

# NEWFIELDS



## INCLUSIVE EXPERIENCES

2018 • 2019 ANNUAL REPORT







A woman with her hair in a bun, wearing a vibrant orange velvet jacket with a white horse pattern, a white turtleneck, and a colorful geometric bag, is looking intently at a large, textured red artwork on the right side of the page. The background is a plain, light-colored wall.

# Welcoming diverse audiences and ideas.

This past year, Newfields developed thoughtful, all-encompassing programming and expanded community access to welcome diverse audiences to experience art and nature in exceptional ways. Discover how Newfields brought inclusivity to every season.

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**Newfields Trustee, Darriane Christian, and guests review the exhibition *Samuel Levi Jones: Left of Center*.**





Guest snaps a photo of one of the works in the exhibition *Sensual/Sexual/Social: The Photography of George Platt Lynes*.



FROM THE MELVIN & BREN SIMON DIRECTOR AND CEO

A VISION FOR THE FUTURE:

# Inclusivity

Fiscal year 2019 saw the beginning of an exciting evolution at Newfields. A widening of scope. An opening of community access. And a cross-pollination of ideas and disciplines. All woven together into a unique multisensory destination that welcomes all to discover.

Newfields strived to be inclusive through its exhibitions, campus, and programming. This past year, it became official as *inclusivity* was added as an important institutional value alongside *stewardship*, *service*, and *excellence* within Newfields' strategic plan:

***INCLUSIVITY:***

*We welcome diverse audiences and ideas. We provide thoughtful, inclusive programming, community access, and opportunities for individuals and companies through hiring and procurement practices.*





*Inclusivity* is important for Newfields' longevity and relevance to its surrounding community. Exhibitions and programs that allow for people of all different backgrounds and ethnicities to see themselves at Newfields will help transform guests into stakeholders in the future.

As demonstrated this past year and looking forward, Newfields' focus on *inclusivity* will infuse all aspects of its operations—from program development, employee recruitment, and training, to procurement from locally owned firms, as well as minority-, women-, disability-, and veteran-owned business enterprises.

In reference to recruitment, in fiscal year 2019, we made a couple of significant hires. Michael Vetter, PhD, joined Newfields as assistant curator of contemporary art to manage the IMA's contemporary art collection, including sculptures in The Virginia B. Fairbanks Art & Nature Park: 100 Acres. Vetter's focus is to rethink how Newfields can make contemporary art relevant to a wide variety of guests within the traditional gallery setting and beyond.

As food and drink have become increasingly relevant in today's cultural landscape, Newfields established a Culinary



Arts Department and promoted Josh Ratliff to director of culinary arts. Ratliff sees a future where the culinary arts are fully integrated into Newfields' seasonal programming as an essential strategy for attracting a wider and more diverse audience. Lindsay Jo Whirley, culinary arts operational manager, also joined the Newfields team in 2018 and is one of three female Certified Cicerones in the state of Indiana. A Certified Cicerone designates hospitality professionals with proven experience in selecting and serving today's wide range of beers. With this background, Whirley oversees operations such as selecting the beers in the Beer Garden.

Newfields' focus on *inclusivity* resulted in impressive attendance records. This past fiscal year, total visitation to Newfields was 442,537, a significant increase over the prior year.

During fiscal year 2019, over 65,000 guests were served through educational and public programs, with more than 22,000 school students taking advantage of educational programming. Beginning in the fall season, Newfields continued 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.



Newfields has consistently attracted top talent because it's a great place to work. Employees enjoy working at Newfields. In fact, this past year Newfields was honored to be named a "Top Workplace for 2019" by the *Indianapolis Star* based on employee input. The designation recognizes companies and organizations based on workplace surveys completed by employees.

If this past year was just a taste of Newfields' focus on *inclusivity*, next year promises to be even more innovative and exciting. In developing new content for upcoming exhibitions and programming, senior leaders traveled the world to explore concepts that can be developed into a wide range of multisensory experiences at Newfields. Travel highlights included Giverny and the Château de Chenonceau in France; Beijing, Shanghai, and Guangdong museums in China; the Art Dubai Fair in the United Arab Emirates; the Wanås Konst Center for Art and Learning in Sweden; and Gravetye Manor and Great Dixter House and Gardens in the United Kingdom.

So, if you haven't yet felt the inclusive experience at Newfields, we welcome you to join us for our many exciting programs already in full swing for the 2019–2020 season.

On the following pages, take a look at how *inclusivity*



attracted new audiences and shaped the experiences at Newfields this past year.



*Charles L. Venable*

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



## EXPERIENCING *INCLUSIVITY* AT NEWFIELDS



Culinary pop-ups tied to exhibitions

It's about connecting art and nature throughout Newfields' campus in new and exciting ways. It's about welcoming guests to engage in spectacular (and sometimes unexpected) mind-opening, fragrant, melodious, and delicious sensory experiences. Most of all, it's about making the rich array of Newfields' assets welcome and accessible to diverse audiences from our surrounding neighborhoods and Indianapolis community.



## NEWFIELDS' PARTNERS FOR IMPACT

### *Sensual/Sexual/Social: The Photography of George Platt Lynes*

- David C. & Sarajeon Ruttenberg Arts Foundation
- Roberts Camera
- Robert Mapplethorpe Foundation
- The Great Frame Up

### *Samuel Levi Jones: Left of Center*

- Central Indiana Community Foundation
- Gisele & Levi Garraway
- Alan & Maxine Henderson
- June M. McCormack
- Alan & Sally Mills
- Monna Quinn & David Spoelstra
- Bret Waller & Mary Lou Dooley Waller
- Emily A. West

### Seasons of Japan

- Aaron Wealth Advisors (*Infinitely Kusama*)
- Asian Arts Society (*Nihontō: The Samurai Sword*)
- Barnes & Thornburg LLP (*A Brush with Beauty*)
- The Carpenter Foundation (*A Brush with Beauty*)
- Honda Manufacturing of Indiana (Sponsored educational programs)
- Jan B. Rubin Art Exhibition Fund (*A Brush with Beauty*)
- Japan America Society of Indiana (Partnered for cultural programs and helped to engage other Japanese companies)
- The National Endowment for the Arts (Sponsored *A Brush with Beauty* and public programs)
- Helmi & Ron Banta (*A Brush with Beauty*)
- Mr. Michael R. Bilderback & Dr. Silvia Campos-Bilderback (*A Brush with Beauty*)
- George & Mary Clare Broadbent (*Infinitely Kusama*)
- Christel DeHaan (*Nihontō: The Samurai Sword*)
- Dr. Howard & Mrs. Anita Harris (*Fashion Redefined: Miyake, Kawakubo, Yamamoto*)
- pegg kennedy & Michael Kennedy (*A Brush with Beauty*)
- Ann W. King (*Infinitely Kusama*)
- Blake Lee & Carolyn Lytle Neubauer (*A Brush with Beauty*)
- Tina Pasquinelli (*Fashion Redefined: Miyake, Kawakubo, Yamamoto*)
- Alison Paul and Eloise K. Paul in Honor of Dorit Paul (*Fashion Redefined: Miyake, Kawakubo, Yamamoto*)
- Christopher & Michelle Reinhold (*Infinitely Kusama*)
- Charles L. Venable & Martin K. Webb (*Infinitely Kusama*)

