

PHILLIPS



FY 23 ANNUAL REPORT

August 1, 2022–July 31, 2023

The Phillips Collection



CULTIVATING MEMBERS

8,384 MEMBERS

1,794 NEW MEMBERS
(from 41 states, 2 countries)

**1,482 MEMBERS ATTENDED
MEMBER-ONLY EVENTS**



WELCOMING DIVERSE AUDIENCES

109,140 VISITORS
(from 50 US states, 25 countries)
(23% of guests were first time visitors)

412 PUBLIC PROGRAMS
(23,245 attendees)

102 SCHOOL TOURS (2,912 attendees)

647 ADULT TOURS (5,474 attendees)



ENGAGING OUR DIGITAL FOLLOWERS

NEW FOLLOWERS ON
Facebook 1348 (34,303 total)
Instagram 7,891 (50,556 total)
X -1,018 (32,501 total)

91,984 YOUTUBE VIEWS

PHILLIPS WEBSITE
2,697 average daily visitors
(50 US states, 223 countries)



SHARING OUR GROWING COLLECTION

116 NEW ACQUISITIONS

**69 ARTWORKS LOANED TO
OTHER MUSEUM EXHIBITIONS**



INSPIRING YOUNG MINDS

**19 TEACHER DEVELOPMENT
SESSIONS** (495 attendees)

1,374 ART LINKS STUDENTS
13 PARTNER SCHOOLS

16 INTERNS, 3 FELLOWS



FROM THE CHAIR AND DIRECTOR



In March 2023, Jonathan P. Binstock joined The Phillips Collection as the Vradenburg Director and CEO. We express our gratitude to Dorothy Kosinski, who stepped down at the end of 2022 after 15 years of distinguished leadership that strengthened the Phillips for the future and positioned us as a pioneering, forward-thinking modern and contemporary art museum. Jonathan has brought his love for the Phillips to his new role and will use his extensive leadership experience to continue elevating the Phillips nationally and internationally and increasing the diversity of our offerings and community engagement. This exciting change in leadership reflects the forward momentum of the museum as we begin our second century.



The art on view at the Phillips in FY23 demonstrated the breadth of our exhibitions and programming and our ongoing efforts to enrich understanding and appreciation of modern and contemporary art. From DC icon Lou Stovall to overlooked Italian Impressionist Giuseppe De Nittis, our exhibitions spanned centuries and genres. We mounted the first career survey of photographer Frank Stewart. We showcased digital art, photography, textile works, and more. In our community exhibition space, we displayed the work of our school and community partnerships. Our new acquisitions brought exciting new perspectives to our permanent collection. We thank our many donors for their generous gifts of art.

In September 2022, we were thrilled to welcome visitors back to Phillips after 5, following a long hiatus due to the pandemic. Our Phillips Music concerts wowed audiences both in-person and online. The Creative Aging program invited participants—including new partners—to the galleries for meaningful conversation. Phillips@THEARC continued to engage neighborhoods in Ward 7 and 8, including a program linking art and yoga and a mural-making summer camp. We explored the role of art in nuclear disarmament during our Artists of Conscience program. While our attendance was robust, the Phillips, like most museums across the country, continues to struggle with returning to pre-pandemic attendance numbers. Thus, we have been and will continue to be focused on growing our relevance and strengthening the legacy of Duncan Phillips.

Take a look at all the wonderful things we have accomplished in FY23 in the following pages. Thank you for your continued support.

JOHN DESPRES
Chair of the Board of Trustees

JONATHAN P. BINSTOCK
Vradenburg Director and CEO

ON THE COVER: In summer 2023, when The Phillips Collection hosted *Frank Stewart's Nexus*, Stewart gifted to the Phillips three of the photographs that were part of that exhibition: *Clock of the Earth, Mamfe, Ghana*, 1998 (seen on the cover); *Miles in the Green Room*, 1981; and *Stomping the Blues*, 1997.

TOP TO BOTTOM: Jay Campbell and Conrad Tao performing in the *Linling Lu: Soundwaves* exhibition. Photo: Dominic Mann Productions; Dance performance by the Taratibu Youth Association at the March 2023 Phillips after 5. Photo: AK Blythe; Creative Aging participants responding to *Frank Stewart's Nexus: An American Photographer's Journey, 1960s to the Present* with Nancy Havlik's Dance Performance Group; Through the ArtLinks program, kindergartners from The Langley School used handmade paint to create a map of the Potomac River.

EXHIBITIONS

SPECIAL EXHIBITIONS

Lou Stovall: The Museum Workshop

July 23–October 9, 2022

Lou Stovall: The Museum Workshop, curated by the artist's son, Will Stovall, showcased how Stovall's innovative techniques in printmaking elevated the medium to new artistic heights. Stovall's influence on the DC arts scene was evident through his collaborations and in the history and legacy of the Dupont Center. Created and led by Stovall and curator Walter Hopps, the Center created a haven for artists of different cultures and generations. Amid the Civil Rights Movement, the Dupont Center served as a space for the exchange of ideas and art-making.

An Italian Impressionist in Paris: Giuseppe De Nittis

November 12, 2022–February 12, 2023

This was the first exhibition in the US devoted to the work of Italian painter Giuseppe De Nittis (1846–1884). A major international collaboration, the exhibition was organized by The Phillips Collection with the patronage of the Italian Ministry of Culture in collaboration with the Pinacoteca Giuseppe De Nittis, the City of Barletta, Italy, and the Region of Puglia with the Fondazione Pino Pascali. It united 73 works from leading institutions and private collections in the US, France, and Italy, 32 of which were loans from the Pinacoteca De Nittis.

| “ |

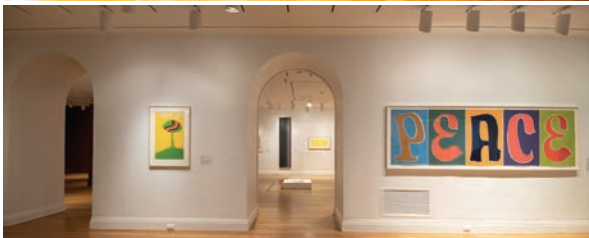
As museums around the country wrestle with how to make their spaces more equitable and accessible to their communities, this show, curated by Stovall's son, artist and writer Will Stovall, offers a model.

