our guests enjoy in the galleries.

In fiscal year 2020, we were pleased to congratulate members Jim and Pat LaCrosse on receiving Newfields' highest honor, the Distinguished Service Award, for their countless hours of volunteer work and philanthropic support of the Indianapolis Museum of Art, including the recent conservation project of Robert Indiana's iconic *LOVE* sculpture. We also bid a fond farewell to six Affiliate groups that have contributed greatly



to our becoming a great cultural complex. In a spirit of thankfulness, we gifted affiliate members a complimentary \$500-level membership to the Patron Society so that they will continue to be engaged with Newfields. Also this past year, we welcomed new members to our Board. Their bios appear below. We are looking forward to incorporating their energies and perspectives in guiding Newfields' focus for the future.

While this past year resulted in many positives, we look forward to the bright prospects of the coming fiscal year, including many exciting exhibitions such as *THE LUME*. This floor-to-ceiling digital immersive exhibition will debut summer 2021, and we can't wait to welcome guests to this must-see experience featuring the paintings of Vincent van Gogh!

It is my belief that through change comes good. I am honored to have had the opportunity to help guide Newfields this year as it has continued its evolution and effort to stay essential in meeting the ever-changing needs of our guests and community. I look forward to seeing you in our galleries and gardens in the coming year.



Kathryn Betley  
Chair of the Newfields Board of Trustees  
2019–2020

## NEW BOARD OF TRUSTEES MEMBERS



**Ellen Swisher Crabb**

Crabb has been a Newfields' member and donor since her family moved to the Meridian-Kessler neighborhood 30 years ago. She serves as vice chair of the Board for United Animal Health, an international employee-owned company that specializes in research-based products for agricultural animals, which was founded by her father in 1956. With more than 30 years of experience in business planning and consulting, Crabb is a board member of Indiana Landmarks and sits on the Board of Trustees for St. Richard's Episcopal School. She shares a studio with four other artists at 54th and Monon.



**Kathleen (Kathi) Postlethwait**

Postlethwait has been involved with Newfields for more than 30 years as a docent, Board member, and Life Trustee. In these roles, she has served on a number of committees and task forces in education, strategic planning, and community relations as well as the Executive Committee of the Board. For many years, Postlethwait has been a board member of The Villages of Indiana, the state's largest not for profit in the children/family services sector. She serves on the Board of WFYI Public Media (chair Community Impact Committee) and on the Board of The Children's Museum.



**Anne Sellers**

Sellers is an entrepreneur with over 25 years of starting B-to-B technology companies and growing them into maturity. Her experience has given her expertise in accounting, strategy, product development, operations, and sales. Formerly with Indianapolis-based Sensory Technologies, Sellers serves as an independent director on the compensation and audit committees of Merchants Bankcorp. She has also served on several industry and charitable boards including National Systems Contractors Association, Indianapolis's PBS affiliate, WFYI, St. Richards School Foundation, and Woodstock Foundation.



## FROM THE BOARD OF GOVERNORS CHAIR

Now in our second year, the Board of Governors has fully embraced our purpose—doing our best “to take a fresh approach to strengthening Newfields by expanding audiences through innovative and inspiring ideas.”

Much of our effort this past year has been focused on further defining the fundamental work of the BOG, instituting new processes and procedures, and creating a sustainable and meaningful culture for the group. Being part of a “start-up” organization such as ours has certainly been both challenging and rewarding, as we recognize that whatever is considered today to be “newly-established” will be viewed tomorrow as “tradition.” As some of you have asked about the work that the BOG is doing, our intent is to:

- Make an impact on the programmatic offerings of Newfields to meet the expectations and demands of a more diverse population.
- Help shape the future make-up of the Newfields governing boards.
- Build advocacy for Newfields through friend-raising in a broader set of constituent groups.

We continued our integration of Board governance, placing Governors into seats on various Board of Trustee committees and actively participating in joint sessions of the two Boards. This integration has resulted in us learning more about the organization and thus becoming stronger advocates for Newfields. Through a BOG focus group, we played an integral role in helping flesh out ideas that came to life in this past year’s successful *Harvest* celebration.

As a testament to their commitment, I am pleased to note that 100 percent of the BOG made financial commitments to the Newfields Campaign.

Our prospecting efforts and recruiting process resulted in the addition of nine new Governors who are adding their voices to the vibrant and creative enthusiasm of the rest of the Board.

I’m wrapping up my rewarding two-year term as the first BOG Chair, and I’m happy to welcome incoming Chair Lily Pai.

As always, we welcome donors and supporters to share their ideas with us to spark even greater innovation and opportunities. The Board of Governors is just starting its journey, and the years ahead promise to be exciting.



A handwritten signature in black ink that reads "Gary Butkus". The signature is fluid and cursive.

Gary Butkus  
Chair of the Newfields Board of Governors  
2019–2020

## NEW BOARD OF GOVERNORS MEMBERS

### **Elyssa Campodonico-Barr**

With a doctor of jurisprudence and a master of public administration from Indiana University, Campodonico-Barr joins the BOG as president & CEO of Girls Inc. of Greater Indianapolis. Campodonico-Barr has a track record of bold leadership promoting operational health, smart resource management, and impact-driven results.



has had a successful career in the Indianapolis fashion community, where she has fostered deep roots across many groups. Now, she spends her time leveraging unique perspectives to better connect ideas from multiple generations with the forward-thinking efforts of many Indianapolis organizations.

### **Suzanne Jannetta**

Jannetta graduated with honors from Kenyon College in Ohio with degrees in English and political science, and earned an MA in English from the University of Virginia. Jannetta worked as an editor for several publishers in Chicago and New York, including seven years with Frommer's Travel Guides, which at the time was one of the largest publishers of travel guidebooks in the English language.