## NEWFIELDS' GROWING PARTNERSHIP WITH BANK OF AMERICA.

Bank of America was Newfields' largest corporate partner in fiscal year 2019. In 2018, Bank of America became the *Winterlights* presenting sponsor, and also supported the community ticket distribution program for both *Winterlights* and *Spring Blooms*. In 2019, they not only continued their *Winterlights* sponsorship, but added Newfields as a Museum on Us partner, providing free general admission to bank account holders the first weekend of every month. They also sponsored four high school student interns to learn about working in the nonprofit sector through their national Student Leaders program (see below), and provided a prestigious art conservation grant to conserve our beloved *Miraculous Draught of Fishes* tapestry in the Clowes Collection. Newfields thanks Bank of America for their partnership and generous contributions.

**BANK OF AMERICA** 



From Left: Julia Brookshire, Desmond Williamson, Monica Brase, Community Relations Manager at Bank of America, Leila Champion, Feven Tekeste, Andy Crask, Indianapolis Market President at Bank of America, Karen Pipes, Senior Vice President Market Manager at Bank of America, and Chris Morehead, Assistant Director of Volunteerism and Community Engagement at Newfields



## EXPERIENCING *INCLUSIVITY* AT NEWFIELDS



Guests practicing Tai Chi in the Pulliam Family Great Hall



Inspiring docent-led tours



Kaleidoscopic experiences in The Garden



Multidimensional cultural experiences

## ENHANCING *INCLUSIVITY* THROUGH

# Master Plan Projects

Master Plan projects are ongoing to enable Newfields to reach a larger, more diverse audience. The following were a focus this past year.

### **Parking Green**

Newfields enhanced its ability to host and accommodate more visitors on peak days and events with a new parking green that can accommodate 200 additional vehicles. Its reinforced turf uses Geoblock, made from recycled plastic covered with a layer of sod, to enable the area to still be used as a grass lawn as well. The new parking green debuted for the inaugural 2019 *Harvest* festival. As it is for festival infrastructure, the parking green was made possible by a grant from Lilly Endowment Inc. through its initiative, Strengthening Indianapolis Through Arts and Cultural Innovation.

### **Multiuse Path**

With funding from the Department of Public Works and the Richard M. Fairbanks Foundation, Newfields connected its campus to community neighbors with the creation of a new multiuse path designed for bikes and pedestrians. The path begins at 42nd Street and continues around Newfields' perimeter, ending at the 38th Street entrance. Key crosswalks enable guests to cross busy intersections safely.

### **Pacers Bikeshare Program**

In partnership with the Indianapolis Cultural Trail Inc., Newfields increased neighborhood connectivity and mobility with the Pacers Bikeshare Program. The new Bikeshare station is located on The Virginia B. Fairbanks Art & Nature Park side of the Central Canal Towpath and is intended to increase multimodal transportation to and from Fairbanks Art & Nature Park, as well as provide an inexpensive transportation option.

### **Culinary Arts Center**

This past year, Newfields established a Culinary Arts Department in the renovated 1939 Lilly family recreation building, Garden Terrace. The Center acts as a preparation area for culinary initiatives across Newfields' campus, like culinary workshops, wine tastings, and dining experiences. Newfields'

Culinary Arts Department is responsible for food and beverage in The Garden, and at all seasonal offerings and pop-up food experiences. As the Culinary Arts Center is for festival infrastructure, it was made possible by a grant from Lilly Endowment Inc. through its initiative, Strengthening Indianapolis Through Arts and Cultural Innovation.

### **Pollinator Meadow**

Through a generous gift from the Richard M. Fairbanks Foundation and former Newfields Trustee Edgar Fehnel, Newfields replaced early, successional pioneer, and non-native invasive species with a meadow of native plants that will enhance habitat for native bee and insect populations. In addition to creating the pollinator habitat, the 1.75-acre meadow that extends from the back of the Lilly House Terrace to the lake in Fairbanks Art & Nature Park will also restore the beautiful view that originally existed from Newfields' historic Lilly House to the White River.

### **Erosion Mitigation**

With a gift from the Nina Mason Pulliam Charitable Trust, an erosion mitigation plan began along the banks of the White River. As a member of the Partners for the White River, Newfields is working collaboratively to improve water quality, increase public access, and foster a deeper understanding of the White River as a critical natural resource in the community. Completion is targeted for spring 2020.

### **Clowes Pavilion**

With support from The Clowes Fund and the Allen Whitehill Clowes Charitable Foundation, the Clowes Pavilion closed to complete a three-year capital renovation project. The Pavilion is being modernized to more successfully engage with today's audiences through new lighting and infrastructure for interactive and digital media experiences. Upgrades to the Pavilion will allow curators to tell new stories using innovative interpretation that caters to all learning styles. The Pavilion is scheduled to reopen fall 2021.







Pacers Bikeshare Program



Parking Green



Pollinator Meadow



Clowes Pavilion



# Fall

## EXPLORING THE UNCONVENTIONAL

**Fall** opened minds with two interesting exhibitions: *Sensual/Sexual/Social: The Photography of George Platt Lynes* and *Making Faces: The Remarkable Masks of Master Bidou Yamaguchi*. In *Sensual/Sexual/Social*, guests were introduced to a collection of photographs captured through the lens of renowned fashion and ballet photographer George Platt Lynes. Organized by the Indianapolis Museum of Art at Newfields and the Kinsey Institute, Indiana University, the exhibition not only revealed the sensuality of the body's natural form, but also provided the context of Lynes' life as a gay man during a period of anti-LGBT sentiment. To add yet another dimension, the Indianapolis Ballet graced The Toby to kick off the exhibition. *Making Faces* showcased the quality of *yūgen* (mystery, beauty) in art both within and outside of the Japanese Noh canon, with an exhibition of masks by Master Bidou Yamaguchi, including a mask inspired by the Clowes Collection's own *Self-Portrait* by Rembrandt.









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***Sensual/Sexual/Social: The Photography of George Platt Lynes*** [1] welcomed guests to explore the artistic legacy of the renowned New York-based commercial fashion and ballet photographer. Featuring photographs from the Kinsey Institute collection, the exhibition featured Lynes' visionary work that catapulted him to notoriety, but resulted in his drift from the spotlight when it was revealed that he photographed male nudes, a taboo subject in the 1930s and '40s. The exhibition also highlighted Lynes' social circle—the artistic and literary minds of the mid-20th century—who accepted him as a gay man during a period of harsh anti-LGBT laws in America.

To amplify the inclusivity of the experience and pay tribute to Lynes' work as a ballet photographer, an opening celebration of the *Sensual/Sexual/Social* exhibition featured the Indianapolis Ballet performing George Balanchine's *The Four Temperaments*.

