

NEWFIELDS



LIVING OUR VALUES

STEWARDSHIP • INCLUSIVITY • SERVICE • EXCELLENCE

2021 • 2022 ANNUAL REPORT

What's Inside

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This Annual Report covers a time of transition and transformation in Newfields history—July 2020–July 2022. Having experienced a global pandemic, racial reckoning, and leadership changes, we are a stronger anchor cultural institution, even more focused on and committed to our mission.

At Newfields we fulfill our mission of enriching lives through exceptional experiences with art and nature by living our core values of stewardship, inclusivity, service, and excellence. We are grateful for your continued support in enriching lives.





From the Chair of the Board of Trustees

It has been a year of challenges and hope for all of us.

Since beginning my role as Board Chair in May of 2021, I have been busy getting to know Newfields better and working hard to make sure we're living up to our ideals. I'm very proud of the work so far and what the people of Newfields have been able to accomplish in such a short amount of time. Together, we are building a brighter and better Newfields, and I couldn't be more confident about our future.

As a cultural institution, we are called on to reflect society as it is, and to project a vision of what could be. We have taken on that task in earnest by committing ourselves to an ambitious Action Plan designed to re-align Newfields with its values and the expectations of our communities.

The Action Plan was a turning point for Newfields. Working with our staff, volunteers, and the community, we've taken significant first steps in establishing a new direction.

We opened our doors wider by improving our admissions and membership policies and by reaching out to our neighbors. Within our walls, we broadened our leadership and opened the lines of communication across the institution vertically and horizontally, to ensure no voices go unheard. Our collection, exhibitions, and events have been reimagined, with a purposeful commitment to showcasing Black, Indigenous, People of Color (BIPOC) and underrepresented artists, creating new, better, experiences for all.



All of this is a direct result of the DEIA Action Plan that was developed in March of 2021 by the Board of Trustees with input from employees, volunteers, and the community, including local artists. The Action Plan reflects our commitment to advancing DEIA values, policies, and practices institution-wide and beyond. The foundation of our journey forward is our commitment to becoming an empathetic, multicultural, and anti-racist institution with diversity, equity, inclusion, and access at the center of our culture, purpose, and mission.

Some of the actions laid out in the Plan were immediately evident to the public, but some of the most important and urgent work—evolving our internal work culture, organizational structures, management practices, and leadership—took place behind the scenes and is ongoing. This work deserves to be recognized.

We initiated organization-wide DEIA training under the guidance of PINK Consulting, led by PINK's CEO and founder, Phyllis Braxton-Frierson. Since the launch of the Action Plan, 100% of Newfields Board of Trustees, Board of Governors, and senior leadership have undergone DEIA training. Newfields part-time and full-time staff have dedicated more than 3,000 hours to training and education surrounding DEIA.

With the launch of the Action Plan in March of 2021, we pledged to increase diversity on our boards, in leadership, and among Newfields staff, volunteers, and vendors. Just two months later, we elected the most diverse group of Trustees and Governors in the institution's history with approximately one-third of both our Board of Trustees and Board of Governors coming from diverse and underrepresented backgrounds.

Last summer, Dr. Sean L. Huddleston, president of Martin University, agreed to Chair a newly formed Community Advisory Committee (CAC) and serve on the Board of Trustees for Newfields. CAC members include local artists, representatives from a wide range of community organizations and local businesses, and three Newfields staff liaisons. Their role is to review, provide input, and make recommendations on Newfields' new initiatives, exhibitions, public programming, and more. One project they recently collaborated with us on was the development and launch of the new Neighborhood Membership program.

The initial phase of the Neighborhood Membership program launched in collaboration with the Crown Hill Neighborhood Association, Riverside Civic League, and Mapleton-Fall Creek Neighborhood Association. Residents in those areas are eligible for a free Newfields Family Membership, including free unlimited visits to Newfields and discounts for special programming.

Expanding our access programs is an integral component of our transformation and will continue to be a long-term commitment. With input from our staff, the CAC, and other stakeholders, we are currently reviewing our admission and membership policies not just to expand physical access, but to provide more equitable and inclusive access to Newfields by those in our neighborhood and by all members of our larger community.

We extended our Free First Thursdays program presented by Bank of America and continued offering free general admission during our Dr. Martin Luther King Jr. Day Celebration, on Go Public Gardens Day & International Museum Day, and added Juneteenth as a third free day. We added Ivy Tech Community College to our Marion County Colleges and Universities program, distributed nearly 50,000 free tickets through our community ticket distribution program, and hosted more than 7,000 guests on campus as part of the Access Pass program.

None of this progress means anything without clear, transparent, and constant communication with our community. In March 2021, we launched the Together Page on our website. We also introduced the first round of "Listening Hours" during Free First Thursdays where board members were available at the museum to answer guests' questions and receive feedback directly from our most important constituents—our members and guests.

We spent much of the last year working with Korn Ferry, a national search firm, to hire our new President and CEO, Dr. Colette Pierce Burnette. Under the leadership of Dr. Burnette, Newfields will have a proven champion of diversity and inclusion, who can bring us closer to our city and community.

While this has been a time of transition, I am confident we are now on the right track, with the right people in the right roles.

None of what we have accomplished this year could have been possible without those who have put so much of their time, effort, and resources into ensuring that we make Newfields' journey a success. They include the communities that raised their voices; my fellow Trustees and Governors who heard them and listened; Jerry Wise and the leadership team who helped chart a new course for Newfields; our members, docents, and volunteers who stuck with us; and our amazing, dedicated staff who are working every day to make what was just a plan a year ago a tangible reality today.

And above all, we are grateful to you, who have supported this magnificent institution throughout all the changes.

On behalf of all of us who love Newfields, thank you.

Darriane P. Christian

Darriane Christian
Chair of the Board of Trustees
July 2022



From the Chair of the Board of Governors



The Newfields Board of Governors has come into its own, becoming a source of ideas and energy within the institution. Our efforts have brought Newfields closer to its neighbors and surrounding community, engaged new audiences, and enhanced programming in truly meaningful ways.

Our mission is “to take a fresh approach to strengthening Newfields by expanding audiences through innovative and inspiring ideas.” We are still a very new body, but we are already making an outsized impact. This was the year we moved from establishing our own culture and processes, to reaching out internally and externally to make change.

Here are just a few highlights of our recent efforts:

Listening Hours—As part Newfields’ DEIA Action Plan, the Board of Governors spearheaded a series of listening sessions held by our members both on campus and in our surrounding community. Listening Hours gave our guests and neighbors the opportunity to meet face to face with members of the Board of Governors to have authentic conversations about Newfields’ direction, and how to turn feedback into action.

Programming—The Board of Governors served as a dynamic think tank for enhancing some of Newfields’ signature installations and events. The launch events surrounding *THE LUME Indianapolis* reflected our ideas, big and small, to make the experience welcoming and exciting for guests.

Access—The Governors were active in mapping out the new DiscoverNewfields.org website, making it easier to visit the Indianapolis Museum of Art, The Garden, and The Virginia B. Fairbanks Art & Nature Park at Newfields; to find free offerings and programs; and to give feedback to the institution on ways it can improve the visitor experience.

As we’ve expanded our work, we’ve also grown as a body and become more inclusive. We recruited five new dynamic and diverse members to the Board of Governors in May of 2021. Every addition to the Board brings us closer to new communities and new audiences.

I am so proud of what we’ve accomplished together. I look forward to leading the Board of Governors in the year ahead and working with each of our members to make Newfields a stronger, more welcoming and responsive institution.

Lily Pai
Chair of the Newfields
Board of Governors
July 2022



Living Our Values

With a mission to *enrich lives through exceptional experiences with art and nature*, Newfields aspires to be a cultural institution that reflects all the diversity of our Indianapolis community and welcomes people from all walks of life. To do that, we hold ourselves accountable for living and working in harmony with our values:

SERVICE :

we believe the guest is our first priority

INCLUSIVITY :

we welcome diverse audiences and ideas

EXCELLENCE :

we strive to offer the best of nature and the arts

STEWARDSHIP :

we create a vibrant Newfields for current and future generations

When we act in accordance with our values, we become the museum all of us can be proud of.

SERVICE



INCLUSIVITY



EXCELLENCE



STEWARDSHIP



Service

Newfields guests are our first priority—they are why we exist. We are proud to have opened our doors wide this year and welcomed familiar faces as well as new visitors who are discovering Newfields for the first time. With so much to offer, a visit to Newfields is almost always an act of discovery. We strive to create personalized experiences so that everyone who comes to our campus finds something new and valuable with each visit, whether it is about art, architecture, the natural environment, or themselves. Our goal is to remove barriers and bring Newfields closer to our communities so that there is a constant exchange of ideas and talents. That's a trade that fuels our imagination and nurtures the next generation of great art. And it all begins when you walk through our doors.

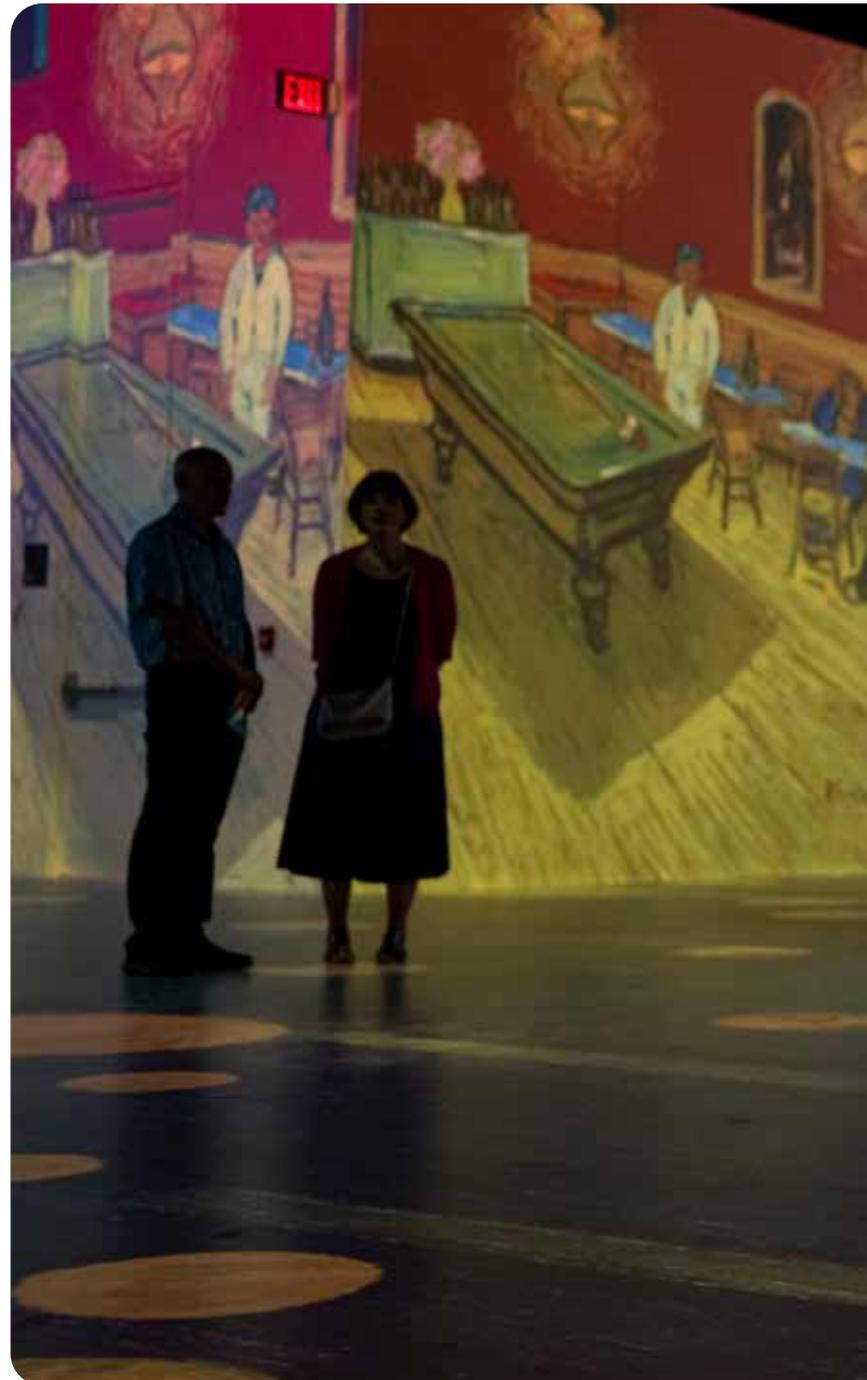
IMPACT

28,576

hours were donated by volunteers
between July 2020 and June 2022

11,470

Access Pass tickets were sold between
July 2020 and June 2022





Service: Seasonal Programs

IMPACT

OVER 120

miles of string lights at *Winterlights*

10,000

Indiana-grown pumpkins at *Harvest Nights*

759

hours were donated by volunteers in preparing for *Spring Blooms*

10,192

s'mores were sold generating \$50,960.00 in revenue

Newfields' signature seasonal programs—*Winterlights*, *Harvest Nights*, and *Spring Blooms*—have become beloved Indianapolis traditions, bringing festivity, light, and beauty to our community season after season. Through these programs, we demonstrate our commitment to service by welcoming over 300,000 guests to our campus for memorable experiences with art and nature.