University of Texas Southwestern Medical Center. Michael completed two postdoctoral research fellowships at Harvard Medical School before beginning her career at Eli Lilly and Company. Today, she conducts research in the diabetes and complications therapeutic area with a focus on cardiovascular disease.

### **Michael Pettry**

Pettry serves as vice president of development for the Center for the Performing Arts and the Great American Songbook Foundation based in Carmel, Indiana. He served as executive director of the Indianapolis Symphonic Choir for 13 seasons. Pettry has published and presented nationally on topics ranging from philanthropy to arts innovation and serves as guest lecturer at Indiana University and Butler University.



### **Chris Gahl**

Gahl serves as senior vice president for Visit Indy, the city's organization charged with driving tourism and marketing the city. Gahl has been named a "40 Under 40" business leader by the *Indianapolis Business Journal* and has served as a member of the Stanley K. Lacy Leadership Class.



### **Ira Maher**

Maher is vice president of business intelligence at The Basement in Indianapolis and a passionate activist for community and cultural enhancement. Maher is responsible for client strategy and oversight of the agency's media strategy, operations, and analytics disciplines. Maher's experience for local entities includes work for the Indianapolis Motor Speedway, the NCAA, Visit Indy, the Indianapolis Symphony Orchestra, Newfields, and the Palladium Concert Hall in the Center for the Performing Arts.



### **Doug Singleton**

Singleton is a principal at Singleton Companies, an Indianapolis-based firm primarily involved in commercial real estate development. He started his professional life serving as a presidential appointee in the US Department of State from 2005–2007 in the Office of the Under Secretary for Arms Control and International Security. Following his time with the federal government, in 2007 he moved to Chicago where he began his career in commercial real estate.



### **Gretchen Haehl**

Haehl attended DePauw University for her undergraduate degrees in economics and Spanish while pursuing her passion playing basketball for DePauw. Later, she attended Stanford's Graduate School of Business to study general management. She now works in management for Eli Lilly & Company in roles across finance and marketing.



### **Madison Hanulak Hromadka**

Hromadka has a passion for helping the Indianapolis arts and culture community thrive. Over the last decade, Hromadka



### **Laura Michael**

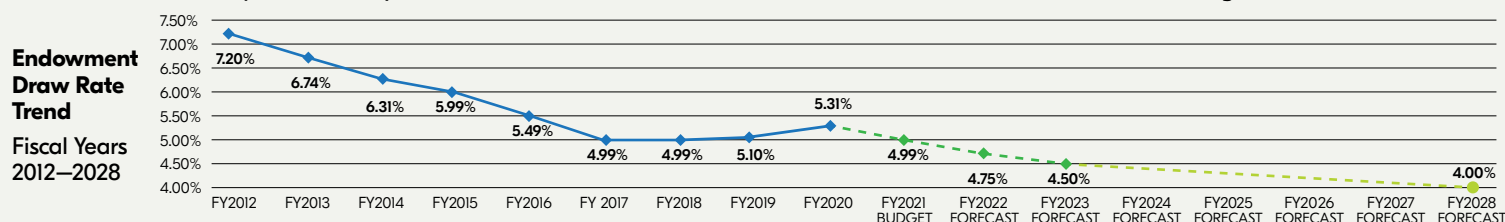
Michael earned a bachelor of arts in biology at DePauw University and a doctorate in biochemistry and cell biology at the





# Financial Highlights

Newfields achieved a blended endowment draw rate of 5.31% in fiscal year 2020, despite the financial stressors associated with COVID-19. Newfields has worked for several years to develop a strong financial contingency plan to help navigate through unexpected challenges, such as steep declines in the stock market or, in this case, a pandemic. As a result of this preparation, Newfields was able to navigate this trying year without putting stress on the endowment and without laying off any staff. Despite the cancellation of multiple programs, resulting in the loss of more than \$1 million in revenue, Newfields was able to continue serving the public with robust programming once COVID-19 restrictions allowed the campus to reopen. Newfields continues to work toward greater financial sustainability by reducing debt as well as reducing its annual endowment draw to a target of 4.50% or better by fiscal year 2023. As part of this effort, Newfields has paid down approximately \$50 million over the past several years. As of June 30, 2020, the market value of Newfields' investments was greater than \$327 million.



## Consolidated Statements of Financial Position June 30, 2020 and 2019

(In Thousands)

<b>Assets</b>	2020	2019
Cash	\$ 2,829	\$ 3,193
Accounts and other receivables	604	351
Contributions receivable, net	13,991	14,381
Prepaid expenses and other assets	680	425
Inventory	461	410
Investments	345,976	347,549
Estate notes and charitable lead trusts	15,196	17,545
Library accessions	1,168	1,161
Property and equipment, net	88,419	90,974
Collections	-	-
Total assets	\$ 469,324	\$ 475,989
<b>Liabilities</b>		
Accounts payable	\$ 570	\$ 866
Accrued salaries, wages and employee benefits	618	696
Deferred revenue	746	786
Other liabilities	1,528	1,679
Payroll Protection Program loan	2,879	-
Tax-exempt bonds payable, net of bond issue costs (including bond premium of \$1,427 in 2020 and \$1,513 in 2019)	73,891	77,214
Total liabilities	80,232	81,241
<b>Net Assets</b>		
Without donor restrictions	87,936	91,754
With donor restrictions	301,156	302,994
Total net assets	389,092	394,748
Total liabilities and net assets	\$ 469,324	\$ 475,989