***Making Faces: The Remarkable Masks of Master Bidou Yamaguchi*** [2] featured the works of contemporary Japanese artist Bidou Yamaguchi, a traditionally trained Noh mask carver who has created masks inspired by Old Master paintings. Bridging traditional Japanese arts and Western masterworks, the exhibition included three-dimensional masks based on two-dimensional works such as the *Mona Lisa* and *Girl with a Pearl Earring*. The exhibition unveiled the first commissioned work for the IMA at Newfields' Japanese collection: a mask inspired by Rembrandt's *Self-Portrait* in the Clowes Collection.

**Other fall highlights included:**

- *Indianapolis Ballet: Balancing Acts* [3]—The Indianapolis Ballet put on three performances at The Toby, paying tribute to the “father of American ballet,” George Balanchine.
- *Fall Fest* [4,5]—Presented by Barnes & Thornburg LLP, this gathering welcomed guests to enjoy the fall colors, carve a pumpkin, stroll through The Garden with an expert, and sample craft beers and smoked meats.
- *Heartland Film Festival* [6]—Newfields welcomed back this international film festival for its 28th anniversary. Since its inaugural festival in 1992, Heartland has grown from a four-day event to an eleven-day celebration featuring more than 100 independent films, 200 visiting filmmakers, and 300 film screenings.



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# Winter

DISCOVERING THE WONDERS OF THE SEASON

**Winter** welcomed the community to Newfields to experience the wonder of *Winterlights*, presented by Bank of America, for its second year. In addition to enjoying the dazzling lights and unique food and drink, guests had the opportunity to purchase souvenir merchandise. Nearly 111,000 guests attended *Winterlights*, 20 percent of whom had never been to Newfields before. *Step into the Seasons of Japan* kicked off an array of Japanese art and culture exhibitions, while *Ben Russell: River Rites* and *Studio Drift: Meadow* had guests viewing artistic works in reverse and upside down. The ever-popular Winter Nights film series and other ongoing happenings helped cure the winter blues.









**Winterlights, presented by Bank of America** [7, 8], returned after a tremendously successful first season. This past year's display featured more than 1.5 million lights, welcoming guests to experience the magic of the season in unique ways. New this past year, guests were invited to start and end their *Winterlights* journey inside a glowing Wintermarket, a toasty place for a treat and the first stop for a warm cup of hot chocolate or apple cider—with spiked options available for adults. Inside the market, local artisans sold popular food and beverage options, as well as unique holiday gifts and goodies. Sun King Brewery offered an exclusive brew called “Electric Reindeer,” only available at *Winterlights*. Finally, guests could stop for a group photo in front of a giant towering poinsettia tree.

**Ben Russell: River Rites** [9] featured a unique immersive film that explores the happenings around the Upper Suriname River in Suriname, South America. Accomplished in one take and viewed in reverse, the magic of the film comes with the undoing of time and playing with viewers' perceptions.

**Studio Drift: Meadow** [10] showcased a large-scale, kinetic light sculpture by the Amsterdam-based art and design collective Studio Drift. The installation was composed of an “upside-down landscape” of 18 mechanical blossoms that opened and closed in response to visitors passing through the Efrogmson Family Entrance Pavilion below. It was the first time the installation was exhibited in America. *Studio Drift: Meadow* was made possible by the Efrogmson Contemporary Art Fund.







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**Step into the Seasons of Japan** [11], supported in part by an award from the National Endowment for the Arts and Honda Manufacturing of Indiana, invited guests into an immersive, interactive, multisensory experience. Created by a cross-departmental team, the mesmerizing installation allowed guests to step into the four seasons depicted in an Edo-period Japanese landscape painting. Seasons of Japan, Newfields' yearlong celebration of Japanese culture, continued with complementary exhibitions throughout spring and summer as well.

**Other winter highlights included:**

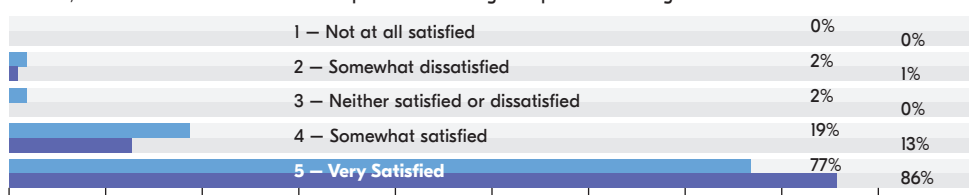
- *Family Day: MADE IN*—Guests fired up their holiday spirit with gift-making and celebrating at Newfields. The event included a food drive for Mid-North Food Pantry and performances by the Young Actors Theatre.
- *MLK Day Celebration: Speaking Love*—Immersive experiences were presented by the youth of Tan-Za-Mania Dance Company, Indy Pulse poets, and the Teen Arts Council.
- *Family Day: Bidou Masks*—While being inspired by the masks of Japanese artist Bidou Yamaguchi, guests explored tai chi and calligraphy, learned about Japanese instruments, and enjoyed a performance by Theatre Nohgaku.

**Ticket distribution program inspires visitation.**

While Bank of America was the lead sponsor of *Winterlights*, to grow the experience for its second year, the sponsorship activated strategic partnerships with 12 other organizations to implement a ticket distribution program serving as many different demographic populations as possible. The goal: to provide full access to an exceptional experience, not just a free ticket. As part of the initiative, 5,000 tickets were provided to The Villages of Indiana, The Indianapolis Public Library, the Center for Leadership Development, Circle City Clubhouse, Eskenazi Health Center Pecar, Flanner House, Indiana Youth Group, James Whitcomb Riley School 43, Light of the World Christian Church, Martin Luther King Community Center, Mid-North Food Pantry, and St. Mary's Child Center. It is clear that *Winterlights* is growing in popularity, as the ticket redemption rate almost reached 50% last year!

**Satisfaction with *Winterlights***

In 2018, 86% of attendees rated the experience the highest possible rating—5 out of 5



# Spring

AWAKENING SENSES AND PERSPECTIVES

**Spring** blossomed with an array of multidimensional experiences starting with *Orchids*, this time with an expanded display, as well as unique studio classes and one-of-a-kind docent tours. *Samuel Levi Jones: Left of Center* provided a visual commentary on the oppressive nature of American power structures. *Spring Blooms* wowed guests with an amazing 500,000 blossoms as well as the ever-popular Beer Garden. In the Lilly House, *Dining by Design: Silver 1925–2000*, showcased Newfields' collection of American silver. Finally, *Life and Legacy: Portraits from the Clowes Collection* explored the lives and art collection of Dr. George H.A. Clowes and Edith Whitehill Clowes.









***Dining by Design: Silver 1925–2000*** [12] walked guests through the history and development of American silver to learn how casual dining and cocktail parties changed the industry and the tradition of dining in the American home in the 20th century. The silver was featured in Lilly House to provide context. Important silver objects were also showcased during *Director’s Choice*, an exhibition highlighting recent acquisitions.