Kelsey Ables, The Washington Post

| “ |

This initiative is a perfect testimony to the long-standing friendship between Italy and the United States and the unremitting work of both countries to strengthen our bond through art and culture.

*H.E. Mariangela Zappia,
Ambassador of Italy to the United States*



LEFT, TOP TO BOTTOM: Will Stovall leads a tour of the exhibition with Lou Stovall in attendance. Photo: AK Blythe; Installation view of *Lou Stovall: The Museum Workshop*; RIGHT, TOP TO BOTTOM: Dr. Elettra La Duca, Director of the Italian Cultural Institute in Washington DC; Mr. Aldo Patrino, Director of Culture And Tourism, Puglia Region; Ms. Grazia Di Bari, Counselor for Culture and Tourism, Puglia Region; Ms. Anita Guarnieri, Director of the Superintendency of Archeology, Fine Arts and Landscape of the provinces of Barletta-Andria-Trani e Foggia (BAT-FG); Minister Plenipotentiary Alessandro Gonzales, Deputy Ambassador of Italy to the United States; Dr. Dorothy Kosinski; Mayor Cosimo Damiano Cannito, Mayor of the City of Barletta; Exhibition curators Renato Miracco and Dr. Susan Behrends Frank; Mr. Oronzo Cilli, Counselor for Culture, City of Barletta; Mr. Giuseppe Germano, Counselor for Budget, City of Barletta; Giuseppe De Nittis, *The Road from Naples to Brindisi* (formerly known as *The Road from Brindisi to Barletta*), 1872, Oil on canvas, 29.5 x 54.3 cm, Anonymous loan to the Indianapolis Museum of Art at Newfields

SPECIAL EXHIBITIONS

Pour, Tear, Carve: Material Possibilities in the Collection

March 18–May 14, 2023

Featuring over 65 works drawn from the permanent collection, this exhibition considered how artists have utilized traditional and nontraditional art materials to act as conduits of meaning. *Pour, Tear, Carve* spotlighted how the selection and manipulation of materials—whether poured, torn, carved, sewn, beaded, or glued—can enhance a viewer’s understanding of and dialogue with art. The exhibition introduced several key recent acquisitions by living artists with well-known and never-before-exhibited works.

Frank Stewart’s Nexus: An American Photographer’s Journey, 1960s to the Present

June 10–September 3, 2023

Frank Stewart’s Nexus was a dynamic retrospective of Stewart’s photography that centered on his sensitive and spontaneous approach to portraying world cultures and Black life in many forms—including music, art, travel, food, and dance. Tracing both Stewart’s explorations of life on the road and the trajectory of his stylistic journey, the exhibition brought together a comprehensive visual autobiography through over 100 black-and-white and color photographs.

| “ ” |

Most of “Pour, Tear, Carve” carries the Phillips far from the impressionist and colorist works for which it’s best known.

That doesn’t mean, however, that the museum’s essential nature has been lost. Times and expectations have changed, but the adventurous spirit endures.

Mark Jenkins, The Washington Post

| “ ” |

Frank Stewart is not just a photographer; he’s an artist.

Briana Ellis-Gibbs, Hyperallergic

—

Through his lens, we experience a fragmented history of the United States.

Karen Wilkin, The Wall Street Journal



LEFT, CLOCKWISE FROM TOP: Dindga McCannon, Diane Burko, and Mimi Herbert with their artwork at the *Pour, Tear, Carve* opening. Photos: Ryan Maxwell; RIGHT, TOP TO BOTTOM: Frank Stewart in the galleries of *Frank Stewart’s Nexus*. Photo: AK Blythe; Frank Stewart’s photographs on view at Phillips@THEARC as an extension of the exhibition

INTERSECTIONS

Jonathan Monaghan: *Move the Way you Want*
September 22–December 31, 2022

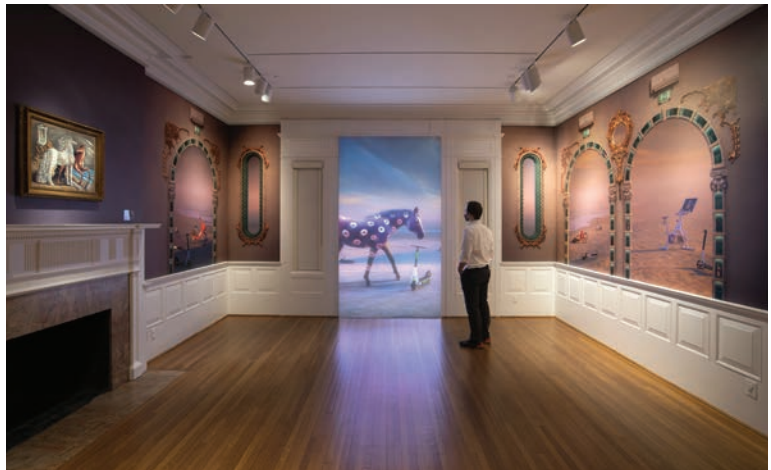
Linling Lu: *Soundwaves*
February 9–April 30, 2023

SPECIAL INSTALLATIONS

Jacob Lawrence and the Children of Hiroshima
August 23–November 27, 2022

TRAVELING EXHIBITIONS

A Modern Vision: European Masterworks from
The Phillips Collection
North Carolina Museum of Art
October 8, 2022–January 22, 2023