**Consolidated Statements of Activities** Year Ended June 30, 2020  
(In Thousands)

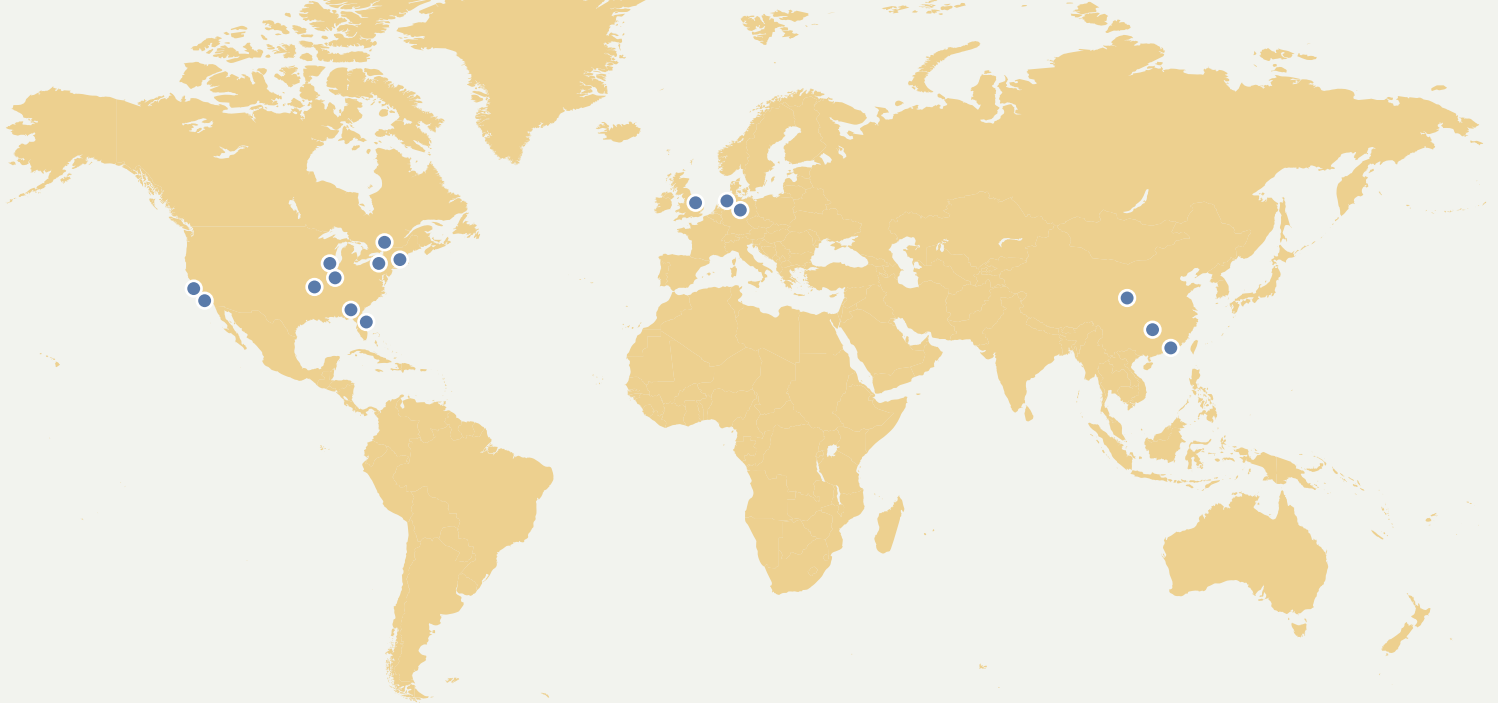
	Without Donor Restrictions	With Donor Restrictions	Total
<b>Revenue, Gains and Other Support</b>			
Annual giving and other contributions	\$ 5,792	\$ 14,253	\$ 20,045
Government grants	111	360	471
Memberships	983	-	983
Admissions, fees and sales	5,987	31	6,018
Investment return designated for current operations, debt payments and art acquisitions	4,703	12,073	16,776
	17,576	26,717	44,293
Net assets released from restrictions	15,692	(15,692)	-
Total revenue, gains and other support	33,268	11,025	44,293
<b>Expenses</b>			
Curatorial	7,756	-	7,756
Educational	6,254	-	6,254
Horticultural	3,142	-	3,142
Museum stores	2,687	-	2,687
Management and general	2,336	-	2,336
Fundraising	2,606	-	2,606
Total expenses	24,781	-	24,781
<b>Change in Net Assets Before Depreciation and Interest and Other Changes</b>	8,487	11,025	19,512
Depreciation	6,603	-	6,603
Interest	2,608	-	2,608
Total depreciation and interest	9,211	-	9,211
<b>Change in Net Assets Before Other Changes</b>	(724)	11,025	10,301
<b>Other Changes</b>			
Investment return less than amounts designated for current operations and art acquisitions	(4,160)	(11,555)	(15,715)
Gain on disposal of equipment	20	-	20
Change in value of split interest agreements	(142)	(464)	(322)
Proceeds from sales of art	97	-	97
Purchases of art	-	(37)	(37)
Net assets released from restriction - art acquisition	807	(807)	-
<b>Change in Net Assets</b>	(3,818)	(1,838)	(5,656)
<b>Net Assets, Beginning of Year</b>	91,754	302,994	394,748
<b>Net Assets, End of Year</b>	\$ 87,936	\$ 301,156	\$ 389,092



# Loans Around the World

JULY 2019 – JUNE 2020

*The following selection of works were lent to other museums and galleries for the exhibitions cited in their entries.*



## **Arsenal Technical High School, Indianapolis, Indiana**

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Unknown, *Relief from the Parthenon (plaster cast)*, 470-440 BCE (24.386)