***Orchids*** [13] returned to Newfields for its fourth year. New in 2019, guests experienced vibrant plant installations inside the IMA galleries, with each display designed to be in conversation with the artwork, bringing art and nature together in unexpected ways. Various studio classes and one-of-a-kind docent tours added new dimensions.

***Samuel Levi Jones: Left of Center*** [14], presented by the Central Indiana Community Foundation, was a thought-provoking exhibition providing visual commentary on the oppressive nature of American power structures, particularly those that substantiate our education, criminal justice, and healthcare systems, as well as the American historical narrative. Using deconstructed materials such as encyclopedias, law textbooks, medical textbooks, and football equipment, Jones created abstract paintings and sculptures that question authority, representation, and recorded history. The innovative exhibition demonstrated how Newfields continues to actively engage with local art communities and host important conversations.

***Spring Blooms*** [15], presented by Wild Birds Unlimited, returned featuring more than 500,000 blooms in The Garden, local brews on tap in the Beer Garden, inspiring exhibitions inside the IMA and Lilly House, and extended hours allowing guests more time to explore. Guests enjoyed the blooms and birds throughout spring, especially on Mother’s Day weekend. The Beer Garden was a big draw offering crowd favorites, new menu items, a Sunday sausage and brat pop-up, and seasonal beer and cider selections.

***Fashion Redefined: Miyake, Kawakubo, Yamamoto*** [16] continued the momentum of Seasons of Japan, Newfields’ yearlong celebration of Japanese culture, showcasing innovative fashion designs that set new standards for shape and proportion and coined a contemporary definition of “universal beauty.” Likewise, *Nihontō: The Samurai Sword*, organized by Jidai Arts, explored a very different side of Japanese culture, highlighting the history, functionality, symbolism, and aesthetic qualities of the Japanese samurai sword. On the second floor of the Efroymsen Family Entrance Pavilion, thirsty guests discovered Pop Up: Tea House to top off the inclusive experience.





***Life and Legacy: Portraits from the Clowes Collection*** [17] explored the lives and art collection of Dr. George H.A. Clowes and Edith Whitehill Clowes, who were two of the IMA's greatest benefactors. As one of the most extensive private collections of Old Master paintings ever assembled in the Midwest, the Clowes Collection includes works by such European masters as Rembrandt and Rubens. The IMA received a \$3 million combined gift from The Clowes Fund and Allen Whitehill Clowes Charitable Foundation for capital and operating expenses for the Clowes Collection and Clowes Pavilion. The \$1.5 million capital grant from The Clowes Fund in particular will support renovation of the Clowes Pavilion to create an exhibition gallery space that will engage today's audiences through interactive, digital media experiences.

**Other spring highlights included:**

- *Family Day: Day of Flowers*—Guests explored and celebrated local and exotic flora through sensory experiences, from tasting lavender cookies to smelling blossoms.
- *Young Actors Theatre: Sarah Breedlove*—This show presented middle schoolers wandering from a museum tour to discover the life of Sarah Breedlove, the first member of her family born into freedom. They follow Sarah through the struggles and successes of her life as she becomes Madam C.J. Walker, the first self-made female millionaire in the world.
- *Young Actors Theatre: Jemima Boone*—Students presented a program on Daniel Boone's daughter and explored overcoming personal trauma through the lens of history. Young Actors Theatre is a vital program provided for free to IPS students and just \$2 for non-Marion County students.

**Ticket distribution program helps attendance blossom.**

Following the success of the *Winterlights* ticket distribution program, 5,000 tickets for *Spring Blooms* were distributed through 16 strategic partners with support from Bank of America. Partners included The Villages of Indiana, The Indianapolis Public Library, the Center for Leadership Development, Circle City Clubhouse, Eskenazi Health Center Pecar, Flanner House, Hawthorne Community Center, Indiana Youth Group, James Whitcomb Riley School 43, Kheprw Institute, Light of the World Christian Church, Martin Luther King Community Center, Mary Rigg Neighborhood Center, Matchbook Learning at Wendell Phillips School 63, Mid-North Food Pantry, and St. Mary's Child Center.

# Summer

CELEBRATING SEASONAL FAVORITES

**Summer** kicked off with an exhibition from Arts and Crafts printmaker William S. Rice. *Outside In: The Art and Craft of William S. Rice* showcased evocative western landscapes. The National Bank of Indianapolis Summer Nights Film Series was a long-standing community favorite. And Newfields was pleased to become the first Indianapolis host organization for Bank of America's nationally recognized Student Leaders program.

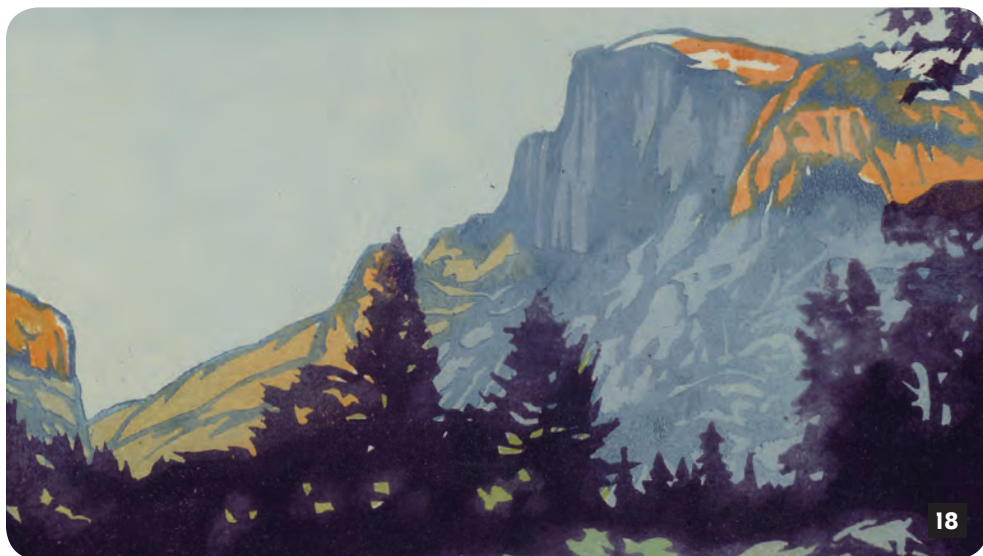








Pop Up: Noodle Shop provided a culinary cultural experience.



**Outside In: The Art and Craft of William S. Rice** [18] captivated audiences with evocative landscapes by one of America's finest printmakers and educators of the Arts and Crafts era. Rice's prints were informed by his admiration for the world of Japanese color woodblock prints, which he avidly collected. So it was appropriate that *Outside In* coincided with Seasons of Japan, Newfields' yearlong celebration of Japanese culture. Many of the works were made available exclusively for this exhibition by the artist's family.