Harvest Nights presented by JPMorgan Chase

In 2020, *Harvest Nights* made its big debut, transforming Newfields into an enchanted forest filled with ghostly creatures. Guests made their way down the Pumpkin Path of Peril filled with an endless sea of glowing jack-o-lanterns. The ghost of the old interurban rail line lit up the forest as it blew past guests, rumbling the ground beneath their feet. After stopping for refreshments at The Beer Garden, the journey culminated in a visit to Mischief Manor where *The Three Graces* sculpture that has presided over The Garden for a century came alive to awaken ghosts of Lilly House's past for a bout of ghoulish mischief and partying. This new favorite returned in 2021 with a 23% increase in attendance!

Despite the pandemic restrictions in place in 2020, *Harvest Nights* allowed us to welcome over 75,000 guests at a time when people most needed an opportunity to connect with friends and loved ones in a safe, outdoor environment. This number grew to over 80,000 guests in 2021 including 5,000 tickets shared with our community partners. By day, the Newfields campus was decorated with stunning displays featuring tens of thousands of pumpkins and squash, all locally grown on Indiana farms. Guests sampled varieties of brews, both local and imported, with Beer Passports.



Each weekend also highlighted the vibrancy and artistry of local growers, creators, and community groups in the Makers, Shakers & Growers Market. In addition to exciting outdoor activities, Lilly House took on a larger role in 2021 during daytime activities. The interior of the historic home was decorated in fun and playful ways to celebrate the fall season, complete with the kitchen decked out as a “mad scientist” lab and a seek-and-find activity that delighted guests of all ages.

Winterlights presented by Bank of America

Since launching five years ago, *Winterlights* has become one of Indy’s favorite holiday traditions. After another record setting year in 2020 with over 144,000 guests in attendance, in 2021, nearly 160,000 guests bundled up and enjoyed the magic of over 1.5 million lights. Visitors to this past year’s experience saw some exciting changes, including the re-imagined rec lawn (aka the Rock Lawn) which featured a music and light show, projection mapped onto a 42-foot-tall cone tree. Cincinnati-based Lightborne Communications designed the custom lightshow to complement local band Huckleberry Funk’s recording of *This Christmas*. Another exciting addition in 2021 was a large-scale contemporary sculpture by Indianapolis-based artist Anila Agha. *The Greys In Between* was lit from within and cast intricate shadows on the hedges and on guests as they walked through the Richard A. and Helen J. Dickinson Four Seasons Garden.

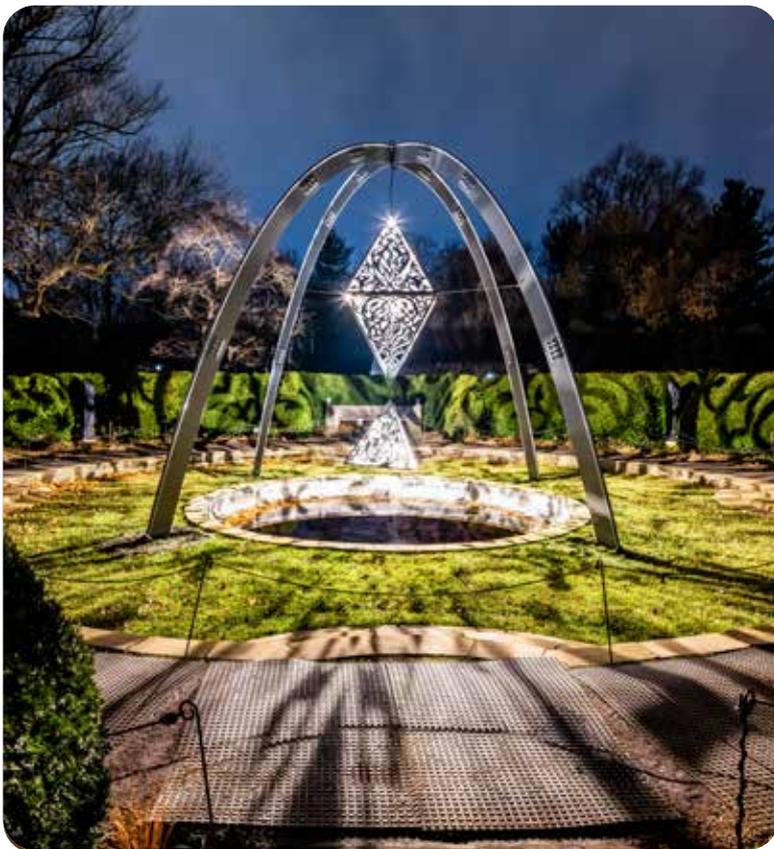
As is the case for all of our seasonal experiences, producing *Winterlights* is truly a team wide effort. Staff members, contractors,

and volunteers work year-round and together wrapped approximately 120 miles of lights around trees and garden structures to create unforgettable displays like the Ice Storm Walk, Frosted Forest, and Landscape of Light.

Spring Blooms presented by Wild Birds Unlimited

After being cancelled in 2020 due to COVID-19 closures, *Spring Blooms* made a triumphant return in 2021, bringing back oceans of vibrant color, blooming from March through May. Beginning early in the season in both 2021 and 2022, stunning orchid displays from Newfields’ award-winning living collection were placed throughout the IMA Galleries, the Madeline F. Elder Greenhouse, and Lilly House for guests to enjoy when it was too cold or wet to explore The Garden outside.

Continuing the joy of spring indoors, we were thrilled to debut our inaugural Art in Bloom, presented by Aaron Wealth Advisors in 2021. Throughout the weekend, more than 8,000 guests visited to be wowed by dozens of breathtaking floral arrangements created by local and regional floral artisans on display alongside inspiring works in the IMA Galleries. In 2022, Art in Bloom presented by Fifth Third Private Bank returned with an expanded footprint. This year, floral displays were added in the Glick Glass Galleries, Decorative Arts, special exhibition *Sugar: Commodity and Confection in Art*, permanent collection exhibition *Embodied: Human Figures in Art*, and the newly reopened Clowes Pavilion. Over 11,000 guests visited campus during Art in Bloom.



Service: *THE LUME* Indianapolis

IMPACT

150

state-of-the-art projectors bring
THE LUME to life

119,000

selfies taken in the “Van Gogh yourself”
activity

100%

of the vendors in Café Terrace 1888 in
THE LUME Indianapolis featuring Vincent
van Gogh were local, women-owned
businesses.

A one-of-a-kind immersive and multi-sensory experience debuted in July 2021, *THE LUME Indianapolis* featuring the work of Vincent van Gogh is unlike anything ever seen at the Museum. Since *THE LUME* opened, guests have raved about this exceptional, unique gallery experience, describing their visits with an array of accolades such as, “phenomenal,” “breathtaking,” “fun,” “emotional,” “extraordinary,” “magnificent,” “enthraling,” and “brilliant.” Having captured the community’s imagination, *THE LUME* has become the most attended exhibition in the Indianapolis Museum of Art’s history with over 235,000 guests attending the exhibition in its inaugural year.

In addition to the 30,000 square feet of digital art galleries and nearly 120 state-of-the-art projections, guests to *THE LUME* could stop inside Café Terrace 1888 to enjoy curated Van Gogh-themed treats and drinks, including smoking cocktails and a *trompe l’oeil* fruit cheesecake while the colors swirl around them.

In the Gogh Play! activity space, crowds lined up to use their hands to zoom in on individual brushstrokes in a variety of Van Gogh paintings projected onto a giant wall. At the Van Gogh Yourself activity across the gallery, a special selfie station creates custom portraits in the style of iconic Van Gogh paintings.

“The animation was gorgeous. The brush strokes, paint splatters, the train, rain, birds, and *Starry Night* shimmering on the water. It was a time machine. We stood with Van Gogh and saw what he saw. It was breathtaking. And emotional. We loved it.”

Leaving a lasting impression is exactly what we aimed to do in the final gallery. *THE LUME Indianapolis* is the only immersive Van Gogh experience in the world to contain an actual artwork by Vincent van Gogh. When guests stepped inside the final gallery space of *THE LUME*, they were greeted by three masterworks from the IMA collection: one by Vincent van Gogh, and one each by his contemporaries, Paul Gauguin and Paul Cézanne. This opportunity to see exceptional artwork up close just moments after exploring the digital version took the experience to the next level and transformed the guest experience. And, as only Newfields could do, guests were able to continue their Van Gogh experience in the garden and take in stunning displays designed by our horticulture staff.



Service: Community Partners

IMPACT

OVER 500

local artists were hired for public programs between July 2020 and June 2022

\$14,332,047.70

spent with Indianapolis vendors between July 2020 and June 2022

72%

of dollars spent with Indiana vendors were from Indianapolis

8,145

tickets were distributed through community partners between July 2020 and June 2022

As an institution, Newfields aims to partner with community organizations to activate and share the Newfields campus with community members, sparking deeper conversations and inspiring visits and future engagement. Throughout the past two years, Newfields has worked to cultivate new partners, as well as deepen relationships with existing ones.

2020-2021 NEWFIELDS COMMUNITY PARTNERS

- Big Brothers Big Sisters of Central Indiana
- Christamore House
- Community Alliance of the Far Eastside
- Concord Neighborhood Center
- Edna Martin Christian Center
- Eskenazi Health Center: Grassy Creek
- Eskenazi Health Center: Pecar
- Eskenazi Health Center: West 38th Street
- Fay Biccard Glick Neighborhood Center
- Fletcher Place Community Center
- Flanner Farms
- Flanner House
- Groundwork Indy
- Growing Places Indy
- Hawthorne Community Center
- Indy Public Safety Foundation
- Indiana Youth Group
- IUSM Graduate Medical Education Program
- Ivy Tech Community College
- Jewish Federation of Greater Indianapolis
- La Plaza
- Lawrence Community Garden
- Martin Luther King Community Center
- Mary Rigg Neighborhood Center
- Riverside Park
- Southeast Community Services
- TeenWorks
- The Villages of Indiana
- United Way of Central Indiana

2021-2022 NEWFIELDS COMMUNITY PARTNERS

- A Kid Again
- Ballet Folklórico
- Best Buddies
- Big Brothers Big Sisters of Central Indiana
- Christamore House
- Community Alliance of the Far East Side
- Concord Neighborhood Center
- Crown Hill Neighborhood Association
- Edna Martin Christian Center
- Eskenazi Health Center: Grassy Creek
- Eskenazi Health Center: Pecar
- Eskenazi Health Center: West 38th Street
- Fay Biccard Glick Neighborhood Center
- Fletcher Place Community Center
- Flanner House
- Friends of 38th Street
- Global Prep Academy
- Groundwork Indy
- Growing Places Indy
- Hawthorn Community Center
- Indianapolis Neighborhood Resource Center
- Indy Public Safety Foundation
- Indianapolis Urban League
- International Marketplace Coalition
- Ivy Tech Community College
- Jack and Jill of America
- Jewish Federation of Greater Indianapolis
- John Boner Community Center
- La Plaza
- Lawrence Community Gardens
- Mapleton-Fall Creek Neighborhood Association
- Martin Luther King Community Center
- Mary Rigg Neighborhood Center
- Riverside Civic League
- Riverside Park
- Southeast Community Services
- TeenWorks
- The Villages of Indiana
- Tindley Accelerated Schools
- Training Young Men
- Trans Solutions Research & Resource Center
- United Way of Central Indiana



Inclusivity

Newfields is open to all and welcomes diverse audiences, experiences, and ideas to our campus. As an institution that serves people of all ages and backgrounds from every corner of our city and state, we strive to reflect the distinct hopes and aspirations of the Newfields community. To that end, we provide thoughtful, inclusive programming that is accessible to all those who visit Newfields, including the residents of our community who have not yet made the decision to visit us. This desire extends to our operations and business practices. As an employer and partner of choice, we provide numerous opportunities for individuals and companies to work with us through our hiring and procurement practices.