Unknown, P.P. Caproni & Brother, *Venus de Milo*, before 1936 (36.110)

Unknown, *Statue of Augustus Caesar*, before 1908 (08.19)

Unknown, *Caryatid*, before 1915 (15.358)

Unknown, *Minerva Guistiniani*, before 1910 (10.242)

## **Indiana University-Purdue University at Indianapolis, Indianapolis, Indiana**

---

Sasson Soffer, *East Gate/West Gate*, Soffer, 1973 (82.56)

Zhou Brothers, *Portrait of History*, 1997 (2001.388)

Will Horwitt, *Spaces with Iron*, 1972 (81.220)

John Francis Torreano, *Mega-Gem*, 1989 (1997.6)

## **Indianapolis Symphony Orchestra, Indianapolis, Indiana**

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John Shortridge & Linda Shortridge, *harpsichord with leg stand and prop*, (NON\_ART\_24A.1-.3)

John Shortridge & Linda Shortridge, *harpsichord music desk base and upright*, (NON\_ART\_24C.1-.2)

## **Fort Lauderdale Hunter Museum of American Art, Fort Lauderdale, Florida**

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*William J. Glackens and Pierre-Auguste Renoir: Affinities and Distinctions*

Pierre Auguste Renoir, *Springtime in Essoyes*, about 1900 (82.77)

## **Art Institute of Chicago, Chicago, Illinois**

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*Andy Warhol – From A to B and Back Again*

[5] Andy Warhol, *Stephen Sprouse (Double Portrait)*, 1984 (2018.68)

## **The Hyde Collection, Glens Falls, New York**

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*From the Rooftops: John Sloan and the Art of a New Urban Space*  
John Sloan, *Red Kimono on the Roof*, 1912 (54.55)

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**San Diego Museum of Art, San Diego, California**

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*Bouguereau & America*

William-Adolphe Bouguereau, *Dream of Spring (Rêve de printemps)*, 1901 (2013.33)

---

**National Gallery of Canada, Ottawa, Ontario**

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*Friedrich Nietzsche, Max Klinger and the "New Weimar"*

Pierre Bonnard, *The Mirror in the Green Room (La Glace de la Chambre Verte)*, 1908 (38.84)

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**San Diego Museum of Art, San Diego, California**

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*Art and Empire: The Golden Age of Spain*

Francisco Rizi, *The Dream of St. Joseph*, about 1665 (2006.110)

---

**The National Gallery of London, London, England**

---

*The Credit Suisse Exhibition: Gauguin Portraits*

Paul Gauguin, *Still Life with Profile of Laval*, 1886 (1998.167)

---

**Los Angeles County Museum of Art, Los Angeles, California**

---

*The Life of Animals in Japanese Art*

Kanō Tōun, *Goats and Moon*, 1625–1694 (2000.66)

---

**Redwood Library and Athenaeum, Newport, Rhode Island**

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*Spectacular Silver: Yachting's Goelet Cups*

Charles Osborne, Tiffany & Co., "Goelet" Racing Cup for Schooners, 1885 (2016.362)

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**Indiana State Museum & Historic Sites, Indianapolis, IN**

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*It's About Time: The Art of Felrath Hines*

Felrath Hines, *Lorraine*, (1994.115)

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**Telfair Museum of Art's Jepson Center for the Arts, Savannah, Georgia**

---

*Suzanne Jackson: Five Decades*

Suzanne Jackson, *Kiss Me*, 1974 (82.24)

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**Agnes Etherington Art Centre, Queen's University, Ontario, Kingston**

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*Leiden circa 1630: Rembrandt Emerges*

[7] Rembrandt van Rijn, *Self-Portrait*, about 1629 (C10063)

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**The Van Gogh Museum, Amsterdam, The Netherlands**

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*Jean-François Millet: Sowing the Seeds of Modern Art*

[2] Paul Sérusier, *Seaweed Gatherer*, about 1890 (1998.181)  
[4] Jan Toorop, *Broek in Waterland*, 1889 (2000.156)

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**Saint Louis Art Museum, Saint Louis, Missouri**

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*Millet and Modern Art: From Van Gogh to Dali*

Paul Sérusier, *Seaweed Gatherer*, about 1890 (1998.181)  
Jan Toorop, *Broek in Waterland*, 1889 (2000.156)

---

**Museum Barberini, Potsdam, Germany**

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*Monet: Places*

[3] Claude Monet, *The Church of San Giorgio Maggiore, Venice*, 1908 (70.76)

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**Guangdong Museum, Guangzhou, Guangdong Province, China**

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*Rembrandt to Monet: 500 Years of European Painting*

---

**Hunan Provincial Museum, Changsha, Hunan Province, China**

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*From Renaissance to Impressionism: 500 Years of European Painting*

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**Chendgdu, Sichuan Province, China**

---

*Floating Lights and Shadows: 500 Years of European Painting*

Pierre Auguste Renoir, *Little Girl with a Hat (Jeune Fille au Chapeau)*, 1894 (32.248)  
Jan Brueghel the Younger, *The Sense of Taste*, 1618 (38.8)  
Edouard Vuillard, *Flowers*, 1906 (39.80)  
Meindert Hobbema, *The Water Mill (The Trevor Landscape)*, 1667 (43.108)  
Nicolaes Maes, *Portrait of a Gentleman*, about 1671 (44.09)  
Willem Kalf, *Still Life with a Chinese Porcelain Jar*, 1669 (45.9)  
Rembrandt van Rijn, *Self-Portrait*, about 1629 (C10063)

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**Whitney Museum of American Art, New York, New York**