TOP: Installation view of *Jonathan Monaghan: Move the Way you Want*, Photo: Lee Stalsworth; Installation view of *Linling Lu: Soundwaves*, Photo: Lee Stalsworth; BELOW: Akiyisa-Yagi, *Boy, age 8, Boy and Girl with Fish*, Collection All Soul's Church Unitarian, Washington, DC; Jacob Lawrence, *Hiroshima Series: Family*, 1983, Color screenprint on Somerset paper, 13 x 10 in., Published by Limited Editions Club, New York, Ed. 19/35, The Phillips Collection, Gift of Nora Lee and Jon Sedmak /© 2022 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York

Artists of Conscience: Art, Nuclear War, Peace, and Reconciliation



Presented with All Soul's Church, Unitarian, the Artists of Conscience engagement (October 27 & 28, 2022) on nuclear weapon disarmament was organized in collaboration with The Bahá'í Chair for World Peace, University of Maryland. Day one featured a film screening of *The Bomb*. On the second day, Chief Curator Elsa Smithgall moderated a conversation exploring the role of art in addressing nuclear weapons abolition, peace, and reconciliation, with panelists artist, curator, and historian Leslie King-Hammond; nuclear weapons abolition activist Mel Hardy; and filmmaker and artist Smriti Keshari. The program included musical reflections by pianist Ryo Yanagitani, cellist Char Prescott, and members of the All Soul's Choir, led by Jennifer Hayman, Director of Music and Arts.

COMMUNITY EXHIBITIONS

Art + Music: More than a Feeling
July 23, 2022–February 19, 2023

Shaping Ourselves: The Materials of Our Lives
March 10–June 4, 2023

Focal Point: Shifting Perspectives through Photography
June 16–September 10, 2023

PHILLIPS@THEARC

Shiloah Symone Coley: Mama Lula
September 15, 2022–January 31, 2023

Dee Dwyer: Wild Seeds of the Soufside
February 16–May 11, 2023

Frank Stewart’s Nexus
June 14–August 31, 2023



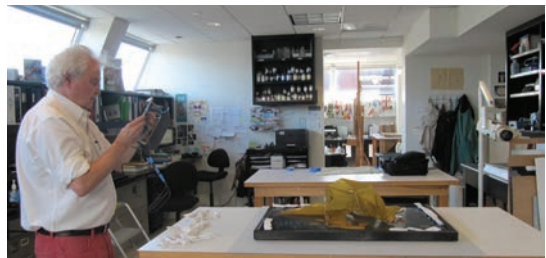
LEFT TO RIGHT: Teaching artist Gail-Shaw Clemons helps a student make a monoprint for the *Art + Music* exhibition; Students from Turner Elementary’s Medical & Education Support program explored line and light for the *Focal Point* exhibition; Dee Dwyer, *Black Girl Magic Lives On*, May 16, 2020, Archival print, Courtesy of the artist

Collection Care

Antoine Pevsner’s *Construction in Space* (1929), acquired by Duncan Phillips in 1953, was made with Celluloid. Over the years, the Celluloid became discolored and deteriorated, making it impossible for the sculpture to be restored or exhibited intact again. To preserve the work’s original appearance and to present the work in the *Pour, Tear, Carve* exhibition, Stefan Prosky, a 3-D animator and technology artist, made a virtual reconstruction of the sculpture using 800 digital images of the work.

The Phillips Collection was one of 23 cultural institutions globally to be awarded Bank of America’s 2023 Art Conservation Project Grant. Two compositions by Paul Cézanne, ***Mont Sainte-Victoire* (1886–87)** and ***Self-Portrait* (1870–80)**, are receiving extensive treatment for the first time in 45 years. The Phillips’s fully restored Cézanne unit of six paintings and one print will be exhibited at the museum in spring 2024.

From November 2022 to June 2023, the Phillips’s **Ellsworth Kelly sculpture *Untitled* (EK927)** in the Hunter Courtyard underwent a major conservation treatment. Years of strong sunlight, heat, humidity, freezing temperatures, snow, pollen, and other abrasive airborne particulates, caused the artwork’s clear lacquer coating to start clouding and the black patina to degrade. The coating and patina were removed, and a new black matte patina applied. Instead of reapplying a lacquer, numerous applications of a custom wax tinted with black pigments serve as the final surface coating. We are grateful to the Ellsworth Kelly Foundation for underwriting the restoration.



Kelly sculpture conservation



Pevsner virtual reconstruction

TOP TO BOTTOM: Prosky recording Pevsner’s *Construction in Space*; Bronze et al, Ltd., tinted wax to the surface of *Untitled* (EK927).

YEAR IN REVIEW

Phillips in the Socialsphere



Most popular Instagram post and Tweet: The Phillips Collection was honored to have Supreme Court Justice Kentaji Brown Jackson visit last week! She toured our special exhibitions Lou Stovall: The Museum Workshop and Jacob Lawrence and the Children of Hiroshima. (August 20, 2022)



Most popular Facebook post: Accomplished performers, improvisers, and composers, Linda May Han Oh and Fabian Almazan make their Phillips debut this Sunday at 4 pm! (October 19, 2022)

Most popular blog post: Capturing the Perfect iPhone photograph (June 20, 2023)

Welcome, Jonathan P. Binstock



Jonathan Binstock gives remarks at the opening of *Pour, Tear, Carve*. Photo: Ryan Maxwell

Dr. Jonathan P. Binstock became the Vradenburg Director & CEO of The Phillips Collection in March. Dr. Binstock comes to the Phillips following eight years as the Mary W. and Donald R. Clark Director of the Memorial Art Gallery (MAG) of the University of Rochester in New York, where he led an expansion and diversification of the museum's collection, exhibition program, public engagement efforts, and audience, as well as a significant increase in the museum's annual budget. For Binstock this role marks a return to Washington, where he was previously Curator of Contemporary Art at the Corcoran Gallery of Art from 2000-07.