**The National Bank of Indianapolis Summer Nights Film Series** [19] was a huge draw, hosting 21 films and welcoming over 8,000 attendees. Films included *Say Anything*, *Sabrina*, *The Producers*, *Ghost*, and other popular titles. A special screening of *Drive Like Andretti* kicked off Indy's race weekend. And a new weeknight film series was added featuring *Harry Potter* films in The Toby and the Amphitheater.

**47 Rōnin: A Tale of Honor and Loyalty** [20, 21] examined one of the most popular tales of vengeance and loyalty in Japan. The exhibition displayed woodblock prints from the IMA's permanent collection that explore the ancient story of a group of 47 leaderless samurai, *rōnin*, who killed a government official whom they blamed for the death of their lord. Pop Up: Noodle Shop also opened in the summer and added a culinary complement to Newfields' yearlong celebration of Japanese culture.

**Bank of America's Student Leaders program** was hosted at Newfields for the first time in Indianapolis last summer. The nationally recognized internship program trains young, aspiring civic leaders interested in civic and nonprofit leadership. During the internship, local junior and senior high school students created a research report that outlined Newfields' strengths, weaknesses, and opportunities to engage with young audiences. Newfields is pleased to amplify its partnership with Bank of America, which also provides free admission tickets to underserved families for events like *Winterlights* and *Spring Blooms*.

**Other summer highlights included:**

- *Family Day: Field Day* [22]—Families explored Fairbanks Art & Nature Park while enjoying fun activities like art making, archery, fishing, and more!
- *Salon Sunday* [23]—Guests enjoyed a memorable afternoon featuring chamber music in the Pulliam Family Great Hall and a viewing of *Life and Legacy: Portraits from the Clowes Collection*.





# Two Boards. One vision for the future of Newfields.

FROM THE CHAIR OF THE BOARD OF TRUSTEES

There is no question that fiscal year 2019 has been a banner, action-packed year for Newfields thanks to the talented and hardworking “Team Newfields.” This “Team” includes those who go to work every day, as well as the many loyal and dedicated volunteers. In my first year as Chair, I was grateful for the support of a committed Board of Trustees and Board of Governors. As you will recall, the Board of Governors was introduced last year and is integrating exceptionally well under the leadership of Gary Butkus.

Inclusivity became a core value at Newfields last year as you have read about in this report. One expression of inclusivity was the celebration of the artistic culture of Japan with Seasons of Japan. This exciting suite of programs, exhibitions, and offerings was truly the first of its kind at Newfields, awakening all the senses with the sights, sounds, and tastes of Japanese art, nature, and traditions. Diverse audiences enjoyed Japanese-focused exhibitions and pop-up culinary experiences like *Fashion Redefined: Miyake, Kawakubo, Yamamoto*; *47 Rōnin: A Tale of Honor and Loyalty*; and Pop Up: Tea House making winter, spring, and summer three of our most multidimensional seasons on record.

Newfields is passionate about its commitment to inclusivity and sharing its treasures—whether in the Museum, Garden, or Park—with the whole community to whom they really belong. We are the caretakers whose job is to share them with you. Newfields’ success is due not only to a dedicated group of men and women who work there every day to care for and produce offerings to engage and serve the public, but also to those who donate their time and largesse. For that we are most appreciative. All that we do at Newfields is made possible through

the generosity of our community. In April 2019, we announced \$21.7 million in grants and gifts to fund new seasonal experiences, art commissions, and campus enhancements. Here are a few highlighted priority projects:

- A \$10 million grant from the Richard M. Fairbanks Foundation to complete key infrastructure upgrades and improvements to The Virginia B. Fairbanks Art & Nature Park: 100 Acres.
- A \$3 million gift from Newfields’ Trustee Kent Hawryluk to establish The Hawryluk Collection of Art in Nature and The Hawryluk Sculpture Green in the heart of the Fairbanks Art & Nature Park and The Garden.
- A \$8 million grant from the Lilly Endowment Inc. to create increased capacity for everyday visits by supporting the infrastructure needed to host more guests and launch new seasonal programming, starting with the new 2019 *Harvest* festival.

It has been a humbling honor to serve this past year and, together with our committed and fully supportive Boards, I strongly endorse Newfields’ aggressive action to make Newfields welcome to all.



**Kathryn Betley**  
**Chair of the Newfields**  
**Board of Trustees**  
**2018–2019**





## NEW BOARD OF TRUSTEES MEMBERS

### **Nancy Carpenter**

Carpenter has been actively involved with Newfields since 2017 as a member of the Horticulture and Natural Resources Committee. Carpenter and her husband, Jim, own Wild Birds Unlimited Inc. and were proud presenting sponsors of the 2019 *Spring Blooms* experience.



### **Otto Frenzel IV**

Frenzel has been involved with Newfields since 1996, starting as president of Penrod Arts Fair. For the past 20 years, he has served as chairman of Kauffman Engineering. Previously, Frenzel spent 10 years working at The National Bank of Indianapolis and Merchants National Bank and Trust Company.



### **Sarah Lechleiter**

A Newfields member for 25 years, Lechleiter has volunteered in many civic activities. She serves on the boards of the Indianapolis Symphony Orchestra and the Indiana Repertory Theatre. Lechleiter was a founding member and served as chair for United Way of Central Indiana's Women United, as well as Women of Tocqueville. She and her husband, John, received the Sagamore of the Wabash in 2017.



## NEW BOARD OF GOVERNORS MEMBERS

### **Marisol Gouveia**

Gouveia has been a member of Newfields since 2015. She is currently the director of membership & engagement at the Indianapolis Zoo. Gouveia also manages member and donor relationships by creating and sustaining meaningful connections between the Zoo and individuals, families, and the community.



### **Stephanie Kim**

Kim is the chief administration officer at Telamon Corporation. She is currently responsible for developing a new line of business, Telamon Logistics, along with overseeing marketing, quality, administration, facilities, and the Telamon Foundation. She was honored as one of the *Indianapolis Business Journal* 2010 Forty Under 40.



### **T. Scott Law, Jr.**

A Newfields member since 2018, Law is the chief strategy officer of Zotec Partners, one of the largest healthcare payment processing platforms in the country. In addition to his role at Zotec, Law is an active investor in early-stage healthcare companies.



### **Allison Lechleiter**

A member at Newfields for 14 years, Lechleiter is presently involved with The Children's Museum of Indianapolis Guild, serving as the 2018 Haunted House co-chair, the largest fundraiser for The Children's Museum of Indianapolis. She was also the co-chair for the 2019 Illumination Gala, which benefited her parish, Immaculate Heart of Mary.