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*Vida Americana: Mexican Muralists Reshape American Art, 1925-1945*

[1] David Alfaro Siqueiros, *The Electric Forest*, 1939 (46.74)

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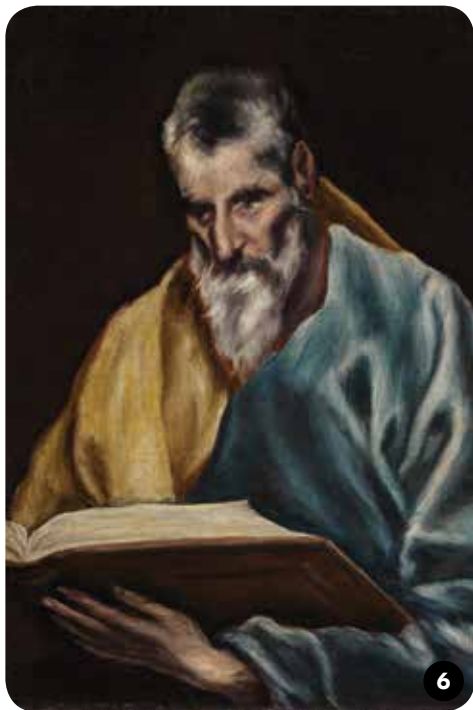
**Art Institute of Chicago, Chicago, Illinois**

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*El Greco: Ambition and Defiance*

[6] El Greco, Workshop of El Greco, *St. Simon*, about 1610–1614 (2008.274)





# Loans Around the World



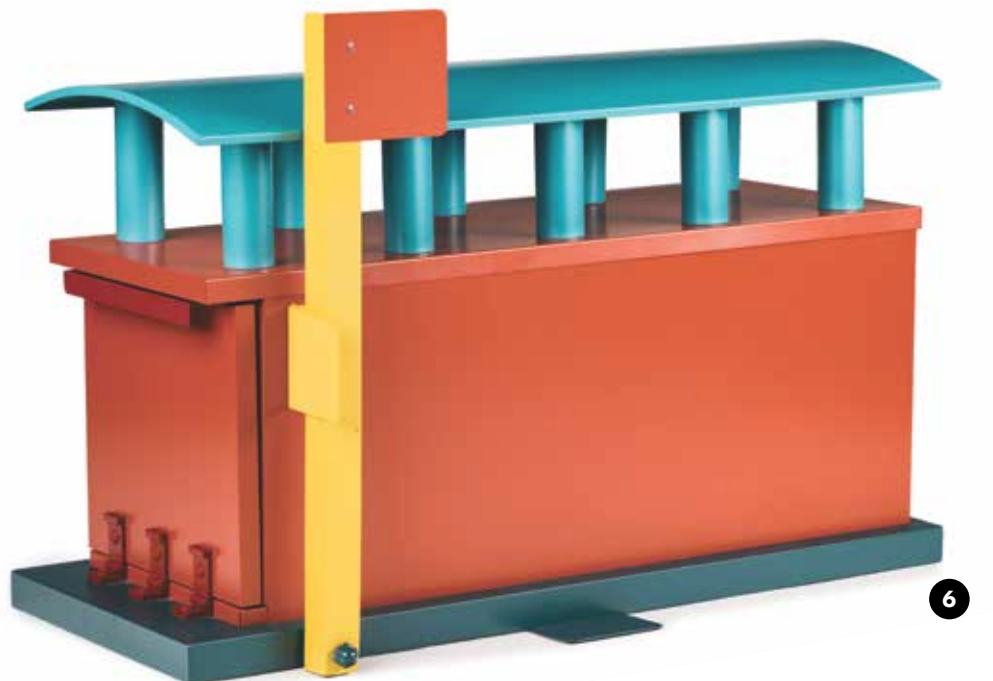


# Art Acquisition

## HIGHLIGHTS

**Acquisitions** continue to help Newfields evolve its collections in order to continue attracting inquisitive art-loving guests. Of note this past year, Newfields acquired Fletcher Benton's (1931–2019) ***Folded Circle Dynamics Red Phase III*** (1976), a gift from Jon and Molly Ott. The monumental sculpture will be a permanent addition to the Pulliam Family Great Hall, framed by Robert Irwin's *Light and Space III* (2008). Another significant acquisition was the **Stephen Sprouse Collection**, one of the largest single gifts the IMA has ever received, with thousands of pieces, including men's and women's clothing, shoes, accessories, textile samples, design sketches, audio-visuals, photographs, business documents, and press clippings. Two important portraits of Sprouse created by Andy Warhol in 1984 are also part of this significant gift.







## AMERICAN ART

- [1] Fletcher Benton (American, 1931–2019), ***Folded Circle Dynamics Red Phase III***, Gift of Jon and Molly Ott, 2020.199A-C
- [2] William Adams (American, 1883–1959), ***The Red Cloak***, Gift of Mr. W.J. Holliday, Jr. by exchange, Anna S. and James P. White in memory of Benjamin D. Day, 2019.40

## DECORATIVE ARTS

- [3] Boyce and Jones (American, active about 1825–1830), ***pair of presentation pitchers***, Gift of Donald and Lois Horning Norris, 2019.47-48
- [4] Thomas Heming (British, 1715–1812), ***epergne centerpiece***, Gift of a friend of the museum and admirer of its Director, 2019.18A-N
- [5] Georg Jensen (Danish, 1866–1935), ***“Magnolia Blossom” tea and coffee service***, Gift of Harriet M. Ivey in memory of Beryl Whiteman Stiles, 2019.44A-K