The Phillips may be more than 100 years old, but I see it as still in its adolescence. . . . Where will our open-minded curiosity lead us? For the Phillips, the best is always yet to come.

Jonathan P. Binstock, April 6, 2023

15 Years of Leadership



Photo: Daniel Schwartz

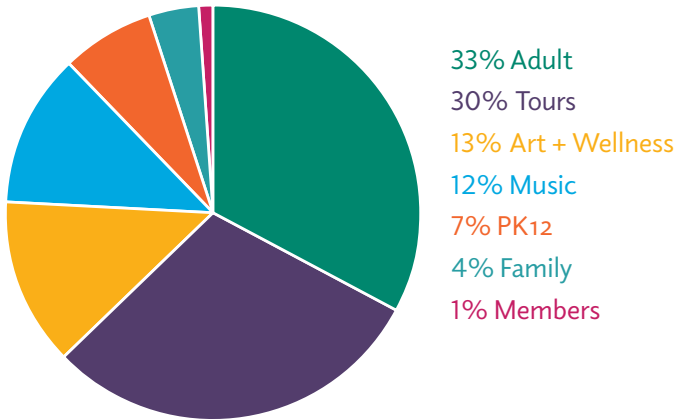
Dorothy Kosinski concluded her tenure as Vradenburg Director & CEO at the end of 2022 and was named Director Emerita. Since the beginning of her tenure in 2008, Dr. Kosinski led a campaign to augment the endowment, resulting in a five-fold growth approaching \$100M. Kosinski revitalized the Phillips's dialogue with contemporary art and grew the collection from 2,000 objects to over 5,000, with emphasis on artists of color and women. Kosinski hired a Chief Diversity Officer in 2018, making the Phillips among the first museums to have such a position. She extended the Phillips's reach with the opening of Phillips@THEARC in Ward 8 and a major partnership with the University of Maryland in College Park.

PARTNERSHIP WITH UNIVERSITY OF VIRGINIA

As part of a partnership with the University of Virginia (UVA) in Charlottesville, The Phillips Collection was pleased to host an undergraduate intern during summer 2023 and welcome a 2023-24 Predoctoral Fellow in Modern and Contemporary Art History, both from UVA. The partnership provides meaningful opportunities in education, innovation and research, interdisciplinary collaboration, and diversity and inclusion initiatives—hallmarks of both institutions.

PUBLIC PROGRAMS

In FY23, 1,161 programs and tours reached 31,631 people, including weekly meditation, Phillips Music concerts, family workshops, Member Mornings, and more.



Public programs focused on partnerships and hands-on experiences. Highlights include:

- Opportunities to learn directly from artists, including **Joseph Orzal, Linling Lu, Jae Ko, and Joyce Wellman**
- Launch of **Film from the Archives** series on Third Thursday evenings featuring recently digitized films
- In conjunction with *Frank Stewart's Nexus*, the Phillips presented a **suite of programming** all summer for all ages
- Collaboration with the **National Asian Art Museum** to connect artists Giuseppe De Nittis with Watanabe Seitei
- Launch of **Third Thursday** (previously ArtWalk) in collaboration with neighborhood partners for free admission and extended hours
- Participated in **community events** such as Mitchell Park Family Fun Day, Dupont Kalorama Walk Weekend, DC Public Library Discover Summer Museum Days, and The Kennedy Center/NSO's two-day Great Migration family celebration



Gallery talk with artist Jae Ko in the galleries of *Pour, Tear, Carve: Material Possibilities in the Collection* | The Jo-Go Project performs in the courtyard at the September 2022 Phillips after 5

PHILLIPS@THEARC

Phillips@THEARC presented a variety of programs, including hands-on workshops from local artists and programs with THEARC partners. From July 17-August 11, Phillips@THEARC offered a **camp about mural-making** for students ages 8 to 13. Through art-making workshops, mural tours throughout DC, and more, the campers explored how murals and public art installations can reshape and uplift a community.



Hands-on workshop with Linling Lu, March 8, 2023



Mural-making camp participants and staff

CREATIVE AGING

In FY23, we offered **51 Creative Aging programs to 477 participants.**

The 13-year partnership with Iona Senior Services alternates monthly visits to the museum with studio projects at Iona's two locations in Tenleytown and Congress Heights. The Creative Aging program continues to grow, now including Parklands Villages, Brightwood, Knollwood, and Sunrise Assisted Living.

PK-12 EDUCATION

School Partnerships

Through ArtLinks, the Phillips Collection's multi-visit school program with schools across DC, Maryland, and Virginia, Phillips Education staff worked with classroom teachers to develop engaging and relevant programs, producing the exhibitions *The Shape of Our Lives* and *Focal Point*.

Professional Development

The Phillips provides in-depth professional development opportunities on arts integration at the museum, at schools, and virtually. After five years of offering the 12-week course *Connecting to the Core Curriculum: Building Teaching Capacity for Arts Integration through Prism.K12*, the 45-hour course was adapted into **multiple 15-hour courses offered throughout the year**, each with a slightly different focus. The first 4-week course explored how artists in *Pour, Tear, Carve* used materials as an expression of their culture and identity. The weeklong Summer Teacher Institute was inspired by *Frank Stewart's*



LEFT TO RIGHT: Washington School for Girls 6th grade students in the photography studio during ArtLinks program; University students at the Fine Arts Academy, Naples, Italy, working with Phillips Art Cards.

Nexus. Participants constructed visual autobiographies through photographs, making connections to social-emotional learning (SEL) in their teaching environments.