# Two Boards. One vision for the future of Newfields.

FROM THE CHAIR OF THE BOARD OF GOVERNORS

Thank you for the opportunity to serve as Chair of the newly formed Newfields' Board of Governors. In the BOG's inaugural year, we brought together a fantastic team of vibrant thought-leaders to serve on the Board. These dynamic individuals come to the table with enthusiasm, vision, and a future focus to carry out the purpose of the BOG: *to take a fresh approach to strengthening Newfields by expanding audiences through innovative and inspiring ideas.*

As a team, we aligned on this purpose and got to work right away establishing key foundational concepts, including scope of work, financial expectations, and terms, in order to ensure our goals were met. We also successfully integrated the Governors into the Trustee committee structure, assuring Governors' representation on all committees. Most importantly, we created a Board culture that fosters creativity, innovation, and collaboration. No idea is too "out there." No person's voice or status is more influential. We take inclusivity to heart and encourage new concepts from wherever they originate, working together to flesh them out into feasible recommendations.

In order to keep the Board's thinking fresh, we instituted a new member recruitment process to make sure we're always attracting the best talent to the BOG. This past year, four new members joined the BOG at the May 2019 meeting: Marisol Gouveia,

Stephanie Kim, T. Scott Law, Jr., and Allison Lechleiter. (Their bios are included on the facing insert, page 30.) When you take a look at the diversity of their backgrounds and unique perspectives, you'll agree we are very lucky to have these inspiring individuals working on behalf of Newfields.

When the BOG wasn't meeting to brainstorm new ideas, we were meeting with donors and supporting staff wherever we could. For instance, the Governors took the lead on hosting a Holiday Open House for Newfields' donors. We also offered creative and diverse input for the inaugural *Harvest* event.

With the BOG's groundwork laid, and Newfields' vision clearly in sight, we are excited to contribute to the future development of Newfields' campus. We welcome donors and supporters to share their ideas with us to spark even greater innovation and opportunities.



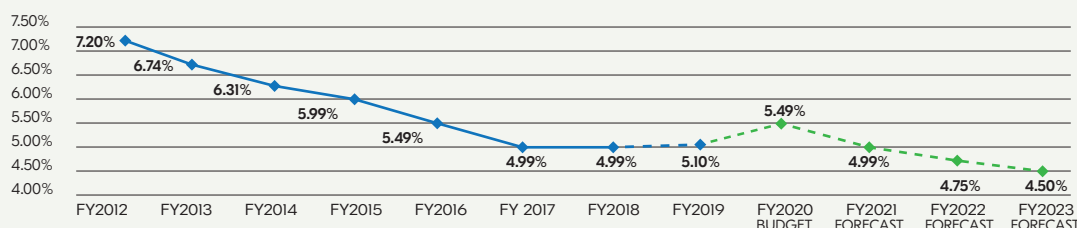
**Gary Butkus**  
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**2018–2019**



# Financial Highlights

Newfields achieved a blended endowment draw rate of 5.10% in fiscal year 2019 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. Over the past three years, Newfields, with Board of Trustees approval, has paid down over \$49.1 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, 2019, the market value of Newfields' investments was \$347,549,345.

**Endowment Draw Rate Trend**  
Fiscal Years 2012–2023



## Consolidated Statements of Financial Position June 30, 2019 and 2018

(In Thousands)

<b>Assets</b>	2019	2018
Cash	\$ 3,193	\$ 5,638
Accounts and other receivables	351	216
Contributions receivable, net	14,381	10,255
Prepaid expenses and other assets	835	1,076
Investments	347,549	339,042
Estate notes and charitable lead trusts	17,545	16,552
Library accessions	1,161	1,151
Property and equipment, net	90,974	95,422
<b>Total assets</b>	<b>\$ 475,989</b>	<b>\$ 469,352</b>
<b>Liabilities</b>		
Accounts payable	\$ 866	\$ 1,025
Accrued salaries, wages and employee benefits	696	1,209
Deferred revenue	786	731
Other liabilities	1,679	1,644
Tax-exempt bonds payable, net of bond issue costs (including bond premium of \$1,513 in 2019 and \$1,599 in 2018)	77,214	80,472
<b>Total liabilities</b>	<b>81,241</b>	<b>85,081</b>
<b>Net Assets</b>		
Without donor restrictions	91,754	96,550
With donor restrictions	302,994	287,721
<b>Total net assets</b>	<b>394,748</b>	<b>384,271</b>
<b>Total liabilities and net assets</b>	<b>\$ 475,989</b>	<b>\$ 469,352</b>



**Consolidated Statements of Activities** Year Ended June 30, 2019  
(In Thousands)

	Without Donor Restrictions	With Donor Restrictions	Total
<b>Revenue, Gains and Other Support</b>			
Annual giving and other contributions	\$ 2,398	\$ 21,130	\$ 23,528
Government grants	168	168	336
Memberships	1,081	-	1,081
Admissions, fees and sales	4,959	12	4,971
Investment return designated for current operations, debt payments and art acquisitions	5,661	13,124	18,785
	14,267	34,434	48,701
Net assets released from restrictions	14,370	(14,370)	-
Total revenue, gains and other support	28,637	20,064	48,701
<b>Expenses</b>			
Curatorial	7,121	-	7,121
Educational	6,784	-	6,784
Horticultural	2,289	-	2,289
Museum stores	2,487	-	2,487
Management and general	2,365	-	2,365
Fundraising	2,951	-	2,951
Total expenses	23,997	-	23,997
<b>Change in Net Assets Before Depreciation and Interest and Other Changes</b>	4,640	20,064	24,704
Depreciation	6,644	-	6,644
Interest	2,716	-	2,716
Total depreciation and interest	9,360	-	9,360
<b>Change in Net Assets Before Other Changes</b>	(4,720)	20,064	15,344
<b>Other Changes</b>			
Investment return greater (less) than amounts designated for current operations and art acquisitions	(1,606)	(2,370)	(3,976)
Changes in projected benefit obligation arising during the period	-	-	-
Amortization included in net periodic pension cost	-	-	-
Change in fair value of interest rate swap agreements	-	-	-
Change in value of split interest agreements	(40)	(454)	(494)
Proceeds from sales of art	-	287	287
Purchases of art	(10)	(674)	(684)
Net assets released from restriction - art acquisition	1,580	(1,580)	-
<b>Change in Net Assets</b>	(4,796)	15,273	10,477
<b>Net Assets, Beginning of Year</b> , as previously reported	-	-	-
<b>Change in Accounting Principle</b>	-	-	-
<b>Net Assets, Beginning of Year</b> , as restated	96,550	287,721	384,271
<b>Net Assets, End of Year</b>	\$ 91,754	\$ 302,994	\$ 394,748

# Acquisitions

**Acquisitions** continue to shape the breadth and depth of Newfields' impressive art collection. This past year, The Indianapolis Museum of Art at Newfields received a notable gift of 131 modern and contemporary design objects from the collection of the late George R. Kravis II, a businessman, philanthropist, and radio-broadcasting pioneer who used to visit the IMA regularly. Kravis became a well-known collector of modern and contemporary industrial design starting in the early 2000s, ultimately amassing one of the most significant collections in the United States. Kravis passed away in February 2018, and in honor of his philanthropic spirit and passion for education, the Indianapolis Museum of Art received many important objects from his collection. A few highlights include an exceedingly rare armchair designed by Alexander Girard for Braniff International Airways, a Frank Lloyd Wright armchair, Mario Bellini's experimental *Teneride* chair, and a Kodak model no. 1A gift camera. Newfields is honored to be the new home for these amazing design objects.