IMPACT

\$1,691,169.23

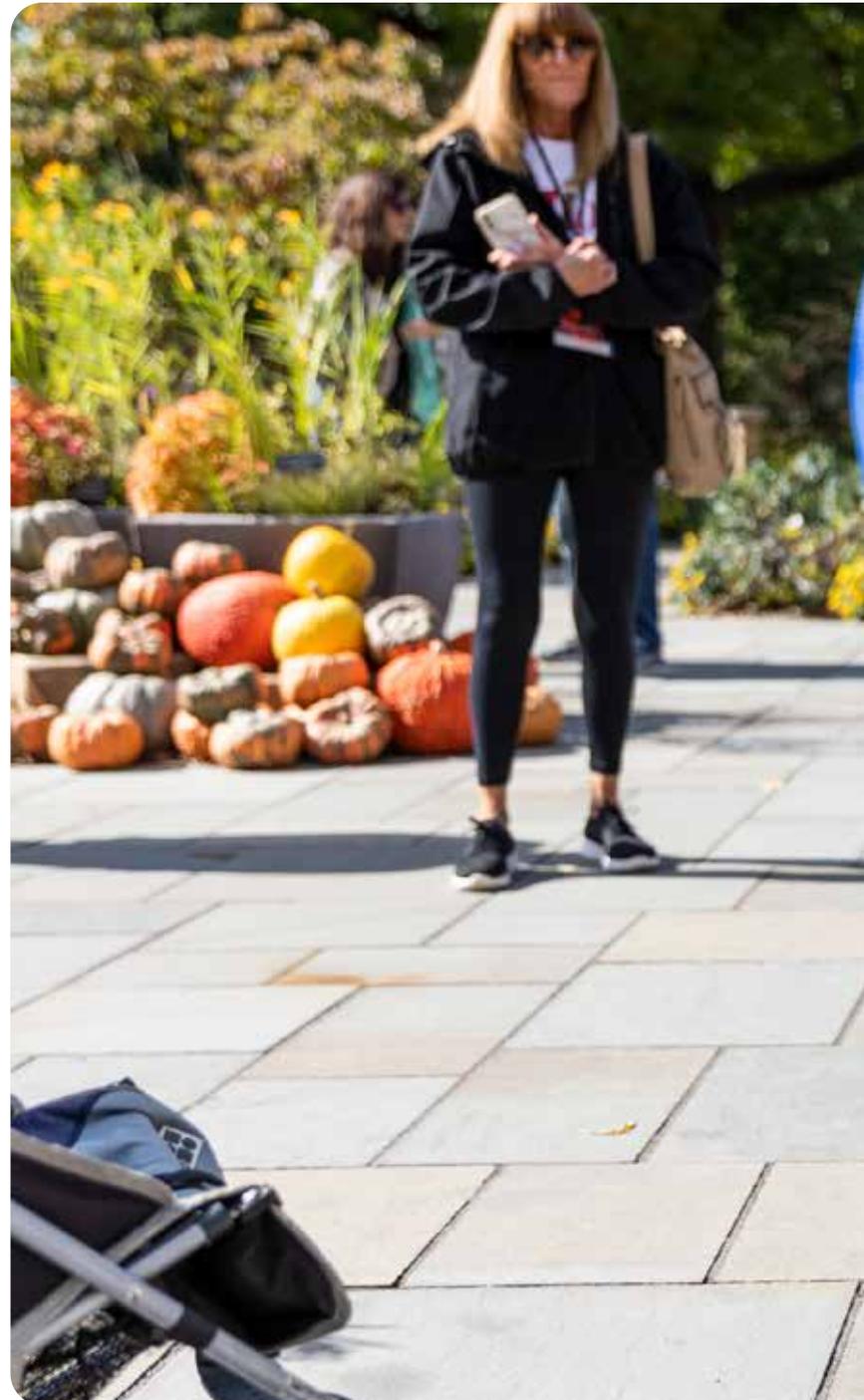
spent on acquiring works by BIPOC artists and artists from other historically marginalized communities

3,417

hours of staff time spent on DEIA training

18

dollars per hour, a new minimum wage that will be instated for all full-time employees by 2024 as part of EmployIndy's Good Wages Initiative





Inclusivity: Action Plan

IMPACT

24,300

guests have attended Free First Thursday since the program was expanded in April 2021

22%

increase in racial diversity among members of the Board of Trustees since the May 2020 Annual Meeting

12

listening sessions hosted by Senior Leaders and Board members at Newfields and in the community

In March 2021, the Newfields Board of Trustees launched an Action Plan to define and guide Newfields' Diversity, Equity, Inclusion, and Access (DEIA) initiatives moving forward. Developed with input from employees, volunteers, and the community, the plan laid out a variety of actionable items for both the near and long term.

ACTION PLAN HIGHLIGHTS FROM MARCH 2021-JUNE 2022:

Organization-Wide DEIA Training:

- 100% of Newfields Board of Trustees, Board of Governors, and senior leadership have undergone DEIA training.
- Our staff has dedicated more than 3,000 hours to training and education surrounding DEIA issues.

Increasing Leadership Diversity:

- We worked with Korn Ferry, a national search firm, to hire Dr. Colette Pierce Burnette as Newfields' President and CEO, who started August 1, 2022.
- At our 2022 Annual Meeting, Newfields increased the percentage of Trustee members coming from diverse and underrepresented backgrounds to 30%, up from 25% in 2021 and 8% in 2020.

Outside Review of Leadership, Culture, and Policies:

- The External Review Team (ERT) conducted this top-to-bottom review in 2021 and made recommendations to Newfields staff and boards in October.
- One of the ERT recommendations was to create the new senior leader level position of Vice President of Human Resources and Chief People Officer, who will lead Newfields' HR department. Ernest Gause was hired in this role in February 2022.
- Gause will be responsible for the strategic implementation and direction of all human resources initiatives, including bringing diversity, equity, inclusion, and accessibility (DEIA) directly into employee hiring and retention strategies, as well as oversight of Newfields' employee engagement efforts.

Launching a Community Advisory Committee (CAC):

- Dr. Sean L. Huddleston, President of Martin University, chairs the CAC, whose members include local artists, representatives from a diverse range of community organizations and local businesses, and three Newfields staff liaisons.
- The CAC provided feedback during the development of the Neighborhood Membership, is reviewing all Newfields' public programming, and will make recommendations on effective and meaningful community engagement practices. The CAC is also advising Newfields staff on how to incorporate more voices in the exhibition development process.

\$20 Million Endowment to Enhance Representation in Exhibitions and Programming:

- Three examples are *Dog with a Candle and Lilies* by Juan De Pareja (Spanish, 1606-1670), *Coming to Jones Road II #5 Precious, Barn Door, and Baby Freedom* by Faith Ringgold (American, 1930) and *Rover* by Vaughn Spann (American, 1992). From March 2021 to June 2022, Newfields spent nearly \$1.7 million in new acquisitions by under represented artists.
- We launched the Newfields Speaker Series in 2021, so our community and staff can learn about the ways other museums and cultural institutions around the country are implementing DEIA practices into their work. A couple highlights include Nina Simon, author of *Creating a More Participatory Institution*, and Cinnamon Catlin-Legutko & Chris Taylor, co-authors of *The Inclusive Museum Leader*.

Expanding Access, Partnerships, and Free Memberships:

- In partnership with Crown Hill Neighborhood Association, Riverside Civic League, and Mapleton-Fall Creek Neighborhood Association, the initial phase of a new Neighborhood Membership began in the fall providing free access to neighborhood residents and families.
- We expanded Marion County student memberships to include Ivy Tech Community College.
- We launched a new Community Access page directly accessible from the homepage of Newfields' website.

Expanding Free Ticketing:

- Newfields extended Free First Thursdays presented by Bank of America, to be free, all day, on the first Thursday of every month. In 2021, we welcomed more than 12,000 guests on Free First Thursdays.
- Free admission was offered on Go Public Gardens & International Museum Day on Friday, May 28, 2021 and Friday, May 27, 2022, Juneteenth on June 19, 2021, and in celebration of Martin Luther King Jr. Day on January 16, 2022.
- We continued the community ticket distribution program and distributed nearly 40,000 tickets in 2021 through our community partners.
- We continued participating in the Access Pass program and welcomed more than 7,000 guests in 2021.

Better Communication and Engagement:

- We launched the Together page on DiscoverNewfields.org in March 2021 and have been adding and updating it monthly.
- We hosted "Listening Hours" from March to December 2021, where Board members participated in face-to-face conversations with guests about Newfields' future.
- Newfields representatives have been attending regular community meetings with and hosted by our closest neighbors and partners to share information, receive input, answer questions, and develop and deepen partnerships.



Inclusivity: Gallery Visioning Project

IMPACT

17

research trips were completed across the US

8,114

responses submitted to the Thornton Dial: *Don't Matter How Raggy the Flag, it Still Got to Tie Us Together* experimental exhibition

4,000

years of human history on display in *Embodied: Human Figures in Art*

WHAT IS THE VISIONING PROJECT?

The Visioning Project is a 3-year project funded by former Board member Kay Koch that allows us to reimagine all our permanent collection galleries. At the end of the project, we will have draft proposals for new artwork checklists, floorplans, and interpretation plans for every floor of the IMA Galleries. These drafts will provide an invaluable road map as we work to reinstall the permanent collection.

This is a unique opportunity to take the time and consider the museum as a whole, asking ourselves: if we could start fresh, what would our galleries look like? When we first started this project in 2020, we posed these questions: How would guests experience our new galleries? What could they do and see in these spaces? How could we make these spaces truly welcoming to all our neighbors and the communities we serve? What kinds of stories could we tell?

WHAT HAS THE VISIONING PROJECT BEEN DOING?

We began the Visioning Project in earnest in spring 2020, just before the COVID-19 pandemic. While we once imagined we would spend 2020 travelling to other museums and meeting with their staff to talk about their own reinstallations and approaches to permanent collection galleries, we instead found ourselves researching from afar by reading *The Art of Relevance* by Nina Simon, consulting



with a variety of external experts working in the field today, and examining our institutional values and how our collections galleries can embody them.

One expression of that research and brainstorming came to fruition in the IMA Galleries with the installation of Thornton Dial's *Don't Matter How Raggy the Flag, It Still Got to Tie Us Together* in the Damon C. and Kay D. Davis Lab. This exhibition debuted in July 2020 with the reopening of our museum building after four months of closure. In this installation, we presented Dial's powerful artwork along with a simple prompt: "The American flag means different things to different people. How does this artwork make you feel?" Guests were invited to respond to this prompt on cards that are posted in the gallery by our staff. We displayed nearly all cards submitted and replaced old responses with new ones as they came in. We received thousands of handwritten responses, many quite personal and thoughtful, often featuring drawings.

The second experimental exhibition opened in December 2021, with revisiting part of our European galleries. Thanks to the generosity of The Clowes Fund and the Allen Whitehill Clowes Charitable Foundation, what was previously a portion of our European galleries has now become the newly renovated and reinstalled *Embodied*:

Human Figures in Art with a view running from Pulliam Family Great Hall near the LOVE sculpture all the way back to the exterior wall at the entrance to the Clowes Pavilion. The artworks in the space are organized in a global thematic installation, meaning the space is comprised of works across curatorial departments, from around the world and across time, focused on an overarching question: Why do people represent human bodies in art? The installation suggests some reasons, but does not prescribe a definitive answer, inviting guests to consider the question themselves.

In March 2022, the Clowes Pavilion reopened, providing another example of what guests might expect to see as we reinstall galleries throughout the museum. In *The Clowes Pavilion Reimagined*, we debuted another new approach to curating, displaying, and interpreting the iconic collection housed there, drawing connections between works throughout history in the IMA's collection, as well as exploring ways to connect art and nature. This incredible reinstatement was made possible by the support of The Clowes Fund and the Allen Whitehill Clowes Charitable Foundation.

We will be collecting as much feedback as we can about how these new approaches resonate with guests and will continue to apply lessons learned as part of the Visioning Project.



Inclusivity: New Acquisitions Spotlights

IMPACT

2,504

Stephen Sprouse art objects were donated by Joann and Bradford Sprouse

OVER 25%

of the artists whose works we collected in FY21 and FY22 are still living

5

continents represented by artists whose work we collected in FY22

Following the release of the Newfields Action Plan in March 2021, Newfields made a commitment to enhance representation in exhibitions and programming by earmarking \$20 million in endowment funds dedicated to new acquisitions of art created by artists of color and artists from other historically marginalized backgrounds.

In the fall 2021, Newfields announced the first acquisition under this endowment by an artist of color, *Dog with a Candle and Lilies* by Juan de Pareja. It was featured as the first piece in the new Spotlight Acquisition series, which will showcase newly acquired works from every curatorial department with new pieces being installed quarterly throughout the IMA Galleries.

Each work of art will have a spotlight icon and a QR code for guests to scan for a self-guided tour where they will hear from Newfields' curators about what makes each one special and why they were added to the Museum's collection. The program launched with the following spotlights:

Fall 2021—*Dog with a Candle and Lilies* (c. 1660s) by Juan de Pareja: This rare and beautiful painting was executed in the early 1660s by the Spanish artist Juan de Pareja (c. 1606–1670). Biracial and born into slavery, Pareja worked in the studio of Diego Velázquez and overcame nearly insurmountable obstacles to become a recognized master painter in his own right. The painting's unusual symbolism—a dog with a lit candle in its mouth, an orb, and white lilies—indicate that it is a fragment from a large altarpiece, now lost, depicting St. Dominic, the Spanish founder of the Dominican monastic order. Thanks to a recent discovery, we now know that the original painting also depicted the Virgin of the Rosary with the infant Christ and St. Catherine of Siena, a

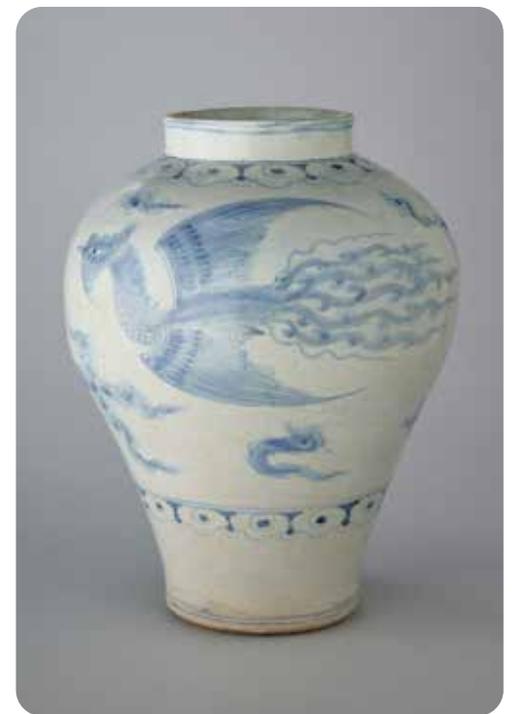


fourteenth-century lay member of the Dominican Order. This is the first European painting by an artist of color in the Indianapolis Museum of Art's permanent collection.

Winter 2021—*Miss Blanche chair* (1988) by Shiro Kuramata: This chair takes its name from Blanche DuBois, the tragic heroine in Tennessee Williams' 1947 play, *A Streetcar Named Desire*. Frozen within a clear acrylic resin, the roses are meant to symbolize DuBois's yearning to preserve her youth. Shiro Kuramata is one of the most celebrated Japanese designers of the twentieth century, known for his surreal and dream-like designs. In the late 1980s, he became captivated with the optic qualities of acrylic, and used it in works such as *Miss Blanche chair*, to create the illusion of immateriality and weightlessness.