Exhibition Activities

The Education Department developed a variety of **resources to help visitors engage with *An Italian Impressionist in Paris: Giuseppe De Nittis***: A gallery with educational activities; an audio tour that encouraged visitors to slow down and look closely at works of art; and a children's book, *Art Adventures with Friends*, that let families explore the

exhibition together and understand the role of friendship in De Nittis's work.

The Phillips Returns to Italy

Anne Taylor Brittingham and Donna Jonte returned to Italy in October 2022 to conduct additional **programs in Rome, Naples, and the surrounding region** through the museum's collaboration with the U.S. Department of State. The workshops focused on fostering diversity and inclusion for audience and program development. Anne and Donna also attended the first EDI Global Forum for Education and Integration which welcomed 180 cultural institutions.

Phillips Music 2022-23 Season

The Phillips Collection presented a range of world-class soloists, in-demand chamber groups, and visionaries of the field during the 82nd season. Highlights included:

- The return of harpist **Bridget Kibbey** and violinist **Alexi Kenney** (November 27)
- The debut performance of **Junction Trio** (December 11)
- On November 6, our Leading International Composers series celebrated the music of **George Walker**.
- We saw the culmination of a project years in the making: pianist **Conrad Tao** and cellist **Jay Campbell** performed the DC premiere of *The Additive Arrow* by **Catherine Lamb**, a piece co-commissioned by The Phillips Collection (April 8), in the galleries of *Linling Liu: Soundwaves*.
- We presented a number of genre-bending musicians, such as bassist **Linda May Han Oh** and pianist **Fabian Almazan** (October 23) and jazz pianist **Aaron Diehl** with vocalist **Joshua Banbury** (January 15).



Abel Selaocoe in concert with Manchester Collective. Photo: Dominic Mann Visuals

- Singer-songwriter **Gabriel Kahane** performed his own songs (January 22)
- **Invoke** string quartet presented works by living composers as well as their own compositions (April 23).
- The Centennial concert was the spectacular season opening event featuring **Manchester Collective** and South African cellist **Abel Selaocoe** (October 9).

ENGAGING THE DC COMMUNITY

In FY23, the Phillips launched several new partnerships and programs with DC organizations. Highlights include:

- In August 2022, the Phillips partnered with **Chalk Riot** and **Positive Chalk DC** for THEARC's first Chalk Walk. Professional artists created a chalk mural in front of Phillips@THEARC and visitors were invited to make chalk art.
- In October 2022, Phillips@THEARC held its first **Creative Seedlings** event. Inspired by Wesley Clark's centennial installation, Creative Seedlings is a dinner and dialogue series on Blerd

culture hosted in collaboration with **Blerdcon** founder Hilton George and **The Space for Creative Black Imagination**, MICA founding director Raél Jero Salley. The now quarterly event is an opportunity to be part of a growing visual archive on Blerdom in the DMV.

- In January 2023, Phillips@THEARC piloted a yoga and art program with Washington School for Girls and **Priority One Wellness**. The project used restorative justice principles to promote self-awareness and self-expression through yoga and art.

- In May 2023, The Phillips Collection, **DC Public Library**, and **The Nicholson Project** announced the inaugural Collaborative Arts Resource District (CARD) Fellowship. The cross-organizational, collaborative 12-week program aims to create sustainable arts careers and bolster the local contemporary art community. The fellows receive tangible support to advance their craft through workshops, consultations, studio visits, and more. The inaugural fellowship took place fall 2023.



CLOCKWISE FROM FARLEFT: Chelsea Ritter-Soronen (Chalk Riot), Val Suarez (Positive Chalk DC), Ann Gill (Chalk Riot); Bowie State University students attend the inaugural Creative Seedlings program; Art + Yoga program in the Phillips@THEARC Workshop

From the Archives

The Library and Archives welcomed the museum's first full-time Digital Archivist. Staff prepared recommendations for records intake, processed exhibition catalogues and other materials, and made search enhancements for the **digitized materials on ArchivesSpace**. Two **oral histories** were completed: Dorothy Kosinski (Vradenburg Director & CEO, 2008-23) and Karen Schneider (Head Librarian, 1981-2022). Approximately 100 linear feet of Research Office Artist Files were relocated from the Center for Art & Knowledge to the library for improved research access and long-term preservation.

2022-23 Fellows

Makeba Clay Diversity Fellow Xin Zheng supported the Institutional History Project by researching the Phillips's history from the 1940s to the 70s. **Visitor Experience/Digital Audience Engagement Fellow Samantha Williams** engaged in research and application of online and onsite visitor experience initiatives. Terra Curatorial Fellow **Rebecca Shipman** assisted with research funded by the **Terra Foundation for American Art** dedicated to the recontextualization of the Phillips's collection and making connections with the Howard University Gallery of Art.

DONORS

The following donors generously supported The Phillips Collection in its mission during the 2023 fiscal year. These gifts included contributions made for a range of operating activities and general operating support: acquisitions, conservation, capital repairs and improvements, education, exhibitions, the annual gala, and music programming. The Phillips Collection is grateful to all our donors and members for prioritizing the museum in your philanthropy.

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Linda and Steve Weitz
Janet and Robert Wittes
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Mrs. Deborah Bing Zakheim
Erwin Zeuschner

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Carlos Ortiz Miranda
Sakura Namioka
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Joseph O'Hare
Edie & Joe L. Oppenheimer
Glenna and David Osnos
Pace Gallery
Elizabeth Patterson

The 2023 Annual Gala and After Party: Threads of Connection

More than 450 guests celebrated the Phillips's robust efforts in education, cultural diplomacy, and innovation in art, raising nearly \$670,000. The Gala Honorees were Sam Gilliam (posthumous), pioneering abstract artist; Klaus Ottmann, Chief Curator Emeritus of The Phillips Collection; Mera and Donald Rubell, founders of the Rubell Museum in Miami, FL, and Washington, DC; and Darren Walker, President of the Ford Foundation.