## DESIGN ARTS

- [6] Michael Graves (American, 1934–2015), ***Rural Mailbox***, Gift of Bob Anker, 2019.17
- [7] Roberto Lugo (American, b. 1981), ***The Expulsion of Colin Kaepernick and John Brown***, Martha Delzell Memorial Fund, 2019.15A-B
- [8] Eero Aarnio (Finnish, b. 1932), ***Pastil chair***, Gift of Christopher W. Grider, 2019.16

## PRINTS, DRAWINGS & PHOTOGRAPHS

- [9] Hubert Robert (French, 1733–1808), ***Untitled (Italian Garden Scene)***, The Clowes Collection, 2019.28
- [10] William S. Rice (American, 1873–1963), ***San Leandro Hills***, Gift of Roberta Rice Treseder, 2019.39
- Zhang Huan (Chinese, b. 1965), ***My Boston (#2)***, Gift of Livia Klain Russell. Artist’s reprint in 2020 was supported by Gift of Mrs. Sylvia Orrell in memory of Colonel and Mrs. F.J. Keilty by exchange, 2019.41
- [11] John Frederick Lewis (British, 1805–1876), ***Carnac***, Gift of the Cain Foundation, 2019.49

## CONTEMPORARY

- [12] Roger Brown (American, 1941–1997), ***Winter Storm***, Gift from the Collection of Michael J. Robertson and Christopher A. Slapak in honor of Jane and Andrew Paine, 2019.42





# Thank You

**Donors are essential to the sustainability of Newfields.** We extend our gratitude to each donor who made a gift to Newfields during our fiscal year, July 1, 2019–June 30, 2020. With the pandemic, these donations were especially appreciated. Newfields Society and Patron Society members and corporate and foundation contributions provide vital support for Newfields' daily operations from art conservation to education and public programs to the maintenance of The Garden and historic properties. Donors of works of art contribute to the richness and scope of our permanent collection.

## THE NEWFIELDS SOCIETY AND PATRON SOCIETY

### Lilly Circle

#### (\$50,000 and greater)

Anonymous  
Dan and Kate Appel  
David and Jackie Barrett  
Mr. Randolph H. Deer  
Betsy Dustman  
Edgar Fehnel  
Otto Frenzel IV  
Mr. David\* and Mrs. Dee\* Garrett  
John and Judith Hannan  
Kent Hawryluk  
Tom and Nora Hiatt  
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Boris\* and Marian\* Meditch  
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Eleanor F. Bookwalter  
Jerry L. and Barbara J. Burris Foundation  
Mrs. Stacey Burris Ice  
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Drs. Daniel and Mari Skovronsky  
Dale Traugott  
Roberta Treseder  
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Christine and Robert Baldwin

\* deceased

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 Fess  
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 Pechanec  
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 Mr. John Peacock Jr. and Mrs. Sally  
 Peacock  
 Kathi and Bob Postlethwait  
 Dr. George and Mrs. Peggy Rapp  
 Dr. John and Mrs. Leslie Rapp  
 Judith and Garrett Reasoner  
 Mr. Timothy J. Riffle and Ms. Sarah  
 M. McConnell

Clay and Amy Robbins  
 Mr. Michael and Mrs. Leslie Rubin  
 Susan Sawyer and Scott Putney  
 Ms. Carolyn M. Schaefer and  
 Mr. Jack Gray  
 Gregory and Corie Shaner  
 Marguerite Shepard  
 Edward and Carol Smithwick  
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 Ms. Rosemary Steinmetz  
 Mr. Samuel B. Sutphin and  
 Ms. Kerry Dinneen  
 Mr. James R. Sweeney II  
 Mr. Kevin and Mrs. Janet Sweet  
 Ms. Ellen Swisher Crabb and  
 Dr. David Crabb  
 John and Marcy Taylor  
 Mrs. Elizabeth and Mr. Stephen  
 Taylor  
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Gretchen Haehl  
Madison Hromadka  
Suzanne Jannetta  
Mali Jeffers  
Stephanie Kim  
Greta Krueger  
Scott Law  
Allison Lechleiter  
Brent Mather  
Laura Michael  
Joanna Nixon  
Michael Pettry  
Doug Singleton  
Barry Wormser



# Photo Credits

## Front Cover:

View across the Lake in The Virginia B. Fairbanks Art & Nature Park.  
Artwork: Edward Hopper, *Western Motel*, 1957. Yale University Art Gallery, Bequest of Stephen C. Clarke, B.A., 1903, 1961.18.32 © 2021 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY.

## Inside Front Cover:

Blue Heron takes off from the Lake in The Virginia B. Fairbanks Art & Nature Park.

## Page 1:

Guest views a work in the exhibition *Edward Hopper and the American Hotel* in the Allen Whitehill Clowes Special Exhibition Gallery, July 19, 2020–October 25, 2020. Artworks © 2021 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY.

## Pages 2–3:

Guest in the Davis Lab reads written responses to the artwork: Thornton Dial, *Don't Matter How Raggy the Flag, It Still Got to Tie Us Together*, 2003. James E. Roberts Fund, Deaccessioned Sculpture Fund, Xenia and Irwin J. Miller Fund, Alice and Kirk McKinney Fund, Anonymous IV Art Fund, Henry F. and Katherine DeBoest Memorial Fund, Martha Delzell Memorial Fund, Mary V. Black Art Endowment Fund, Elizabeth S. Lawton Fine Art Fund, Emma Harter Sweetser Fund, General Endowed Art Fund, Delavan Smith Fund, General Memorial Art Fund, Deaccessioned Contemporary Art Fund, General Art Fund, Frank Curtis Springer & Irving Moxley Springer Purchase Fund, Mrs. Pierre F. Goodrich Endowed Art Fund, 2008.182 © 2021 Thornton Dial / Artists Rights Society (ARS), NY.