Spring 2022—*Coming to Jones Road Part II #5 Precious, Barn Door, and Baby Freedom* (2010) by Faith Ringgold: Faith Ringgold, a writer, teacher, and a passionate civil rights and gender equality activist, is best known for her painted "storyquilts"—narrative works that combine painting, fabrics, and storytelling that are as personal as they are political. In late 1990s and early 2000s, Ringgold began her "Coming to Jones Road" series, which depicts the journey of escaped slaves on the Underground Railroad to freedom. In these works, she draws parallels to her own experience of moving from Harlem to Jones Road in Englewood, New Jersey in 1992, when her white neighbors unsuccessfully sought to deny her the freedom to live there. Here, Ringgold tells the story of fictional former enslaved people, Precious and Barn Door, after they reach a safehouse and celebrate their freedom. Their daughter Baby Freedom was born on their way to freedom, and the handwritten text around the quilt eloquently recites the hopes and wishes of a former enslaved mother to her free daughter.

Summer 2022—*Blue and white porcelain jar with phoenix and cloud design* (about 1750-1800), Korean, Joseon Dynasty: This exquisite late eighteenth/early nineteenth-century porcelain jar from the Joseon period (1392–1897) richly adds to Newfields' modest yet growing collection of Korean ceramics. The pale blue design features flying phoenixes with elegantly trailing tails chasing flaming jewels amidst clouds. Jars of this type are called *maebyeong*, literally "prunus vase" and were often employed in pairs holding cut blossoming branches or other floral displays. Fired at a government-supervised kiln, its superb form and excellently rendered painting made it a fitting object meant for the highest levels of society. The phoenix design is rather rare among examples found in the United States where dragons or tigers are more common on jars of this type. As the head of all feathered animals, the phoenix is adorned with everything beautiful among birds. Moreover, it appears whenever the country is at peace and governed by reason, and it hides itself at other times. It is thus a prosperous symbol for rulers.



Excellence

Newfields is proud to be ranked as one of the largest encyclopedic museums in the country. Our holdings of exceptional art were built over many generations while cultivating a campus full of nature's finest works. We maintain the high standards set by our predecessors and take great care to make acquisitions that continue to elevate Newfields' legacy. As part of our mission to offer the best of nature and the arts, we aim high and constantly innovate to exceed the expectations of our guests, employees, volunteers, and donors. Our success is measured in the number of minds we engage and spirits we elevate.

IMPACT

41,866

objects are part of the IMA's permanent collection

95,569

permanent plants were added to Virginia B. Fairbanks Art & Nature Park's living collection in FY22

8,042

school children visited Newfields on field trips in the last two years





Excellence: Exhibitions in the IMA Galleries

In addition to the beloved permanent collection, Newfields boasts a robust program of special art exhibitions. Over the past two years, promised gifts, local artists, horticultural displays, and hidden gems, all curated with thoughtfulness and care, introduced the Indianapolis community to a new world of art and nature.

- June 25, 2020—October 11, 2020 | **Anders Ruhwald: Century Garden** filled The Garden at Newfields with even more color than usual with five pieces by ceramic artist Anders Herwald Ruhwald. Ruhwald collaborated with the Newfields horticulture team to celebrate the centennial of the original garden design for Oldfields by the Olmsted Brothers Firm. Ruhwald's works were integrated with arrangements of native regional plants, along with plants and flowers from Central and South America, Asia, and Africa.
- July 17, 2020—May 30, 2021 | **Holes**, also by artist Anders Herwald Ruhwald, caught and cast dramatic shadows in the Efroymsen 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.
- July 19, 2020—September 30, 2021 | **Don't Matter How Raggy the**

IMPACT

215

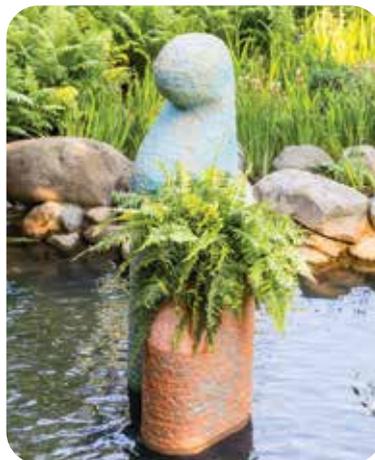
objects were rotated in the permanent galleries between July 2020 and June 2022

17

art exhibitions were opened in the last two years (incl. Embodied and Clowes)

182

objects were sent out on loan over the last two years



Flag, It Still Got to Tie Us Together marked the first in a series of experimental displays designed to learn from our guests. In this installation, we invited guests to respond to Thornton Dial's work using the prompt "The American flag means different things to different people. How does this artwork make you feel?"

- July 24, 2020—January 6, 2021 | **Journey into Light: Travels with J.M.W. Turner** brought the IMA's extensive holdings of Turner's work back on view for the first time since 2017. Before practical photography was invented, publishers commissioned landscape artists to create images for travel books during the British Industrial Revolution. Turner (1775–1851), an English Romantic painter, was one of the most financially and artistically successful of these artists.
- July 31—November 30, 2020 | **Vibrant Line: Works on Paper by Tanaka, Shinoda, and Tawara** juxtaposed three very different, modern Japanese artists whose work ranged from photo realistic etchings of old rural Japan to calligraphy influenced by abstract expressionism.
- August 7—September 26, 2020 | The **Watercolor Society of Indiana 2020 Annual Exhibition** presented an array of juried paintings featuring a variety of styles to the Waller Gallery on Floor 1 of the IMA. The Society is made up of artists, students,

and patron members statewide. WSI artists produce high-quality watercolor paintings and seek to educate the public about the beautiful transparent medium.

- February 26—August 22, 2021 | **Illegible** featured prints, drawings, and paintings on paper that incorporated familiar English words, playfully manipulated away from any expected usage. Each work encouraged guests to consider how images are "read" and how meaning is derived from marks on paper.
- April 2—May 29, 2021 | The **Indiana Artists Club Annual Juried Exhibition** displayed over 40 pieces by professional artists currently living in Indiana. The Indiana Artists Club, Inc. connects and empowers diverse artist members through statewide exhibitions, community workshops, and social interactions.
- May 21—December 5, 2021 | **Private Eye: The Imagist Impulse in Chicago Art** featured the works of a close-knit group of artists known as the Chicago Imagists whose audacious, highly idiosyncratic, and personal approach set them apart from contemporaries working on either of the coasts. Now, more than 50 years after their first appearance, the Imagists are regarded as among the most important postwar American artists. The exhibition was drawn entirely from the collection of Drs. Christopher A. Slapak and Michael J. Robertson.



Excellence: Exhibitions in the IMA Galleries Continued

- June 11, 2021–May 29, 2022 | **Happy World: On a Cloud** by art collective FriendsWithYou welcomed guests to Newfields in the Efroymsen Family Entrance Pavilion with a message of hope and admiration for nature's wonders. The giant, inflatable, smiling cloud brought an air of whimsy to the Museum that delighted audiences of all ages.
- July 27, 2021–May 30, 2022 | **THE LUME Indianapolis featuring Vincent van Gogh** opened to blockbuster response in July 2021. Nearly 150 state-of-the-art projectors transformed two-dimensional paintings into a three-dimensional world where guests could step into the works of Vincent van Gogh. 60 minutes of digital content ran continuously throughout the 30,000 square feet of immersive galleries, wowing guests as they took in the experience from every angle. Unlike other immersive Van Gogh experiences around the country, guests were able to view three physical paintings, including a real Van Gogh. The experience continued outside in The Garden with beautiful horticulture displays inspired by Van Gogh's most iconic paintings.
- August 6–September 25, 2021 | **Watercolor Society of Indiana 2021 Annual Exhibition** celebrated the 39th year of juried



exhibitions of watercolor paintings. This year, nationally known watercolor artist and instructor Paul Jackson selected the paintings and awards for the exhibit.

- October 29, 2021–November 4, 2022 | **Juan de Pareja: A Painter's Story** highlights the newly-acquired painting *Dog with a Candle and Lilies* by Spanish painter Juan de Pareja. The exhibition explores the complicated history of Pareja's journey from enslaved painting assistant to Diego Velázquez, for whom he stretched canvases and ground paint, to a respected independent portrait painter in his own right.
- The permanent collection exhibition **Embodied: Human Figures in Art** opened December 22, 2021. Part of the Gallery Visioning Project, *Embodied* draws from the Museum's global collections and addresses some of the countless motivations behind the artworks that depict our bodies and the garments that augment them. This exhibition features works from four continents that span nearly 4,000 years, and through themes including power, beauty, identity, gender, and remembrance, examines how representations of people in art allow us to explore what it means to be human.
- February 18–August 21, 2022 | **Sugar: Commodity and Confection in Art** explores our complicated relationship with sugar through art. Prints, drawings, photographs, sculpture, tableware, and textiles from the IMA Collection show guests how this commodity has shaped our material culture and social conventions throughout time and place.
- Opened March 25, 2022 | **The Clowes Pavilion Reimagined** brings the beloved Clowes Pavilion and the collection it houses back onto view after a multi-year renovation just in time for its 50 year anniversary. The reinstalled space includes a state-of-the-art LED ceiling that evokes an outdoor space in the heart of the museum, surrounded by works from the Clowes Collection, juxtaposed with objects from other areas of the IMA's permanent collection such as *Duvor (Communal Cloth)* by the Ghanaian sculptor El Anatsui.
- April 1–May 28, 2022 | **Indiana Artists Club Annual Juried Exhibition** celebrated its 90th year of displaying juried Hoosier artwork. This annual exhibition showcases a variety of disciplines and styles from painting to sculpture and realism to abstract.



Excellence: The Garden

In many ways, The Garden is at the heart of what makes Newfields, Newfields. With 52 acres of bright blooms, lush foliage, and majestic trees, it allows us to integrate art and nature in unique and unexpected ways, creating rich, multifaceted experiences our guests just can't have anywhere else. The Garden is home to our living collection, and there is much to explore in every season. The Garden itself could be considered a series of galleries in which bold and colorful blooms in spring give way to lush summer foliage and vibrant autumnal hues. In winter, long shadows are cast by our magnificent trees and orchids perfume the air inside the Madeline F. Elder Greenhouse.

Our talented Horticulture team often designs seasonal plantings to complement and respond to the work on display in the IMA Galleries. In 2021, guests could follow their *LUME* experience by enjoying plantings in The Garden inspired by Van Gogh's work, including *Starry Night* and *Landscape at Saint-Remy*. Nature inspired many of the iconic works brought to life in *THE LUME*, and the artistry of our talented staff brings this full circle with these art- inspired garden designs.

IMPACT

OVER 80

trees were planted on the Newfields campus in FY22

698

plants are in the Greenhouse's permanent collection

311

unique types of plants displayed at *Spring Blooms*



Garden Improvements

Many improvements have been made in The Garden over the last two years, thanks to generous donors and funders who supported our recently completed campaign. New pergolas welcome guests at the Garden Entrance outside Randolph H. Deer Special Events Pavilion and the newly completed Katharine B. Sutphin Border Garden offers new, accessible paths where guests can meander amongst the enhanced plantings, thanks to a generous gift from Charlie and Peggy Sutphin.

The Orchard Folly, a sheltered seating area created by Indianapolis-based artist Cory Robinson, debuted this season in the Gene and Rosemary Tanner Orchard, thanks to generous support from Gene and the late Rosemary Tanner.

The newly renovated Garden Terrace is the new home to our expanded beer garden. Nestled in the heart of The Garden, the revitalized Garden Terrace will continue to offer guests a space

of respite in nature, now with an expanded food and beverage selection, more seating, and an unparalleled garden setting. The family-friendly atmosphere and menu welcome guests young and old to enjoy culinary delights in a truly special setting. The beverage menu, curated by Newfields' Culinary Operations Manager and Certified Cicerone®, Lindsay Jo Whirley, features a selection of favorite local beers and hard-to-find options from Belgium, Germany, and beyond. The new space features a Level 1 Certified Green Kitchen and a state-of-the-art draft system designed to offer guests the highest quality beverages while continuing to put sustainability first.

While taking great care to improve our built environment, we continue to look after and plan for the long-term health of our incredible trees to maintain the health and beauty of all our outdoor spaces.



Excellence: Programs and Education

Public and educational programs provide engaging opportunities for our guests to learn and grow on campus. Beloved programs like Family Days and The National Bank of Indianapolis Summer Nights Film Series are part of what make Newfields so fun and vibrant. After fully reopening in July of 2020 following a three-and-a-half-month closure due to the pandemic, programs returned gradually. They ramped up throughout 2021 and have returned in higher capacities in 2022. Highlights include:

Wee Wonders (in the Wild)

One of Newfields' most popular programs for youngsters is Wee Wonders. Formerly taking place inside the museum, this program was adapted for online and outdoors during the pandemic. During the warmer months, children ages 2-5 and their grown-ups took to the outdoors with our education team for story time, art making, and art hunts. As the temperatures turned colder again, the program moved back online to protect the health and safety of all participants.