FIRST ROW: George Vradenburg and Diane Rehm; Congresswoman Eleanor Holmes-Norton and Jonathan P. Binstock; SECOND ROW: Stephanie Gilliam, Annie Gawlak, and Leah Franklin Gilliam; Dame Karen Pierce DCMG, British Ambassador to the US and Charles Roxburgh; Donald and Mera Rubell, Vradenburg Director & CEO Jonathan P. Binstock, Director Emerita Dorothy Kosinski, Annie Gawlak, Darren Walker, and Dr. Klaus Ottmann; Photos: Tony Powell

Sala Patterson
Michelle Pearson
Camilla Peterson
Susan L. Phillips
Katharina Phillips and
Sheldon Trubatch
Annette Polan
Thorn Pozen
Richard J. Price
Jerold and Marjorie Principato
Dorothy and Barry Richmond
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Susan Schaffer and Michael Rogan
Sandra and Albert Schlachtmeyer
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Desa Sealy
Mehari Sequer
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Catherine and Will Snyderwine
Daniel H. Squire
Anne St. John
Robert Stana
Theodora Stervinou
Nuzhat Sultan and Anil Revri†
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Leslie C. Taylor
Emilia Tripodi and Joseph Simonson
Pamela Troutman and
James W. M. Smith
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Joan O. Weiss
Amy Wilkins
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Danielle Beach
Arlene and Robert Bein
Donald Bennett
Debra Bergoffen and
Robert Lanman
Robin Berrington
Amy Bertha
Stanley Besen
Deborah and Bruce Broder
Sarah Brown and Alan Gourley
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Patricia and Edward Bryant
Barbara and Heike† Burchett
Peter Buscemi
Robert Cefaratti
Mary E. Challinor
Kathy and Stuart Chiron
Judith and Thomas Chused
Catherine Clarke
Makeba Clay
Richard H. Cleva
Robert B. Cole
Donna and N.L. Constantinople
Ronald M. Costell
Sarah A. Courtney

Janice K. Crawford
Patricia Davis-Callender and
Wesley Callender
Deanna Dawson
Janis Dote and Mark Nagumo
Donna and William Eacho
Edward Jones
Kerry R. Ellett
Elizabeth L. and Kirk J Emge
Carole Feld and David C. Levy
Kaywin Feldman
Yair Flicker
Wendy Frieman
Julie Gibson
C.D. Giedt
Beryl Gilmore
Teresa Grana
Catherine A. Green
Claire G. Green
Sarah Hall and Roger Ruckman
Anne Harrington
JoAnn Hearld
Margaret Hennessey
Barbara and James Holden
Alice and David Holland
Mary Suzanne and James Hurwitz
Elizabeth Jones
Linda K. and I. King Jordan
Jack Kammerer
Dolores Karp
Michael Kolakowski
Christopher Koontz
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Margaret Lenzner

Dianne and Herbert J. Lerner
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Lumsden
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Carmen MacDougall and
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Rosalie Mandelbaum
Gail and Michael J. Marcus
Martie Matthews and
Arthur Reiger
Karen and Daniel Mayers
Roberta and Gregory Milman
Chandler Moore
Philaine and David Nexon
Andrea K. Nordell
Nonna Noto
Kathy Peyman and
Lawley Paisley-Jones
E Candace Putnam
Ingrid Rose
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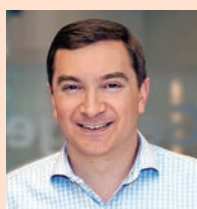
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WELCOME, NEW TRUSTEES



JOSH EASTRIGHT was a guest at the Phillips’s Annual Gala about 10 years ago and enjoyed the experience so much that he wanted

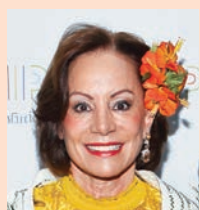
to learn more. “The Phillips has always had a real focus on being connected to the community. Phillips@THEARC is a great example of how the Phillips thinks differently about education and community engagement.” Eastright is also a board member at Building Bridges Across the River, which operates THEARC. “The Phillips has such a strong legacy to build on—I hope to see it continue to engage the community and stay accessible physically and in spirit—to art experts and novices alike.” Eastright has worked for Bloomberg his entire career, and is currently the CEO of Bloomberg Industry Group, which leads Bloomberg’s businesses that are based in DC (legal, tax, and government). Bloomberg has been a longtime supporter of the Phillips, through the Bloomberg Connects app, Annual Gala Sponsorship, and more.



GAIL LIONE began visiting the Phillips in the 90s with her young daughter, appreciating how the scale and art was perfect for children

and also recalled her memories of visiting the Frick Collection growing up in New

York. As a board member of the University of Rochester, she became friends with Jonathan Binstock, who was then director of the university’s art museum. “I got to witness first hand how Jonathan transformed the museum—the building, grounds, and the collection—bringing real excitement to the Rochester community. He is bringing that same energy to the Phillips, so it is exciting to be working with him on the board.” Lione has served as general counsel for companies in various industries, worked for several major art collectors, and served on the board of the Milwaukee Art Museum, where she learned to hone her collection of work by women artists. She is now Senior Counsel with Dentons and an adjunct professor at Georgetown Law Center.