## Page 5:

**Top Left:** Guests enjoy beverages during *Harvest*, 2019.  
**Top Right:** Guests interacting with the lights at *Winterlights*, 2019–2020.

## Page 6:

**Top Left:** Rendering of the Multi-Modal Path on 38th Street.  
**Top Middle:** Erosion mitigation along the banks of the White River in The Virginia B. Fairbanks Art & Nature Park.  
**Top Right:** Reopened path around the Lake in The Virginia B. Fairbanks Art & Nature Park.  
**Middle:** The Wild Birds Unlimited Pollinator Meadow in The Virginia B. Fairbanks Art & Nature Park.  
**Bottom Left:** Rendering of the new Culinary Arts Center in the Playhouse.

## Page 8–9:

Installation view of the graphics in *Infinitely Kusama* in the June M. McCormack Forefront Galleries, October 4, 2019 –March 14, 2020.

## Page 10:

**Top Left:** A young guest interacts with the exhibition *Infinitely Kusama* in the June M. McCormack Forefront Galleries, October 4, 2019–March 14, 2020. Artwork: Yayoi Kusama, *All the Eternal Love I Have for the Pumpkins* (detail), 2016. Dallas Museum of Art, TWO x TWO for AIDS and Art Fund, 2018.12.A-I © YAYOI KUSAMA, Courtesy of Ota Fine Arts, Tokyo

/ Singapore / Shanghai; Victoria Miro, London / Venice.

**Top Right:** Red carpet interviews at the annual Heartland Film Festival.  
**Bottom Left:** Seitu Jones, *At the Crossroads: A Community Meal*, 2019, Commissioned by the Indianapolis Museum of Art at Newfields. © Seitu Jones.  
**Bottom Middle:** A guest enjoys a beverage in The Garden.  
**Bottom Right:** Mitsu Salmon performs as part of the opening reception for the exhibition *A Brush with Beauty: Japanese Paintings in Ink, Color, and Gold*, October 26, 2019–January 26, 2020.

## Page 11:

Guests enjoy the pumpkins during *Harvest*, 2019.

## Page 12–13:

Guests view works in the exhibition *Rembrandt to Monet: 500 Years of European Painting from the Clowes Collection and the Indianapolis Museum of Art at Newfields* at the Guangdong Museum, January 10, 2020–May 17, 2020. Photo courtesy of the Guangdong Museum.

## Page 14:

**Bottom Left:** Amanda Holden, conservator of textiles, inspects *The Miraculous Draught of Fishes* (tapestry).  
**Bottom Right:** Hendrick Mattens after Raphael, *The Miraculous Draught of Fishes* (tapestry), about 1630. The Clowes Collection, 2016.372.

## Page 14–15:

**Top:** Guests walk across the Snowflake Bridge during *Winterlights*, 2019–2020.

## Page 15:

**Bottom Left:** Guests in the Eiteljorg Gallery of African and Oceanic Art during the annual program MLK Day: Speaking Love, 2020.  
**Bottom Right:** The Indianapolis Ballet performing *Love Is in The Air* in The Toby at Newfields.

## Page 16–17:

Chad Franer, The Tom and Nora Hiatt Director of Horticulture, prepares cuttings of tulips from the intended 2020 exhibition, *Spring Blooms* in The Garden, for donation to the MLK Center.

## Page 18:

**Top:** Culinary Arts staff prepare meals for distribution to Indianapolis households through Second Helpings.  
**Middle:** Guests (top left) enjoy Virtual Cereal Cinema with Diana Gingerich, manager of partnership and film programs (top right), and Lindsay Hamman, director of public programs (bottom), as part of Newfields at Home, May 2020.  
**Bottom Left:** Children walking through the vegetable starts from Newfields planted at Flanner House.  
**Bottom Right:** Vegetable starts from Newfields planted at Flanner House.

## Page 19:

Irvin Etienne, curator of herbaceous plants and seasonal garden design, prepares cuttings from the intended 2020 exhibition, *Spring Blooms* in The Garden, for donation to Flanner House and the MLK Center.

**Pages 20–21:**

Guests pause on the Ravine Garden Bridge.

**Page 22:**

**Top:** A guest in the Davis Lab writes a response to the artwork: Thornton Dial, *Don't Matter How Raggy the Flag, It Still Got to Tie Us Together*, 2003. James E. Roberts Fund, Deaccessioned Sculpture Fund, Xenia and Irwin J. Miller Fund, Alice and Kirk McKinney Fund, Anonymous IV Art Fund, Henry F. and Katherine DeBoest Memorial Fund, Martha Delzell Memorial Fund, Mary V. Black Art Endowment Fund, Elizabeth S. Lawton Fine Art Fund, Emma Harter Sweetser Fund, General Endowed Art Fund, Delavan Smith Fund, General Memorial Art Fund, Deaccessioned Contemporary Art Fund, General Art Fund, Frank Curtis Springer & Irving Moxley Springer Purchase Fund, Mrs. Pierre F. Goodrich Endowed Art Fund, 2008.182 © 2021 Thornton Dial / Artists Rights Society (ARS), NY.

**Bottom Left:** Anders Ruhwald, *Index (Person) #2* and *Index (Child)*, 2020. Courtesy of the Artist and Volume Gallery, Chicago © Anders Ruhwald.

**Bottom Middle:** Anders Ruhwald, *Holes* (detail), 2016. Courtesy of Morán Morán Gallery, Los Angeles and the Artist. © Anders Ruhwald.