IMPACT

25

films were presented as part of The National Bank of Indianapolis Summer Nights Film Series in 2021 and 2022, cumulatively

181

children and their parents or guardians attended Wee Wonders in person at Newfields*

28,775

guests visited Newfields on free days between July 2020 and June 2022



*only done in-person outdoors in The Garden FY22 (July 21–June 22)

MLK Day: Speaking Love

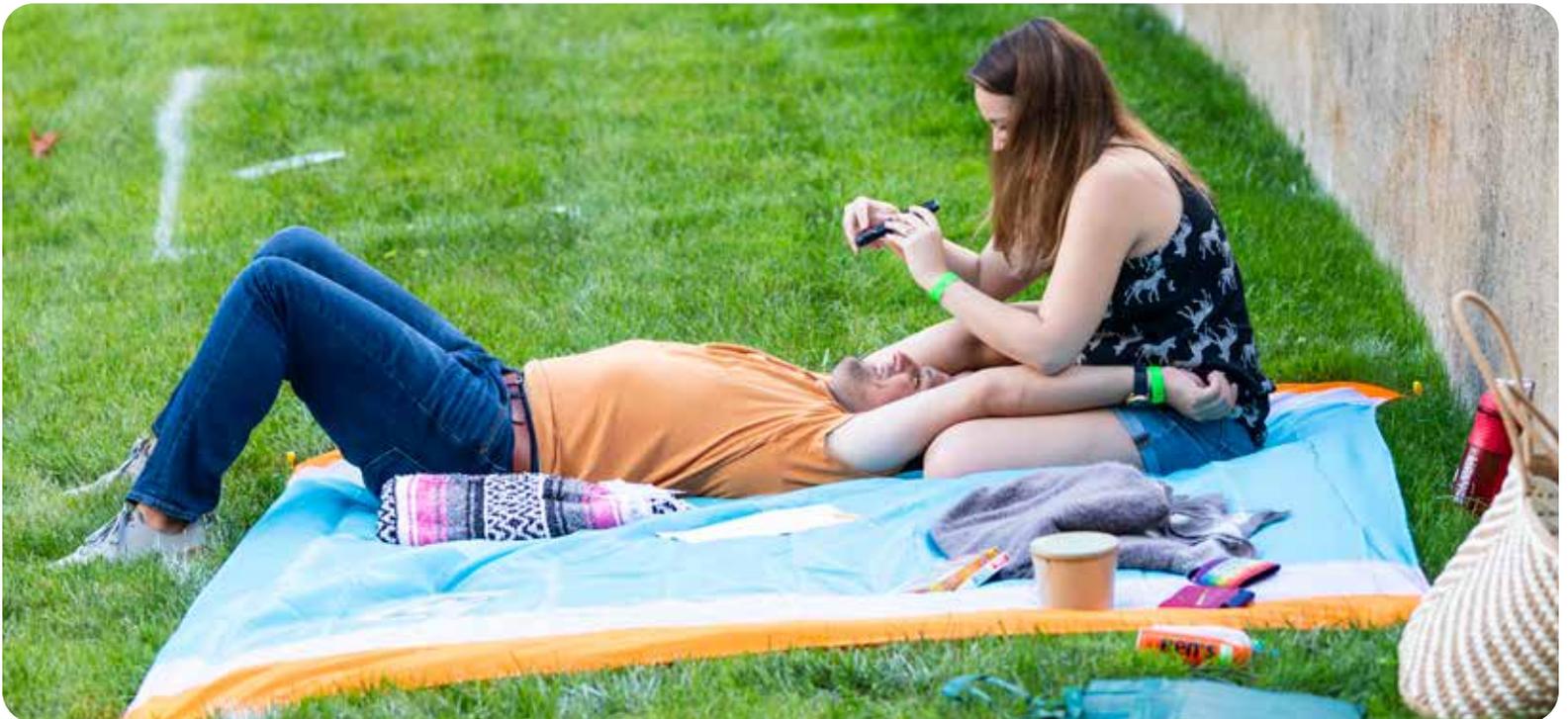
Each year, we celebrate Dr. Martin Luther King Jr. with a day of reflection through art. In 2021, we offered a special online celebration for guests to participate in and were thrilled to bring the program back in person in 2022. Jazz pianist Christopher Pitts, spoken word poet Januarie York, storyteller Natalie Pipkin, and Kenyettá Dance Company all performed throughout the day inside the IMA to celebrate the legacy of Dr. King.

The National Bank of Indianapolis Summer Nights Film Series

Now in its 46th season, The National Bank of Indianapolis Summer Nights Film Series continues to bring Hoosiers together to enjoy their favorite films under the stars. After a break in 2020 due to the pandemic, we were thrilled to bring the series back in 2021 with special box seating to allow for social distancing between parties. In 2022, we are back to full capacity for another great lineup co-curated by Manager of Partnership & Film Programs Diana Gingerich and guest curator and film scholar Coye Lloyd.

Through2Eyes Walk & Talk Tours at Newfields

New in 2021, we invited Sampson Levingston to share his famous Walk & Talk Tours with our guests at Newfields during Free First Thursdays presented by Bank of America—a day when we offer free admission to our campus. Levingston provides an enlightening tour, walking with guests through the historic gardens and past Lilly House, before taking a trip up to the IMA Galleries to look at some notable works by Hoosiers of color.



Stewardship

Our goal is to create a vibrant Newfields for current and future generations. We accomplish this with a disciplined and sustainable financial model, a meticulously maintained campus, well-stewarded collections, and environmentally responsible business practices. Having such a solid structure of support in place allows us to devote greater attention to the care, presentation, interpretation, and acquisition of works of art in the collection. Newfields continues to be a cultural treasure for Indianapolis, and we are committed to leaving the museum richer in beauty than we found it, more welcoming to our communities, and ever more relevant to our guests.

IMPACT

\$71,752,533.61

raised for *Newfields: The Campaign*

81

objects treated by the conservators
between July 2020 and June 2022

OVER 38,000

plants were planted in the Wild Birds
Unlimited Native Pollinator Meadow in
July 2021





Stewardship: Newfields: The Campaign

IMPACT

147

individual and foundation donors contributed to The Campaign

32

new planned gifts were committed through The Campaign

In 2017, Newfields unveiled a 30-year Master Plan to leverage all the institution's resources, inside and out, to enrich lives through exceptional experiences with art and nature. Drawing on Newfields' unique constellation of assets, the Master Plan proposed 79 distinct projects designed to create a holistic campus and provide one-of-a-kind Newfields experiences for members and guests. *Newfields: The Campaign* was launched with the goal of raising funds to accomplish key Master Plan projects and establish the endowed funds needed to maintain and activate them.

Newfields: The Campaign reached a triumphant conclusion in June 2021, after 147 generous donors and funders provided more than \$70 million supporting key Campaign projects designed to develop and beautify The Garden, increase access to art and nature, and create innovative exhibitions and gallery experiences. None of these exciting projects or impactful changes would be possible without the steadfast support of our donors, members, and community.

Thanks to *Newfields: The Campaign*, The Garden is being developed and beautified across every acre. Accessibility updates to the Tanner Orchard and Katharine B. Sutphin Border Garden have empowered guests of all abilities to enjoy more areas of The Garden. A fountain by an internationally acclaimed designer on the Lilly Allée will soon provide an active connection between the two Border Gardens. Just to the north, the re-established historic Cut Flower and Vegetable Garden will add exciting elements of color, texture, and fragrance to The Garden. The Campaign also ensured ten years of support for necessary upgrades in The Virginia B. Fairbanks Art & Nature Park, including a completed erosion mitigation project, the establishment of the new Wild Birds Unlimited Native Pollinator Meadow, and the new Hawryluk Family Sculpture Green.

Inside the Indianapolis Museum of Art Galleries, the Campaign supported a project enabling the Newfields Curatorial team to devise a roadmap for making the galleries more relevant to modern audiences and tell more inclusive stories (see pages 24-25). The renovated Clowes Pavilion and Clowes Connector, another Campaign priority, includes innovative curation and a new projection mapping project. Additionally, approximately \$6.5 million was raised for endowed curatorship, exhibition, and curatorial funds. *Newfields: The Campaign's* successful conclusion ensures that Newfields is a strong, growing institution for years to come.

DONORS OF \$5,000 OR MORE TO NEWFIELDS: THE CAMPAIGN

\$10,000,000 and greater

Sarah and John Lechleiter
Lilly Endowment Inc.
Richard M. Fairbanks Foundation

\$3,000,000 - \$9,999,999

Kent Hawryluk

\$1,000,000 - \$2,999,999

Anonymous
Allen Whitehill Clowes
Charitable Foundation
Nancy and Jim Carpenter
The Clowes Fund
John H. Darlington Jr.*
The Glick Family Foundation
Tom and Nora Hiatt
Dr. Kay F. Koch
Drs. Irene and William
McCutchen Jr.
Mr. Pete and Mrs. Ruth Nicholas
Myrta J. Pulliam
The R.B. Annis Educational
Foundation
George A. Rubin
Mr. Daniel and Mrs. Diana Yates

\$500,000 - \$999,999

Anonymous
David and Jackie Barrett
Josephine Jameson*
Mr. Eli Lilly II and Mrs. Deborah
Lilly
Robyn McMahan
Ms. Nancy L. McMillan

Michael J. Robertson and
Christopher A. Slapak
Mr. Charles and Mrs. Peggy
Sutphin
Mr. L. Gene and Mrs. Rosemary*
Tanner

\$250,000 - \$499,999

Mr. Daniel and Mrs. Kate Appel
City of Indianapolis Department
of Public Works
Helen J. Dickinson*
Betsy Dustman*
Ms. Judith Cohn Epperson
Mr. Edgar Fehnel
Mr. Gregory A. Huffman*
Pamela and Gary Jursik
Herbert A. Kirst*
Mr. David and Mrs. Anne Knall
Mr. Michael and Mrs. Rebecca
Kubacki
Susanne M. McAlister Spitzberg
and Daniel H. Spitzberg, M.D.
Mr. Boris E. Meditch*
Gary* and Phyllis Schahet
Gregory and Corie Shaner
Mrs. Susanne and Mr. R. Jack
Sogard
James P. and Anna S.* White

\$100,000 - \$249,999

Anonymous
Ackerman Foundation
Mr. John and Mrs. Kathleen
Ackerman

Kathryn and Leonard* Betley
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Mr. David* and Mrs. Dee* Garrett
Ms. Rosanna H. Hall
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T. Scott Law Jr. and Brooke Law
Mr. William Leazer*
Nina Mason Pulliam Charitable
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Ms. Tina Pasquinelli
Peggy and Paul Reising
Mrs. Marya and Mr. Anthony
Rose
Dale Traugott
Joseph Traugott and Laurel
Wallace
Catherine M. Turner
Mrs. Patricia* and Mr. Gene*
Wilkins
Lorain C. Will*

\$50,000 - \$99,999

The Family of Bud Brehob
Darrianne and Justin Christian
Julie and David Eskenazi
Drs. Meredith and Kathleen Hull
Mr. H. Richard McFarland*
Dr. Marian Pettengill
Kathleen and Robert Postlethwait
Dr. William A. Weary

\$25,000 - \$49,999

The Hagerman Group
Horticultural Society of the IMA

Amy Maierhofer
Dr. Shirley M. Mueller
Show Sage LLC

\$10,000 - \$24,999

Aaron Wealth Advisors
Helmi and Ronald Banta
Mr. Gary Butkus
Trent and Amy Cowles
F.A. Wilhelm Construction
Company, Inc.
Ann and Ed Hathaway
Gary and Hannah Hirschberg
Dana and Marc Katz
Stephanie and Young Kim
Daniel and Allison Lechleiter
Mark M. Holeman, Inc.
Ira and Leslie Maher
Laura and Dod Michael
Mr. Peter Morse Jr. and
Mrs. Betsy Morse
Monna Quinn and David
Spoelstra

\$5,000 - \$9,999

The Bindley Foundation
F.A. Bartlett Tree Experts
Dennis Michael Lambert* Trust
Jason and Connie Noyan
Mrs. Lily Pai
A. John Robinson*
Barry Wormser and Jacalyn
Bolles

Stewardship: Conservation and Conservation Science

IMPACT

\$10,000,000

The largest gift to date was made to The Science Lab

OVER 4,100

hours spent conserving pieces from the Sprouse collection

36

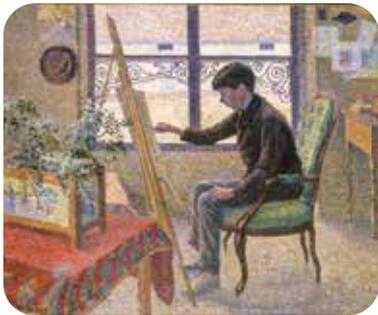
objects were scanned with the new MA XRF scanner in the conservation science lab

With the privilege of serving as home to a world-class encyclopedic art collection comes the responsibility of caring for and preserving that collection for generations to come. At the heart of this mission of care and preservation are two talented teams—a traditional comprehensive Conservation department and a state-of-the-art Conservation Science Lab. Together, these departments work directly with artworks in the collection to repair structural damage, neutralize chemical degradation, reduce dirt and grime, and more.



Recently, two major Conservation projects at Newfields have made an impact on the Indianapolis Museum of Art and on the field as a whole. Conservator and Kress Fellow Alexandra Chipkin, alongside the rest of the Conservation department, is in the process of examining four paintings by Camille Pissarro (1830-1903), two by his son Lucien (1863-1944) and one by his son Georges (1871-1961), to compare materials and techniques employed by the Pissarros over four decades. By studying the ways Camille's technique changed throughout his career in comparison to the evolution of his sons' techniques, we'll be able to better understand and present these masterpieces. Plus, at the conclusion of this project, this research will be publicly accessible via a free online catalogue on the Newfields website.