BEATRIZ BOLTON hails from Havana, Cuba, and grew up in Miami. When she attended the University of Madrid to study art history,

her love affair with art began. When she was introduced to the Phillips in 2019, she fell in love the minute she walked in. Bolton explains, “I passionately believe in Duncan Phillips’s vision and how it continues to develop through the museum’s community involvement, many educational programs, and all the life-enhancing ways it offers to all.” Her family foundation, the Dosal Family Foundation, supports educational programs at the Phillips and especially

Creative Aging, which is a cause close to her heart. Bolton has donated two works of art to the Phillips by Spanish artist Bernardí Roig, whom she discovered through the museum. Bolton supported two exhibitions of Cuban artists at the Phillips: Zilia Sánchez in 2018 and Los Carpinteros in 2019. Bolton also supports several museums in London, including the Royal Academy, National Portrait Gallery, National Gallery, and Victoria and Albert Museum.



JANE LOLE came to know the Phillips through immersion in the wider arts scene in Washington, DC, and around the world over the

last few years. As an émigre from South Sudan and now an American citizen, she is especially interested in learning about American art, a particular strength of the Phillips. “I believe in supporting the arts, in general, and The Phillips Collection, in particular, because I have enjoyed visiting the Phillips so much.” After earning a BA from Williams College, Lole earned an MA from American University and decided to make her home in DC, where she has focused her career at the intersection of finance and food security. Her work at the World Bank involves evaluating the impacts of agriculture projects in many developing countries. Outside of her professional life, she enjoys travel and art, as well as attending art fairs and design exhibitions around the world.

CENTENNIAL CAMPAIGN

The Centennial Campaign, celebrating The Phillips Collection's 100th anniversary, raised critical funds for the museum's endowment, capital needs, and special projects. We are grateful to all those who contributed and celebrated the Centennial with us. Their vision and outstanding generosity will continue to reverberate for years to come as we look forward to another century of lasting impact. It is with extraordinary gratitude that we recognize the following donors for their commitments to The Phillips Collection's Centennial Campaign.

\$10,000,000 AND ABOVE

Sherman Fairchild Foundation

\$5,000,000-\$9,999,999

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Victoria† and Roger Sant*

\$1,000,000-\$4,999,999

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Riley St. Claire*
Barbara Stallings
Ronald Stern and Elisse Walter
Eileen and Michael Tanner
Lee M. Yarbrow

*Planned Gift †Deceased



LEFT TO RIGHT: In February, Patron and Circles members joined Board Chair John Despres for a trip to Los Angeles and San Diego.; Phillips Contemporaries members visited the Rubell Museum, March 2023; Ruth Fine, Frank Stewart, Hortense Spillars, Fred Moten, and Jonathan Binstock after a panel discussion about Stewart's work, August 2023

THE ELIZA LAUGHLIN SOCIETY

Named for Duncan Phillips’s mother, Eliza Laughlin Phillips, who made the first bequest to the museum, this society is a community of individuals committed to the long-term health and future of The Phillips Collection. The museum is deeply grateful to the following individuals and families who have included The Phillips Collection in their testamentary plans.

Anonymous (8)	Ellen L. Goldstein	Sara Nieves-Grafals and	H. Theodore Shore†
Esthy† and James Adler	Margaret A. Goodman	Albert Getz	Estate of Esther Swallen Shores
Carolyn S. Alper†	Mili Gralla†	Gerson Nordlinger, Jr. †	Jodie H. and David A. Slaughter
Scott Douglas Bellard	Ann Greer	James D. Parker	Bernard† Slosberg and Mary Chor
Estate of Julian and Freda Berla	Pamela Gwaltney	Margery and Barry† Passett	Ruth Karl Snyder
Frank M. Boozer	Barbara and Bob Hall	Ruth Rudolph Perlin	Patti and Jerry Sowalsky
Dorothy Bunevich†	Harold P. Halpert†	Estate of Gifford Phillips	Riley St. Claire
James Burks and Bette Pappas	Richard A. Herman†	Estate of Laughlin Phillips	Malia S. and Kamau O. Steeple
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Carol and Radford† Byerly	Lynne and Joseph† Horning	Virginia B. Prange-Nelson	Patricia Straus†
John P. Cahill	Deborah Houlihan	Jack Rachlin†	George D. Swygert and
Dennis Cannaday†	Scott E. Huch	Jane Evans Ramsay	Lori Jenkins
Judith F. and Thomas M. Chused	Estate of Dora D. Ide	Iris and Stewart W. Ramsey†	Louise C. Taylor Bruno
Robin R. and Thomas† C. Clarke	William N. Jackson†	Eliza and Perry† T. Rathbone	Richard E. Thompson†
Estate of Elizabeth Miles Cooke	Linda Lichtenberg Kaplan	Carol B. and Earl Ravenal†	Helene Toiv
Helen and Charles Crowder†	Estate of Karl O. Knaths	Robert C. Rea	Annie Simonian Totah
Carol and B.J. Cutler†	Estate of Judith D. Krueger	Kathleen and Malcolm Ream	Jonathan Tubman and
Frauke and Willem de Loopert†	Susan Lee	Wenda D. Reiskin†	Thomas Seiler
Bill DeGraff	Martin Less	Estate of Wania M. Reynolds	G. Duane Vieth†
L. William Darrow†	Blanche Levenberg†	Toni Averett Ritzenberg Estate	George and Trish† Vradenburg
John and Gina Despres	Ada H. and R. R. Linowes†	Estate of John F. Rolph III	Ruby Weinbrecht
Joseph P. DiGangi	Betty Lou and Jack Ludwick	Mr. and Mrs. Thomas D.	Mary Weinmann†
Nina Chung Dwyer	Wendy Luke	Rutherford, Jr.	Harry and Joan Weintrob
Lindsay and Henry Ellenbogen	Sandra L. Mabry	Penelope de Bordenave Saffer	Sally L. Wells
Christopher Duff and	Raymond Machesney†	Edna Salant†	Betsy and Henry J. Werronen
Mark† A. Westman	Caroline† and John Macomber	Victoria† and Roger Sant	Beverly and Christopher With
Jane Engle†	Bradford Maupin	Lili-Charlotte Sarnoff†	Alan and Irene Wurtzel
Estate of Margaret F. Ewing	Estate of Mercedes Mestre	Leslie Sawin	Cynthia Young†
M. Faith Flanagan†	Estate of Jeanette and	Richard Sawyer and	Judy and Leo E. Zickler
Jane Flax	Nathan Miller†	Jeffrey P. Beaty	
Dr. Helene C. Freeman	A. Fenner Milton	Joan S. and Richard H. Schmidt	†Deceased
Barbara and Tom Gilleylen	Monica D. and Samuel A. Morley	Barton F. Sheffield	
Marion F. Goldin†	Alice and Arthur Nagle†	Estate of Peter Sheldon	