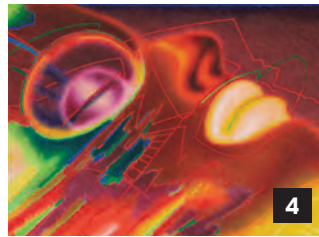






1







## American Art

David Smith (American, 1906–1965), **Untitled**, Gift of John J. and Judith Hannan, 2019.10

Samuel Levi Jones (American, b. 1978), **Untitled** [1], Purchased with funds provided by the Contemporary Art Society Fund, 2019.6

## Asian Art

Bidou Yamaguchi (Japanese, b. 1970), **Nō mask (“Rembrandt”)** [2], Commissioned by the Indianapolis Museum of Art at Newfields, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, 2018.74

Suzuki Shōnen (Japanese, 1848–1918), **Immortals**, Gift of Mrs. Albert J. Beveridge by exchange, Gift of Mr. and Mrs. Norris Gary Chumley by exchange, Gift of Mr. and Mrs. Stanley Herzman by exchange, 2018.76.1-.2

Daisuke Nakano (Japanese, b. 1974), **Magnolia ‘Luminous Wind’** [3], Gift of Warden McKee Wilson by exchange, Gift of Dr. Ralph Marcove by exchange, Gift of Mr. and Mrs. Stanley Herzman by exchange, Gift of James W. Alsdorf by exchange, Gift of The Krannert Charitable Trust, 2019.8.1-.2

Hitomi Hosono (Japanese, b. 1978), **A Very Large Feather Leaves Bowl**, Mrs. Pierre F. Goodrich Endowed Art Fund, 2019.9

## Contemporary Art

Ed Paschke (American, 1939–2004), **Portago** [4], Gift of Michael J. Robertson and Christopher A. Slapak, 2018.125

Karl Wirsum (American, b. 1939), **I’m Just a Shadow of My Former Self**, Gift of Michael J. Robertson and Christopher A. Slapak, 2018.126

## Decorative Arts

Gorham Manufacturing Company, Silver Division (Est. 1831), **Ehret vase** [page 20], Gift of Donald and Lois Horning Norris, 2018.133

Sèvres Porcelain Manufactory (Est. 1756), **Tea and Coffee Service**, Isabel K. Martin Decorative Art Fund, Robertine Daniels Art Fund in Memory of Her Late Husband, Richard Monroe Fairbanks Sr., and Her Late Son, Michael Fairbanks, Mr. and Mrs. William B. Ansted, Jr. Art Fund, 2019.1A-N

## Design Arts

Norman Bel Geddes (American, 1893–1958), **Patriot Radio** [5], Gift from the George R. Kravis II Collection, 2018.138

Jean G. Theobald (American, 1873–1952) and Virginia Hamill (American, 1898–1980), **Dinette tea service, model no. 7036** [6], Gift from the George R. Kravis II Collection, 2018.144A-D

Alexander Hayden Girard (American, 1907–1993), **Braniff International Airways armchair** [7], Gift from the George R. Kravis II Collection, 2018.254

## European Painting and Sculpture Before 1800

Francisco Salzillo y Alcaraz (Spanish, 1707–1783), **Saint Francis of Assisi** [8], Anonymous Art Fund in memory of Louisa A. Vonnegut Peirce, James E. Roberts Fund by exchange, Gift of Miklos Sperling by exchange, 2019.7A-C

## Native Arts of the Americas

**mace head in form of Tlaloc** (100 BCE—500 CE) [9], Costa Rica, Guanacaste region, Gift of Michael K. and Patricia Polis McCrory, 2019.13

Taino people (800–1500), **celt** [page 42], Gift of Michael K. and Patricia Polis McCrory, 2019.14

## Prints, Drawings, and Photographs

Kenji Nakahashi (Japanese, 1947–2017), **Avenging Mind**, Anonymous Gift in memory of Kenji Nakahashi, 2018.80

John Sloan (American, 1871–1951), **Nude with Cigarette**, Gift of Joan and Walter Wolf, 2018.99

Helen Frankenthaler (American, 1928–2011), **All About Blue** [10], Gift of Joan and Walter Wolf, 2018.109

## Textile and Fashion Arts

Issey Miyake (Japanese, b. 1938) and Dai Fujiwara (Japanese), **dress (A-POC)**, Gift of Amy Curtiss Davidoff, 2018.256

Junya Watanabe (Japanese, b. 1961) and Comme des Garçons (Japanese), **dress**, Purchased with funds provided by F. Timothy and Nancy Nagler, Jungclaus-Campbell Company, Inc., and Discretionary Textile Fund, 2018.72

Alexander McQueen (English, 1969–2010), **dress, from “Plato’s Atlantis” Collection** [11], Fashion Arts Society Acquisition Fund, 2019.4

# Thank You.

Donors are vital to the inclusivity and sustainability of Newfields. We extend our gratitude to each donor who made a gift to Newfields during our fiscal year, July 1, 2018—June 30, 2019. Donors of works of art contribute to the richness and scope of our permanent collection. And Newfields Society and Patron Society members and Corporate and Foundation 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.

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## Front Cover:

Installation of the exhibition *Orchids* in the IMA Galleries, February 8, 2019–March 3, 2019.

Artwork: Rei Kawakubo, designer, Comme des Garçons, design house, *Ensemble from “Roses & Blood” Collection* (detail), Spring–Summer 2015. Fashion Arts Society Acquisition Fund, 2018.13A-C © Rei Kawakubo.

## Page 2:

Samuel Levi Jones, *Joshua* (detail), 2016. Chazen Museum of Art, University of Wisconsin - Madison, Chazen Museum of Art General Endowment Fund and Alice Drews Gladfelter Memorial Endowment Fund purchase, 2018.5. Courtesy Galerie Lelong & Co., New York. © Samuel Levi Jones.

## Page 3:

George Platt Lynes, *Names Withheld*, 1952. From the Collections of the Kinsey Institute, Indiana University. © Estate of George Platt Lynes.

## Page 4:

**Left:** Guests watch the Tan-Za-Mania Dance Company in the Pulliam Family Great Hall as part of *MLK Day Celebration: Speaking Love*, 2019.

**Right:** The Landscape of Light show illuminates the front lawn of Lilly House during *Winterlights*, 2018.

## Page 5:

**Left:** Kids connect with art and nature at Newfields' popular summer camps. Artwork: Gregory Amenoff, *The Starry Pole III*, 1994. Gift of Dr. Gary David Rosenberg, Milwaukee Wisconsin, in honor of Holly Day, Ellen Lee, David Miller, and Ronda Kasl, 2018.127 © Gregory Amenoff.

**Right:** Guest views works in the exhibition *Nihontō: The Samurai Sword* in the IMA Galleries, May 10, 2019–November 17, 2019.