Meanwhile, thanks to in-depth conservation work, a masterpiece has returned to the IMA Galleries. Over ten years ago, *The Miraculous Draught of Fishes* tapestry, based on a design by Renaissance artist Raphael, was deemed too fragile to remain hanging in the Clowes Pavilion. After extensive study by in-house conservators and outside experts, in 2019, Newfields was awarded a prestigious Bank of America Conservation Project Grant to fund the conservation of the tapestry. The tapestry was sent to the renowned De Wit Royal Manufacturers of Tapestry in Belgium, where it underwent even more study, plus specialized cleaning and over a year of meticulous hand-sewing. We are pleased to have *The Miraculous Draught of Fishes* tapestry back at Newfields and on display in the restored Clowes Pavilion galleries since they reopened in March 2022.



Stewardship: Virginia B. Fairbanks Art & Nature Park

A true jewel in our city, The Virginia B. Fairbanks Art & Nature Park serves as a green oasis for our community to gather with friends and family, explore and connect with nature, and enjoy unique, site-specific art works like *Free Basket* (2010) by the Cuban artist collective Los Carpinteros and *Park of the Laments* by Alfredo Jaar. Thanks to ongoing support from the Richard M. Fairbanks Foundation, Newfields is able to maintain and ensure access to this 100-acre gem free of charge, year-round.

Over the past two years, tens of thousands of Indiana native plants were planted in the Wild Birds Unlimited Native Pollinator Meadow. Each summer, guests and wildlife will enjoy the blooms in the largest, thoughtfully designed native pollinator meadow in Indianapolis, thanks to a generous gift from Nancy and Jim Carpenter, founders of Wild Birds Unlimited, Inc. Additional support from Mr. Edgar Fehnel and the Richard M. Fairbanks Foundation ensures Newfields' pollinator meadow will be enjoyed by guests for years to come.

IMPACT

3,248

pounds of birdseed were consumed by birds in Virginia B. Fairbanks Art & Nature Park

73

volunteers spent over 336 hours planting new plants in the Wild Birds Unlimited Native Pollinator Meadow

0

bird strikes resulted in death at the Ruth Lilly Visitors Pavilion since special striping was put up on the windows





Native habitats are critical to building healthy ecosystems. They are particularly important in urban areas where residential property makes up one third of the landscape. Pollinator meadows are becoming increasingly important as insects are disappearing around the globe. While the decrease in bugs may make being outdoors more comfortable for humans, insects make up an important part of the food chain and are imperative to the health and lifecycle of ecosystems. The creation and maintenance of the Wild Birds Unlimited Native Pollinator Meadow in Virginia B. Fairbanks Art & Nature Park gives these insects a place to thrive and will help promote the biodiversity needed to maintain a healthy urban environment.

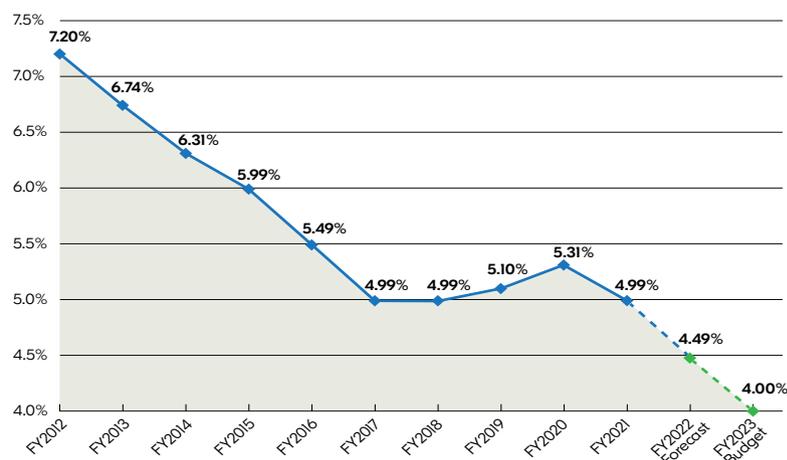


Once used for agricultural purposes, this low-lying flood plain grew grain and provided a beautiful view from Lilly House across the fields to the banks of the White River. Eventually, it became the site of an industrial quarry that spoiled the land. Between 1970, when the property was donated to Newfields, and 2000, invasive plants like Amur honeysuckle, purple wintercreeper, and non-native bittersweet vine took over, creating a dense thicket of invasive and undesirable plant species. In the early 2000s, Newfields embarked on an ambitious path to turn the site into an art and nature park. Ever since, we've been dedicated to stewarding this parcel of land by removing invasive species and planting native flora in their stead.

2021–2022 Financial Highlights

Newfields achieved a blended endowment draw rate of 4.99% in fiscal year 2021 and adopted a fiscal year 2022 budget with an expected draw rate of 4.49%. Over the last several years, Newfields has worked to develop a strong financial model to help it become more sustainable over the long term. A key component of this strategy has been developing seasonal programming that has engaged a growing audience. As a result, earned revenue has grown significantly and accounted for more than 40% of operating revenue in fiscal year 2022 and is expected to account for greater than 50% in fiscal year 2023. Newfields also continues to work toward greater financial sustainability by reducing debt as well as reducing its annual endowment draw. As part of this effort, Newfields has paid down approximately \$70 million of debt and debt-related obligations over the past several years. The fiscal year 2023 budget has been set to a target draw rate of 4.00%, in line with Newfields' long-term budgetary goals. As of December 31, 2021, the market value of Newfields' investments was greater than \$423 million.

Newfields continues to reduce annual endowment draw



Statements of Financial Position June 30, 2021 and 2020 (In Thousands)

Assets	2021	2020
Cash	\$ 7,369	\$ 2,829
Accounts and other receivables	198	604
Contributions receivable, net	12,442	13,991
Prepaid expenses and other assets	305	680
Inventory	473	461
Investments	437,972	345,976
Estate notes and charitable lead trusts	20,152	15,196
Library accessions	1,173	1,168
Property and equipment, net	90,303	88,419
Collections—Note 1	-	-
Total assets	\$ 570,387	\$ 469,324
Liabilities		
Accounts payable	\$ 1,107	\$ 570
Accrued salaries, wages, and employee benefits	1,629	618
Deferred revenue	820	746
Other liabilities	2,019	1,528
Payroll Protection Program loan—refundable advance	2,000	2,879
Note payable	901	-
Tax-exempt bonds payable, net of bond issue costs (including bond premium of \$1,341 in 2021 and \$1,427 in 2020)	70,515	73,891
Total liabilities	78,991	80,232
Net Assets		
Without donor restrictions	116,509	87,936
With donor restrictions	374,887	301,156
Total net assets	491,396	389,092
Total liabilities and net assets	\$ 570,387	\$ 469,324

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

	Without Donor Restrictions	2021 With Donor Restrictions	Total
Revenue, Gains, and Other Support			
Annual giving and other contributions	\$ 4,392	\$ 9,036	\$ 13,428
Government grants	3,563	360	3,923
Memberships	1,115	-	1,115
Admissions, fees, and sales	7,372	-	7,372
Investment return designated for current operations, debt payments, and art acquisitions	14,386	12,368	26,754
	30,828	21,764	52,592
Net assets released from restrictions	20,229	(20,229)	-
Total revenue, gains, and other support	51,057	1,535	52,592
Expenses			
Curatorial	8,406	-	8,406
Educational	6,618	-	6,618
Horticultural	2,847	-	2,847
Museum stores	2,696	-	2,696
Management and general	3,053	-	3,053
Fundraising	2,563	-	2,563
Total expenses	26,183	-	26,183
Change in Net Assets Before Depreciation and Interest and Other Changes	24,874	1,535	26,409
Depreciation	5,977	-	5,977
Interest	2,502	-	2,502
Total depreciation and interest	8,479	-	8,479
Change in Net Assets Before Other Changes	16,395	1,535	17,930
Other Changes			
Investment return greater (less) than amounts designated for current operations and art acquisitions	11,850	69,140	80,990
Gain on disposal of equipment	585	-	585
Change in value of split interest agreements	(1,621)	511	(1,110)
Proceeds from sales of art	-	4,242	4,242
Purchases of art	(22)	(311)	(333)
Net assets released from restriction—art acquisition	1,386	(1,386)	-
Change in Net Assets	28,573	73,731	102,304
Net Assets, Beginning of Year	87,936	301,156	389,092
Net Assets, End of Year	\$ 116,509	\$ 374,887	\$ 491,396

Consolidated Statements of Financial Position June 30, 2022 and 2021 (In Thousands)

Assets	2022	2021
Cash	\$ 3,953	\$ 7,369
Accounts and other receivables	116	198
Contributions receivable, net	10,322	12,442
Prepaid expenses and other assets	613	305
Inventory	612	473
Investments	395,504	437,972
Estate notes and charitable lead trusts	20,090	20,152
Library accessions	1,183	1,173
Property and equipment, net	90,350	90,303
	<u>\$ 522,743</u>	<u>\$ 570,387</u>
Total assets		
Liabilities		
Accounts payable	\$ 1,204	\$ 1,107
Accrued salaries, wages, and employee benefits	984	1,629
Deferred revenue	1,052	820
Other liabilities	1,652	2,019
Payroll Protection Program loan—refundable advance	-	2,000
Note payable	1,302	901
Tax-exempt bonds payable, net of bond issue costs (including bond premium of \$1,255 in 2022 and \$1,341 in 2021)	57,059	70,515
	<u>63,253</u>	<u>78,991</u>
Total liabilities		
Net Assets		
Without donor restrictions	113,450	116,509
With donor restrictions	346,040	374,887
Total net assets	<u>459,490</u>	<u>491,396</u>
Total liabilities and net assets	<u>\$ 522,743</u>	<u>\$ 570,387</u>

Consolidated Statements of Activities Years Ended June 30, 2022 and 2021 (In Thousands)

	Without Donor Restrictions	2022 With Donor Restrictions	Total
Revenue, Gains and Other Support			
Annual giving and other contributions	\$ 4,357	\$ 3,807	\$ 8,164
Government grants	2,945	142	3,087
Memberships	1,320	-	1,320
Admissions, fees, and sales	15,654	-	15,654
Rental income	455	-	455
Investment return designated for current operations, debt payments, and art acquisitions	4,205	11,675	15,880
	28,936	15,624	44,560
Net assets released from restrictions	16,202	(16,202)	-
Total revenue, gains, and other support	45,138	(578)	44,560
Expenses			
Curatorial	9,282	-	9,282
Educational	8,656	-	8,656
Horticultural	3,126	-	3,126
Museum stores	4,568	-	4,568
Management and general	3,075	-	3,075
Fundraising	2,564	-	2,564
Total expenses	31,271	-	31,271
Change in Net Assets Before Depreciation and Interest and Other Changes	13,867	(578)	13,289
Depreciation	6,117	-	6,117
Interest	2,224	-	2,224
Total depreciation and interest	8,341	-	8,341
Change in Net Assets Before Other Changes	5,526	(578)	4,948
Other Changes			
Investment return greater (less) than amounts designated for current operations and art acquisitions	(9,732)	(25,990)	(35,722)
Gain on disposal of equipment	-	-	-
Change in value of split interest agreements	678	(328)	350
Proceeds from sales of art	-	780	780
Purchases of art	(2,262)	-	(2,262)
Net assets released from restriction - art acquisition	2,731	(2,731)	-
Change in Net Assets	(3,059)	(28,847)	(31,906)
Net Assets, Beginning of Year	116,509	374,887	491,396
Net Assets, End of Year	\$ 113,450	\$ 346,040	\$ 459,490

Letter from Newfields President and CEO

AUGUST OF 2022

The past few years have been challenging for us all, but we are better, stronger, and smarter.

The last few years have been times of adversity and uncertainty. Newfields has remained resilient, focused, and forward-thinking. I'm dedicated to continuing the work of the board-approved, ten-year Strategic Plan that was implemented in 2018 and helping this institution to heal from what I'm calling the triple tragedies; COVID-19, the collective outrage and civil unrest that followed the murder of George Floyd in 2020, and the public resignation of Newfields' former CEO in 2021.

I extend my deepest gratitude to our strong community of Newfields' supporters for helping to sustain and invest in our mission, to *enrich lives through exceptional experiences with art and nature*, especially during the hard times. As we navigate the present moment, the International Council of Museums (ICOM) Extraordinary General Assembly approved a new museum definition:

"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."

Newfields is committed to this new definition—a permanent institution in the service of our community. In 1883, Newfields founder, May Wright Sewall, prepared us for this moment when she founded the Art Association of Indianapolis. Sewall, a suffragist and leader, planted the seeds that encouraged the growth of our anchor cultural institution. It's not a coincidence that 140 years later, Newfields is still here, but a testament to the strength of every person that has contributed to our mission.

I give a special thanks to the people who did the hard work and *heart* work during the interim period. Thank you to the Board Chair of Trustees, Darrienne Christian, and all the board members for their support and for giving me this opportunity to lead Newfields during a time of renaissance and revival. Thank you to Chief Financial Officer Jerry Wise for acting as the Interim President of Newfields. A huge thank you to the Newfields' members and guests for your patience while we grow into this new chapter of excellence.



Dr. Colette Pierce Burnette
President and Chief Executive Officer



Thank You

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(JULY 1, 2020–JUNE 30, 2021)

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, 2020–June 30, 2021. 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.

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This list includes gifts for annual operating support, gifts and payments on pledges for special projects, in-kind donations, realized planned gifts, and appraised gifts of art.