**Bottom Right:** Guests interact with the *Western Motel* re-creation in the exhibition *Edward Hopper and the American Hotel* in the Allen Whitehill Clowes Special Exhibition Gallery, July 19, 2020–October 25, 2020. Artwork: Edward Hopper, *Western Motel*, 1957. Yale University Art Gallery, Bequest of Stephen C. Clarke, B.A., 1903, 1961.18.32 © 2021 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY. Mural design © Emily Herr, HerrSuite. Scenic painting by Carl Leck CBL Imagery.

**Page 23:**

Guests view works in the exhibition *Edward Hopper and the American Hotel* in the Allen Whitehill Clowes Special Exhibition Gallery, July 19, 2020–October 25, 2020. Artwork: Edward Hopper, *Room in New York*, 1932. Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-166.1936 © 2021 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY.

**Page 24:**

Pat and Jim LaCrosse (front row center) pose with their children in front of the *LOVE* sculpture. Artworks: Robert Indiana, *LOVE*, 1970. 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 © 2021 Morgan Art Foundation / Artists Rights Society (ARS), NY. Sol LeWitt LeWitt, *Wall Drawing No. 652, Continuous Forms With Color Acrylic Washes Superimposed* (detail), 1990. Gift of the Dudley Sutphin Family, 1990.40 © 2021 The LeWitt Estate / Artists Rights Society (ARS), NY.

**Page 32:**

**Top Left:** David Alfaro Siqueiros, *The Electric Forest*, 1939. Gift in memory of Ann Tyndall Durham, 46.74 © 2021 David Alfaro Siqueiros / Artists Rights Society (ARS), NY.

**Top Right:** Paul Sérusier, *Seaweed Gatherer* (detail), about 1890. Samuel Josefowitz Collection of the School of Pont-Aven, through the generosity of Lilly Endowment Inc., the Josefowitz Family, Mr. and Mrs. James M. Cornelius, Mr. and Mrs. Leonard J. Betley, Lori and Dan Efromson, and other Friends of the Museum, 1998.181.

**Middle:** Claude Monet, *The Church of San Giorgio Maggiore, Venice*, 1908. The Lockton Collection, 70.76.

**Bottom Upper Left:** Jan Toorop, *Broek in Waterland* (detail), 1889. Gift in memory of Robert S. Ashby by his family and friends, 2000.156.

**Bottom Lower Left:** Andy Warhol, *Stephen Sprouse (Double Portrait)* (detail), 1984. Gift of Joanne Sprouse, in memory of her son Stephen Sprouse, 2018.68 © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), NY.

**Bottom Right:** El Greco, *Workshop of El Greco, St. Simon*, about 1610–1614. The Clowes Collection, 2008.274.

**Page 33:**

Rembrandt van Rijn, *Self-Portrait*, about 1629. Courtesy of The Clowes Fund, C10063.

**Page 34:**

**Top:** Fletcher Benton, *Folded Circle Dynamics Red Phase III*, 1976. Gift of Jon and Molly Ott, 2020.199A-C © 2021 Fletcher Benton / Artists Rights Society (ARS), NY.

**Middle:** Eero Aarnio, designer, Adelta, manufacturer, *Pastil chair*, designed 1968, manufactured 2000's. Gift of Christopher W. Grider, 2019.16 © Eero Aarnio.

**Bottom:** William Seltzer Rice, *San Leandro Hills* (detail), date unknown. Gift of Roberta Rice Treseder, 2019.39 © Ellen Treseder Sexauer.

**Page 35:**

**Top Left:** Georg Jensen, artist, Georg Jensen Silversmith, manufacturer, *"Magnolia Blossom" tea and coffee service*, designed 1905, produced post-1945. Gift of Harriet M. Ivey in memory of Beryl Whiteman Stiles, 2019.44A-K.

**Top Right:** Wayman Adams, *The Red Cloak* (detail), about 1915–1940. Mr. W.J. Holliday, Jr. By exchange, Anna S. and James P. White in memory of Benjamin D. Day, 2019.40 © Wayman Adams.

**Middle Upper Left:** Hubert Robert, *Untitled (Italian Garden Scene)* (detail), 1768. The Clowes Collection, 2019.28.

**Middle Lower Left:** Roger Brown, *Winter Storm* (detail), 1993. Gift from the Collection of Michael J. Robertson and Christopher A. Slapak in honor of Jane and Andrew Paine, 2019.42 © The School of the Art Institute of Chicago and the Brown family. Courtesy of Kavi Gupta and Venus Over Manhattan.

**Center:** Thomas Heming, *epergne centerpiece*, 1763. Gift of a friend of the museum and admirer of its Director, 2019.18A-N.

**Middle Right:** Boyce and Jones, manufacturer, *pair of presentation pitchers*, about 1827. Gift of Donald and Lois Horning Norris, 2019.47-48.

**Bottom Left:** John Frederick Lewis, *Carnac* (detail), about 1850. Gift of the Cain Foundation, 2019.49.

**Bottom Right:** Michael Graves, designer, Markuse Corporation, manufacturer, *Rural Mailbox*, 1990–1999. Gift of Bob Anker, 2019.17 © Michael Graves.

**Page 37:**

Roberto Lugo, *The Expulsion of Colin Kaepernick and John Brown*, 2017. Martha Delzell Memorial Fund, 2019.15A-B © Roberto Lugo. Courtesy of Wexler Gallery.

**Page 44:**

Installation view of the entry graphics in *Infinitely Kusama* in the June M. McCormack Forefront Galleries, October 4, 2019–March 14, 2020.

**Back Cover:**

The Whimsical Terrace illuminated during *Winterlights*, 2019–2020.





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