## Page 9:

**Top:** Robert Irwin, *Light and Space III*, 2008. 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

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**Middle Left:** Jacopo Zucchi, *Portrait of a Lady*, about 1560s. The Clowes Collection, 2016.162.

**Middle Right:** Guests experience the Ice Storm Walk during *Winterlights*, 2018.

**Bottom:** Installation view of *Fashion Redefined: Miyake, Kawakubo, Yamamoto* in The Gerald and Dorit Paul Galleries, April 28, 2019–January 5, 2020.

## Page 11:

**Top:** Sarah Frey, Development and Marketing Manager at the Indianapolis Cultural Trail, and Jonathan Wright, Ruth Lilly Deputy Director for Horticulture and Natural Resources at Newfields, take the inaugural ride on the Newfields-branded bicycles along the Central Canal Towpath as part of the Pacers Bikeshare Program.

## Page 12:

Guests enjoy the opening celebration of the exhibition *Sensual/Sexual/Social: The Photography of George Platt Lynes* in the Allen Whitehill Clowes Special Exhibition Gallery, September 30, 2018–February 24, 2019. Artworks © Estate of George Platt Lynes.

## Page 13:

Guests view works in the exhibition *Making Faces: The Remarkable Masks of Master Bidou Yamaguchi* in The Frances Parker Appel Gallery, September 7, 2018–February 3, 2019.

## Page 16:

The Whimsical Terrace illuminated during *Winterlights*, 2018.

## Page 17:

**Top:** The Landscape of Light show illuminates the front lawn of Lilly House during *Winterlights*, 2018.

**Bottom Left:** Ben Russell, *River Rites* (still), 2011. © Ben Russell.

**Bottom Right:** Studio Drift, *Meadow*, 2018. Commissioned by the Indianapolis Museum of Art at Newfields. © Studio Drift, Amsterdam.

## Page 18:

A young guest interacts with the immersive, interactive, multisensory experience in *Step into the Seasons of Japan* in the Davis Lab, February 22, 2019–December 8, 2019.



**Page 20:**

Gorham Manufacturing Company, Silver Division, manufacturer, *Ehret vase*, 1889. Gift of Donald and Lois Horning Norris, 2018.133

**Page 21:**

**Top Left:** Installation of the exhibition *Orchids* in the IMA Galleries, February 8, 2019–March 3, 2019.

**Top Right:** Guests listen to curator Niloo Paydar on a tour of the exhibition *Fashion Redefined: Miyake, Kawakubo, Yamamoto* in The Gerald and Dorit Paul Galleries, April 28, 2019–January 5, 2020.

**Middle:** Samuel Levi Jones, *Toxicity* (detail), 2017. Whitney Museum of American Art, New York; purchase, with funds from Barbara and Bruce Berger, 2018.115 © Samuel Levi Jones.

**Bottom:** Guests enjoy the exhibition *Spring Blooms* in The Garden, March 22, 2019–May 26, 2019.

**Page 22:**

Guests enjoy live music outside the entrance to the exhibition *Life and Legacy: Portraits from the Clowes Collection* in the Allen Whitehill Clowes Special Exhibition Gallery, May 4, 2019–August 18, 2019.

**Pages 25:**

William S. Rice, *Yosemite*, about 1925. On Loan from the Sexauer Collection. © Ellen Treseder Sexauer.

**Pages 26:**

**Middle Left:** Utagawa Kuniyoshi, *Yada Jirōemon Suketake*, from the series *Mirror of the Loyal Retainers*, 1848. Gift of Tom and Nancy Yamamoto, 2002.132

**Middle Right:** Installation view of the exhibition *47 Ronin: A Tale of Honor and Loyalty* in The Frances Parker Appel Gallery, July 19, 2019–November 17, 2019.

**Bottom Right:** Sol LeWitt, *Wall Drawing No. 652, Continuous Forms With Color Acrylic Washes Superimposed* (detail), 1990. Gift of the Dudley Sutphin Family, 1990.40 © 2020 The LeWitt Estate / Artists Rights Society (ARS), NY.

**Page 34:**

Samuel Levi Jones, *Untitled*, 2019. Purchased with funds provided by the Contemporary Art Society Fund, 2019.6 © Samuel Levi Jones, Courtesy Galerie Lelong & Co.

**Page 35:**

**Top Left:** *Mace Head in form of Tlaloc*, 100 B.C.E–500 C.E. Gift of Michael K. and Patricia Polis McCrory, 2019.13

**Top Center Top:** Ed Paschke, *Portago*, 1988. Gift of Michael J. Robertson and Christopher A. Slapak, 2018.125 © The Estate of Ed Paschke.

**Top Center Bottom:** Jean G. Theobald and Virginia Hamill, designers, International Silver Company and Wilcox Silver Plate Company, manufactures, *Dinette tea service, model no. 7036*, about 1928. Gift of the George R. Kravis II Collection, 2018.144A-D © Jean G. Theobald and Virginia Hamill.

**Top Right:** Norman Bel Geddes, designer, Emerson Radio and Phonograph Corporation, manufacturer, *Patriot Radio*, about 1938. Gift from the George R. Kravis II Collection, 2018.138 © Norman Bel Geddes.

**Middle Left:** Alexander McQueen, *dress from “Plato’s Atlantis” Collection*, Spring/Summer 2010. Fashion Arts Society Acquisition Fund, 2019.4 © Alexander McQueen.

**Middle Center:** Francisco Salzillo y Alcaraz, *Saint Francis of Assisi*, about 1775. Anonymous Art Fund in memory of Louisa A. Vonnegut Peirce, James E. Roberts Fund by exchange, Gift of Miklos Sperling by exchange, 2019.7A-C.

**Middle Right:** Bidou Yamaguchi, *Nō mask (“Rembrandt”)*, 2017–2018. Commissioned by the Indianapolis Museum of Art at Newfields, Mr. and Mrs. Theodore P. Van Vorhees Art Fund, 2018.74 © Bidou Yamaguchi.

**Bottom Left:** Daisuke Nakano, *Magnolia ‘Luminous Wind,’* 2018. Gift of Warden McKee Wilson by exchange, Gift of Dr. Ralph Marcove by exchange, Gift of Mr. and Mrs. Stanley Herzman by exchange, Gift of James W. Alsdorf by exchange, Gift of The Krannert Charitable Trust, 2019.8.1-2 © Daisuke Nakano.

**Bottom Right:** Helen Frankenthaler, *All About Blue*, 1994. Gift of Joan and Walter Wolf, 2018.109 © 2020 Helen Frankenthaler / Artists Rights Society (ARS), NY.

**Page 37:**

Alexander Hayden Girard, designer and Herman Miller Furniture Company, manufacturer, *Braniff International Airways armchair*, 1968. Gift from the George R. Kravis II Collection, 2018.254 © Alexander Hayden Girard.

**Back Cover:**

Allium stipitatum ‘White Giant’ blooming in The Garden at Newfields.



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