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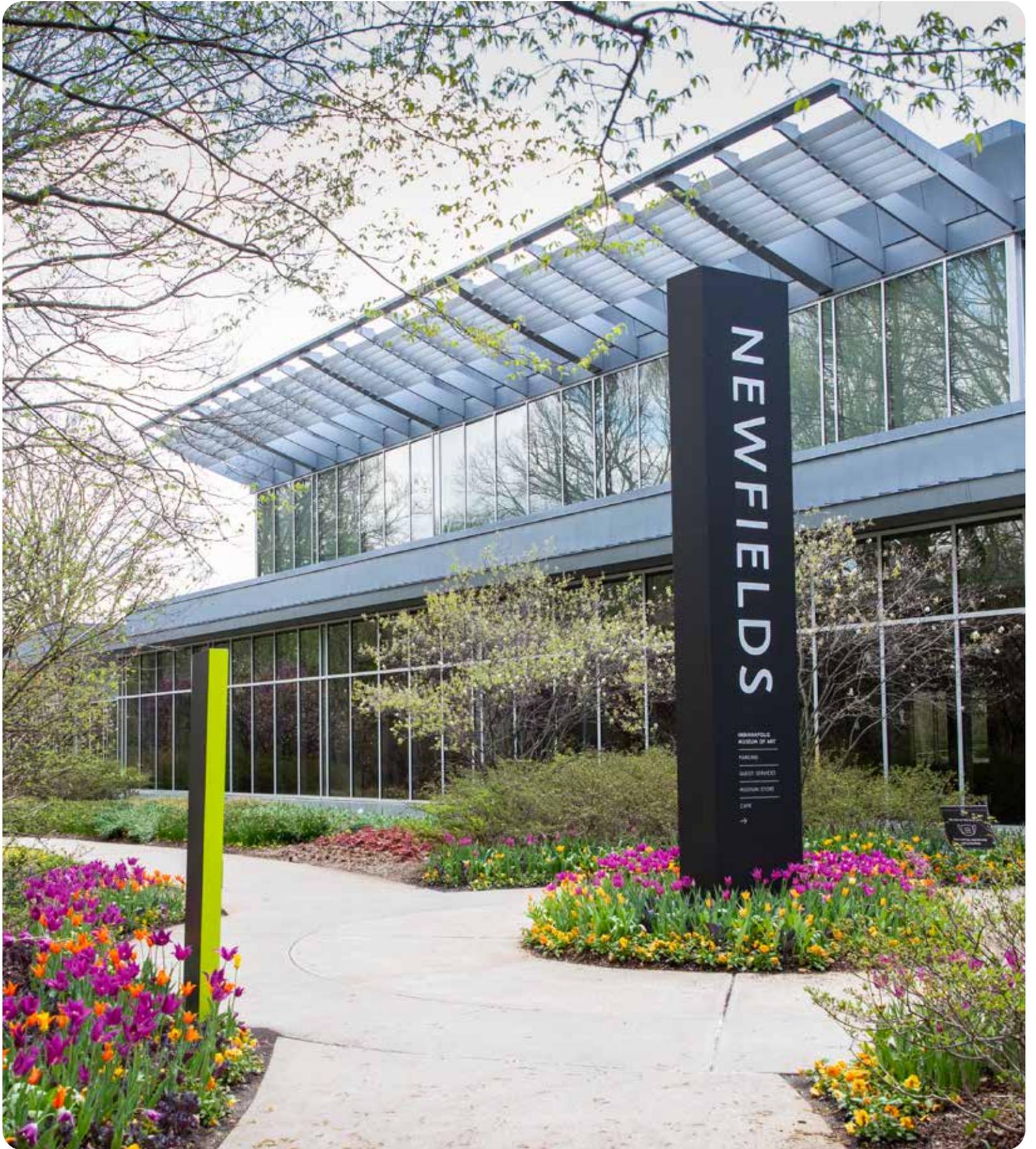
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Introducing Dr. Colette Pierce Burnette Carrying our Values Forward

Off to a Running Start

At Newfields, President & CEO, Dr. Colette Pierce Burnette can be seen running the show in a stylish pair of tennis shoes. Being the leader of Newfields is a responsibility that includes overseeing considerable real estate: the Indianapolis Museum of Art, The Garden, The Virginia B. Fairbanks Art & Nature Park, two historic homes, performance spaces, and a large staff that is as diverse in expertise as personality.

Before completing her first year as President & CEO, Dr. Burnette has accomplished a lot. In the first months of her presidency, she brought the talent of Newfields' staff to life with the *Artists Among Us* exhibition, conducted staff listening sessions with every department, and shared a joyous moment when the Newfields Horticulture team brought back gold to Indianapolis from the Philadelphia Flower Show.

Amidst her busy schedule and community relationship building, which she describes as the axis of what she does, Dr. Burnette is just now soaking in the historic realization that she is Newfields' first Black and first woman President & CEO.

"One thing I appreciate about my introduction, the way Newfields crafted it...it wasn't about me being the first Black female President. It was more like an introduction of me as the President. I've spent my entire work life as the first or the only. One way I've worked my way around it is immersing myself in the work."

Board members selected Dr. Burnette because she was the right hire for what Newfields needs at this time in history.

Divine Timing

Dr. Burnette's trajectory to this point in her life may seem like a coincidence, but to her, life is always preparing us for our next mission.

"I've been on my way here all my life. I'm a strong believer that you're always prepared for where you're going. Sometimes we don't like the lesson, sometimes the lesson comes in a failure, sometimes the lesson comes in a success, comes as a bright spot or comes as a pain point. But you're always being prepared for where you're going in your life, both in your work life as well as your personal life."

Dr. Burnette began her professional career as a systems engineer, and the skills and knowledge obtained in engineering prepared her to be the strong leader she is today. She explained that with engineering and technology you develop the mindset of zero or one, on or off, something works, or it doesn't.

This mindset becomes apparent in her leadership whenever a problem arises. Leadership and engineering may seem like opposites, but in engineering when navigating to a solution or to the next level, one must find the efficiencies in the operation to be more productive in the operation, just like in leadership.

Past, Present, and Future...

As Newfields reflects on its history in preparation for the 140th anniversary celebration, founder May Wright Sewall and her impact on Indianapolis are consistently discussed. With some research, it's not hard to see the similarities between Sewall and Dr. Burnette,



especially if you believe people from the past are always in conversation with the present.

Both women have backgrounds in education. Before arriving at Newfields, Dr. Burnette was the President and CEO of Huston-Tillotson University in Austin, Texas. Sewall was an educator, and alongside her husband, Theodore, the couple founded the Girls' Classical School of Indianapolis. Both women are activists and trailblazers in their fields, so it's no wonder that Dr. Burnette is inspired by Sewall's legacy.

"We often forget to connect history and put people in place and time. So, at the time that she was doing what she was doing, women couldn't have their own bank accounts, women were not known as fundraisers, women were not known as leaders. They were known to be in the parlor, so she was a front-runner, a very courageous one. That attracts me, I want to follow in that person's footsteps."

While at Huston-Tillotson University, there was a wall where portraits of the university's past presidents stoically hung. In a long line of men, Dr. Burnette's portrait sat as the only woman. While reflecting on this an epiphany overcame her that the previous leader's plateau is the next leader's platform. As she researches the people that came before her, it helps her better understand Newfields.

"When I talk to people, they say a certain thing happens under a certain person. It helps me to understand that it's not about

that person per se, but about the evolution that was happening at the institution. In that way I am channeling them without even knowing them, but I can understand the things that happen in their administration, and it helps me understand Newfields. You cannot effectively go forward until you honor the history of your institution, particularly an institution that's 140 years old."

As Dr. Burnette moves forward and approaches her first-year anniversary as President & CEO, building a strong team at Newfields is the focus.

"People come and go, but I want to build this long-lasting engine of a team, and I'm not talking just a senior leadership team, but I'm talking about everybody who works here. To build this strong cohesive group of people all focused on the mission, all understanding the vision, all pulling on 3 when it comes to 3, not get to 3 and somebody says 'Oh, I thought we were going to pull on 4. I don't have to pull. Pull? What is pull? I thought 3 was before 5,' I don't want that. I want to say 1,2,3 pull, and everyone pulls in the right direction. That's what I'll hold my reflection to be."

The past few years have been challenging for us all, yet we are better, stronger, and smarter. We look forward to ushering in this new era of change and upholding our community's standards to not only enable Newfields to remain a leading cultural institution, but also to ensure that we put in the work to be at the forefront of significant cultural conversations and change. We hope you continue to be a part of these conversations, as well.

Executive Team

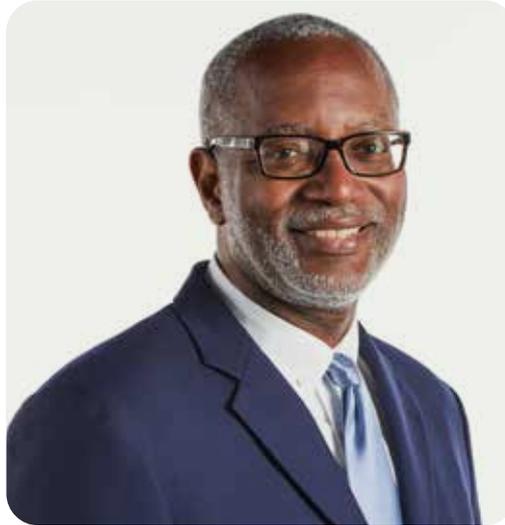
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The hiring process for the role of Melvin & Bren Simon Director of the IMA at Newfields is in progress.

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Left: Nerve plant (*Fittonia albivenis*).

Right: Vincent van Gogh, *Landscape at Saint-Rémy (Enclosed Field with Peasant)* (detail), 1889. Indianapolis Museum of Art at Newfields, Gift of Mrs. James W. Fesler in memory of Daniel W. and Elizabeth C. Marmon, 44.74.

Inside Front Cover/Page 1:

Guest views works in the IMA Galleries during a Free First Thursday. Artworks © their respective creators.

Page 2:

Top Right: Guests enjoying The Garden at Newfields. Artwork: Cracking Art, *Giant Snail*. Indianapolis Museum of Art at Newfields, Mrs. Pierre F. Goodrich Endowed Art Fund, 2018.20 © Cracking Art.

Bottom Left: Guests participating in Free First Thursday activities in the Pulliam Family Great Hall. Artworks: Robert Indiana, *LOVE* (detail), 1970. Indianapolis Museum of Art at Newfields, Gift of the Friends of the Indianapolis Museum of Art in memory of Henry F. DeBoest. Restoration was made possible by Patricia J. and James E. LaCrosse, 75.174 © 2023 Morgan Art Foundation / Artists Rights Society (ARS), NY. Fletcher Benton, *Folded Circle Dynamics Red Phase III* (detail), designed 1973, fabricated 1976. Indianapolis Museum of Art at Newfields, Irrevocable Promised Gift of Jon and Molly Ott. © 2023 Fletcher Benton / Artists Rights Society (ARS), NY.

Bottom Right: Guests viewing the displays in the Design Gallery. Artworks © their respective creators.

Page 4:

Top Left: Guests playing in The Virginia B. Fairbanks Park & Nature Park.

Artwork: Atelier van Lieshout, *Funky Bones* (detail), 2010. The Virginia B. Fairbanks Art & Nature Park at Newfields, Commissioned by the Indianapolis Museum of Art. © Atelier van Lieshout.

Bottom: Guests enjoying the Café in *THE LUME Indianapolis* featuring Vincent van Gogh in the IMA Galleries, July 27, 2021–May 30, 2022. *THE LUME Indianapolis* is created by Grande Experiences.

Page 5:

Top Left: Newfields staff engaging with members of the community.

Top Right: Installation view of *The Truth of Freedom & The Language of Race* in the Waller Gallery at Newfields, June 1–July 16, 2023. Artworks © their respective creators.

Bottom Left: View of The Garden entrance at Newfields.

Bottom Right: Installation view of *Embodied: Human Figures in Art* in the IMA Galleries, opened December 22, 2021. Artworks © their respective creators.

Page 6–7:

Guests experiencing *THE LUME Indianapolis* featuring Vincent van Gogh in the IMA Galleries, July 27, 2021–May 30, 2022. *THE LUME Indianapolis* is created by Grande Experiences.

Page 8:

Top: Guests on the Pumpkin Path of Peril at *Harvest Nights*.

Bottom: Lilly House kitchen decorated for *Harvest Nights*.

Page 9:

Left: Installation view of *The Greys In Between* at Newfields, 2021. On loan from the artist. © Anila Quayyum Agha.

Top Right: Guests in the Garden for Everyone during *Spring Blooms*.

Artwork: Pablo Serrano, *La Hermana del Hombre Boveda*, 1963–1964. Indianapolis Museum of Art at Newfields, Gift of the Joseph Cantor Collection, 1987.96 © 2023 Pablo Serrano / Artists Rights Society (ARS), NY.

Bottom Right: Guests view the floral display by Marcie Sherman-Revel & Hearten in the IMA Galleries during *Art in Bloom*.

Page 11:

Multiple views of guests experiencing *THE LUME Indianapolis* featuring Vincent van Gogh in the IMA Galleries, July 27, 2021–May 30, 2022. *THE LUME Indianapolis* is created by Grande Experiences.

Page 13:

National Bank of Indianapolis bags being given to guests before a film screening at The National Bank of Indianapolis Summer Nights Film Series.

Pages 14–15:

Cracking Art S.r.l., artist collaborative (Italian, founded 1993), *Giant Snail*, polyethylene plastic, 92-1/2 × 126 × 78-3/4 in. Indianapolis Museum of Art at Newfields, Mrs. Pierre F. Goodrich Endowed Art Fund, 2018.20 © Cracking Art.

Page 17:

Members of the Looking Glass Alliance (front row) with Newfields staff members, Michael Vetter and Tascha Horowitz (back row), at the Newfields Speaker Series: A New Look at American Art with The Looking Glass Alliance, January 28, 2023.

Page 18:

Guest in the Davis Lab writes a response to the artwork: Thornton Dial, *Don't Matter How Raggly the Flag, It Still Got to Tie Us Together*, 2003.

Page 19:

Installation view of *Embodied: Human Figures in Art* in the IMA Galleries, opened December 22, 2021. Artworks (left to right): Jean Paul Gaultier, *dress*, 1995/1996. Indianapolis Museum of Art at Newfields, James V. Sweetser Fund, Lucille Stewart Endowed Art Fund, Mr. and Mrs. Richard Crane Fund, Mr. and Mrs. William B. Ansted, Jr. Art Fund, 2010.24 © Jean Paul Gaultier. Barbara Hepworth, *Two Figures* (detail), 1968. Indianapolis Museum of Art at Newfields, Henry F. and Katherine DeBoest Fund in memory of Henry F. DeBoest. Restoration was made possible by the Anonymous IV Art Fund, 2021. 80.383 © Bowness, Hepworth Estate. William McGregor Paxton, *Glow of Gold, Gleam of Pearl* (detail), 1906. Indianapolis Museum of Art at Newfields, Gift of Robert Douglas Hunter, 79.345.

Page 20:

Below: Vaughn Spann, *Rover* (detail), 2021. Indianapolis Museum of Art at Newfields, Gift of Evelyn Pousette-Dart by exchange, 2022.1A-C © Vaughn Spann, Courtesy of the Artist, David Castillo and Almine Rech.

Page 21:

Top Right: Juan de Pareja, *Dog with a Candle and Lilies* (detail), about 1660s. Indianapolis Museum of Art at Newfields, Russel and Becky Curtis Art Purchase Endowment Fund, Mr. and Mrs. Richard D. Wood Art Purchase Endowment Fund, 2021.175.

Bottom Left: Faith Ringgold, *Coming to Jones Road Part II #5 Precious, Barn Door, and Baby Freedom*, 2010. Indianapolis Museum of Art at Newfields, James E. Roberts Fund, 2021.427 © 2023 Faith Ringgold / Artists Rights Society (ARS), NY. Courtesy of ACA Galleries.

Bottom Center: Installation view of Stephen Sprouse: *Rock | Art | Fashion*, July 16, 2022–April 2, 2022, in the Allen Whitehill Clowes Special Exhibition Gallery. Artworks © Stephen Sprouse.

Bottom Right: Korean (Joseon Dynasty), *blue-and-white porcelain jar with phoenix and cloud design*, about 1750–1800. Indianapolis Museum of Art at Newfields, Don B. and Suzanne K. Earnhart Art Purchase Fund, Jane Weldon Myers Art Fund, 2021.425.

Pages 22–23:

Richard D. Wood Formal Garden.

Page 24:

Top Left: Anders Ruhwald, *Century Garden*, 2020. Commissioned by the Indianapolis Museum of Art © Anders Ruhwald.

Top Right: Anders Ruhwald, *Holes*, 2016. Courtesy of Morán Morán Gallery, Los Angeles and the Artist. © Anders Ruhwald.

Bottom Left: Guests in the Davis Lab read responses to the artwork: Thornton Dial, *Don't Matter How Raggly the Flag, It Still Got to Tie Us Together*, 2003.

Bottom Right: Guests viewing artworks in *Journey into Light: Travels with J.M.W. Turner* in the Golden Gallery, July 24–December 6, 2020.

Page 25:

Left: Guests viewing Shinoda Tôkô, *Release*, 1979. Indianapolis Museum of Art at Newfields, Gift of Anne Marmon Greenleaf, 2005.6 © Shinoda Tôkô.

Top Right: Installation view of *Illegible* in the IMA Galleries, February 26–August 22, 2021. Artworks © their respective creators. Center artwork: Kay Rosen, *Untitled Grid (Blue Queue; No Melon, No Lemon; Daredevil; Blue Double U; Grayello; Volkswagons Rust; Emblems; A Redder A; Antititian; Gray V; Felt Tip Pen; Look for (Spanish); Greyer G; Middle of a Film Noir; Green Genre Painting; Violetter)*, 1990. Indianapolis Museum of Art at Newfields, Gift of Ann M. Stack, 2000.157A-P © Kay Rosen 2005, Indianapolis Museum of Art, Non-Exclusive Licensee.

Bottom Right: Installation view of *Private Eye: The Imagist Impulse in Chicago Art*, May 21–December 5, 2021, in the Allen Whitehill Clowes Special Exhibition Gallery. Artworks © their respective creators.

Page 26:

Top: FriendsWithYou, artist collaborative (founded 2002), *Little Cloud*, 2021, Commissioned by the Indianapolis Museum of Art at Newfields. © FriendsWithYou.

Bottom: Installation view of *THE LUME Indianapolis* featuring *Vincent van Gogh* in the IMA Galleries, July 27, 2021–May 30, 2022. *THE LUME Indianapolis* is created by Grande Experiences.

Page 27:

Top Left: Guests engaging with the interactive activity in *Juan de Pareja: A Painter's Story* in The Davis Lab, October 29, 2021–November 4, 2022.

Top Right: Installation view of *Embodied: Human Figures in Art* in the IMA Galleries. Artworks © their respective creators.

Bottom Left: Installation view of the LED ceiling in *The Clowes Pavilion Reimagined*, opened March 25, 2022.

Bottom Right: Andrea Jandernoa, *Foiled* (detail), 2019. On loan from the artist. © Andrea Jandernoa.

Page 28:

Top: Doysha Chanel from Raw Flower Design working on a floral design in the IMA Galleries for *Art in Bloom*.

Bottom: Rendering of the new Cut Flower and Vegetable Garden.

Page 29:

Top Left: View of the new Garden Entrance outside the Randolph H. Deer Special Events Pavilion.

Top Right: Katharine B. Sutphin Border Garden.

Bottom Left: Guests enjoying the autumnal displays in front of Garden Terrace.

Bottom Right: Culinary Arts staff members preparing food in the Level I Certified Green Kitchen at the Garden Terrace.

Page 30:

Young guests participating in *Wee Wonders (in the Wild)* outside at Newfields.

Page 31:

Top Left: Guests draw alongside Wendy Mac in the DrawTogether Studio inside Star Studio.

Top Middle: Through2Eyes, Sampson Levingston, giving a walking history tour to guests in The Garden at Newfields.

Top Right: Summer Campers participating in activities inside the Ruth Lilly Visitors Pavilion in The Virginia B. Fairbanks Art & Nature Park.

Bottom: Guests relaxing in The Amphitheater before a film screening at The National Bank of Indianapolis Summer Nights Film Series.

Pages 32–33:

Guests enjoying the beer garden at Garden Terrace.

Page 36:

View of workspaces inside the Conservation Science Lab.

Page 37:

Top Photo Left: El Anatsui (Ghanaian, b. 1944), *Duvor (communal cloth)*, 2007, aluminum, copper wire, 13 × 17 ft. Indianapolis Museum of Art at Newfields, Gift of Ann M. Stack in honor of Niloo Paydar, Curator of Textiles and Fashion Arts, 2007.25 © El Anatsui.

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

Clockwise from Bottom Left: Lucien Pissarro, *Interior of the Studio*, 1887. Indianapolis Museum of Art at Newfields, Gift in memory of Robert S. Ashby by his family and friends, 1995.100. Camille Pissarro, *Landscape*, about 1895. Indianapolis Museum of Art at Newfields, Gift of Mrs. Joseph E. Cain, 75.981. Camille Pissarro, *Woman Washing Her Feet in a Brook*, 1894. Indianapolis Museum of Art at Newfields, Gift of George E. Hume,

48.17. Lucien Pissarro, *Rye from Cadborough, Sunset*, 1913. Indianapolis Museum of Art at Newfields, The Holliday Collection, 79.284. Camille Pissarro, *The Banks of the Oise near Pontoise*, 1873. Indianapolis Museum of Art at Newfields, James E. Roberts Fund, 40.252.

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Staff and volunteers planting Indiana native plants in The Wild Birds Unlimited Pollinator Meadow in The Virginia B. Fairbanks Art & Nature Park.

Page 39:

Left: Three views of The Wild Birds Unlimited Pollinator Meadow during different seasons in The Virginia B. Fairbanks Art & Nature Park.

Right: Two views of the lake in The Virginia B. Fairbanks Art & Nature Park. Newfields Slide Collection. Archives, Indianapolis Museum of Art at Newfields.

Back Cover:

Floral display by the Newfields Greenhouse Team. Artworks: Robert Indiana, *LOVE*, 1970. Indianapolis Museum of Art at Newfields, Gift of the Friends of the Indianapolis Museum of Art in memory of Henry F. DeBoest. Restoration was made possible by Patricia J. and James E. LaCrosse, 75.174 © 2023 Morgan Art Foundation / Artists Rights Society (ARS), NY. Sol LeWitt, *Wall Drawing No. 652, Continuous Forms With Color Acrylic Washes Superimposed* (detail), 1990. Indianapolis Museum of Art at Newfields, Gift of the Dudley Sutphin Family, 1990.40 © 2023 The LeWitt Estate / Artists Rights Society (ARS), NY.

Contact Us

We want to hear from you!

Newfields

4000 Michigan Road

Indianapolis, Indiana 46208-3326

discovernewfields.org

General Phone Inquiries	317-923-1331
24-hour Information Line	317-920-2660
Fax	317-931-1978
Email	info@discovernewfields.org

Questions or comments about the website?

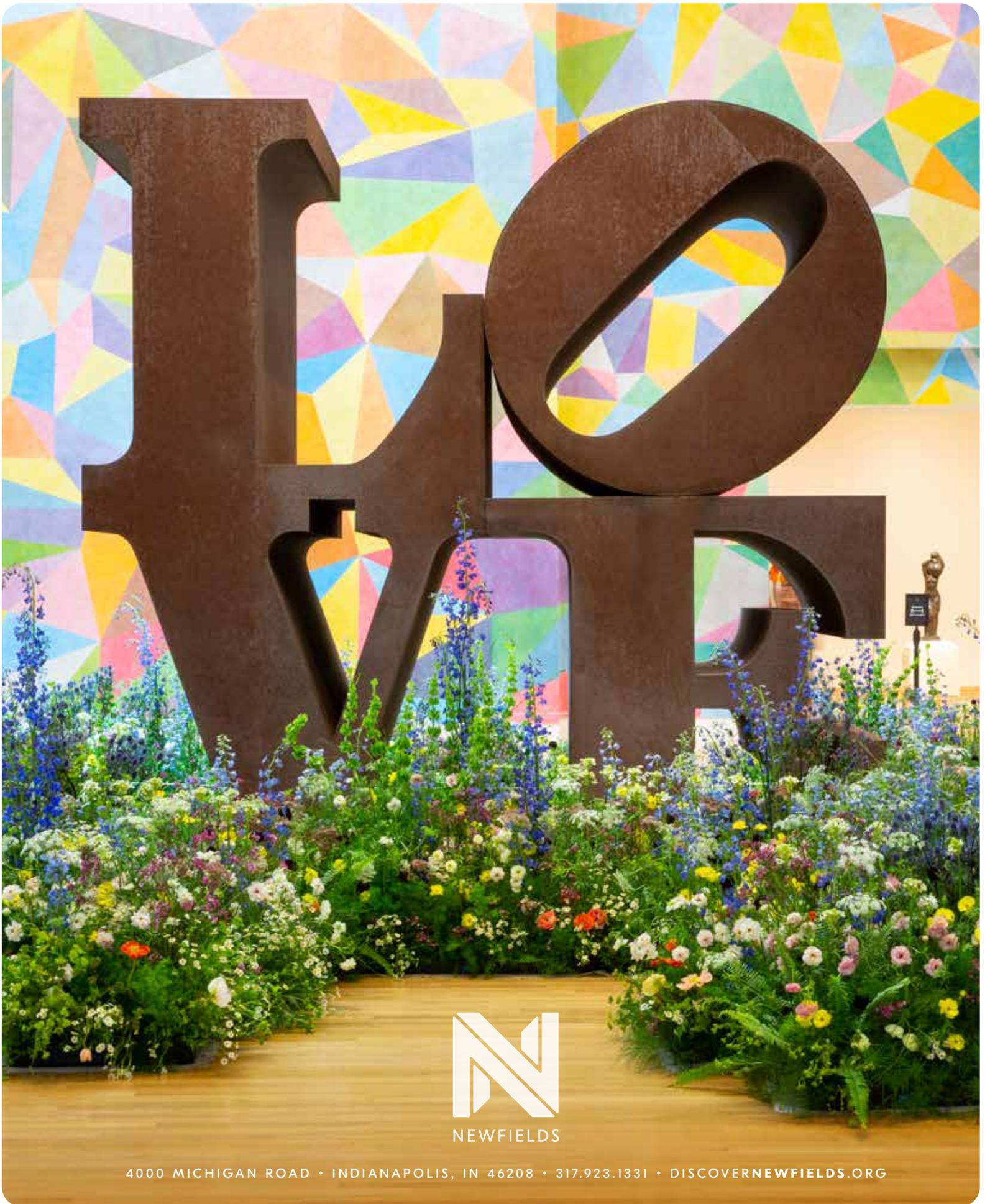
Email info@discovernewfields.org

Numbers

Membership Coordinator Line	317-920-2651
Membership Email	membership@discovernewfields.org
Donor Concierge Line	317-920-2684
Donor Concierge Email:	donors@discovernewfields.org
Guest Services	317-923-1331 ext. 523
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