YOUR INVESTMENT MATTERS

In FY23, over 85% of our operating budget comprised support from generous donors like you. We are committed to ensuring that these investments deliver the greatest benefit to those we serve.

Thank you for your passion and philanthropic support, which enable us to create a dynamic environment for collaboration, innovation, scholarship, and public engagement.



36% Visitor services
 26% Curatorial, exhibition, and collections support
 18% Education and public programming
 11% Fundraising
 9% Administration

37% Individual support
 25% Endowment income for operations
 12% Special government pandemic funding
 11% Corporate, foundation, and government support
 7% Admissions, programs, and other revenue
 3% Gala
 3% Museum shop (net)
 2% Traveling exhibitions

FINANCIAL REVIEW

STATEMENTS OF FINANCIAL POSITION

As of July 31	2023	2022
ASSETS		
Cash and cash equivalents	\$ 536,247	\$ 1,283,575
Receivables		
Accounts receivable	6,928	155,182
ERC receivable	1,777,108	-
Gifts and grants	1,867,745	1,428,747
Pledges: endowment, net	263,640	722,732
Total receivables	3,915,421	2,306,661
Merchandise inventory	407,949	379,472
Prepaid expenses	324,412	228,081
Property and equipment, net	28,410,195	29,701,029
Beneficial interest in charitable remainder trust	4,858,860	4,624,342
Investments	89,313,114	87,429,565
Total assets	\$127,766,198	\$ 125,952,725
LIABILITIES AND NET ASSETS		
LIABILITIES		
Line of credit	\$ 250,000	\$ 620,000
Accounts payable and accrued expenses	490,324	1,662,209
Accrued compensation	507,998	459,917
Deferred revenue	81,681	59,931
Capital lease obligation	107,465	133,610
Gift annuity debt	61,102	48,371
Note payable	-	46,634
HVAC loan payable	-	3,328,500
Bonds payable	5,773,617	6,253,457
Total liabilities	7,272,187	12,612,629
NET ASSETS		
Without donor restrictions:		
Undesignated	25,005,234	22,081,289
Board designated	9,798,928	8,274,184
Total net assets without donor restrictions	34,804,162	30,355,473
With donor restrictions	85,689,849	82,984,623
Total net assets	120,494,011	113,340,096
Total liabilities and net assets	\$127,766,198	\$ 125,952,725

The summary information presented here is derived from the museum's audited financial statements. A full copy of these statements is available from the Finance Office of the museum and on the museum's website at PhillipsCollection.org/about/administration.

STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended July 31	2023	2022
REVENUE		
Gifts, grants, and corporate support	\$ 14,003,978	\$ 7,887,232
Fees from exhibitions and loaned art	368,336	322,807
Admissions	671,118	753,793
Shop revenue	773,848	806,650
Other revenue	179,107	64,823
Contributed services and materials	318,437	255,053
Endowment earnings transfer, net	3,392,443	2,945,000
Total revenue	19,807,267	13,035,358
EXPENSES		
Personnel	9,073,398	7,655,324
Contractual services	1,054,454	1,321,753
Insurance	304,785	445,256
Utilities	711,755	635,106
Other facility costs	925,502	954,367
Administrative expenses	1,099,657	1,214,868
Printing and publications	264,846	180,792
Information technology expenses	287,847	364,839
Fundraising activities and institutional events	703,337	439,307
Cost of goods sold	404,208	419,248
Marketing and advertising	216,906	229,785
Contributed services and materials	318,437	255,053
Traveling exhibitions	57,430	-
Total expenses	15,422,562	14,115,698
Change in net assets from operations before ERC, extinguishment of PPP loan, and other items	4,384,705	(1,080,340)
Employee retention credit	1,777,108	-
Extinguishment of PPP loan	-	1,399,609
Change in net assets from operations before other items	6,161,813	319,269
OTHER ITEMS		
Non-operating investment earnings, net	2,817,702	(4,790,917)
Long-term financing expenses	(395,978)	(423,788)
Depreciation of non-operating assets	(1,148,459)	(1,171,538)
Art collection acquisitions	(261,851)	(147,604)
Campaign expenses	(19,312)	(753,851)
Changes in net assets	7,153,915	(6,968,429)
Net assets, beginning of year	113,340,096	120,308,525
Net assets, end of year	\$ 120,494,011	\$ 113,340,096

ACQUISITIONS

FY23 acquisitions listed in alphabetical order by artist

LEON BERKOWITZ, G. *O'K No. 4*, 1985, Oil on canvas, 26 ½ x 30 in., Gift of Elsa Barr Williams, initiated 2022, completed 2023 (PG 2022.007.0003 / 2023.013.0003)

SANFORD BIGGERS, *Glitch*, 2022, Assorted fabrics and acrylic resin, 50 7/8 x 33 x 4 in., The Dreier Fund for Acquisitions, 2022 (2022.023.0001)

HARRY CALLAHAN, Gift of James A. and Marsha Perry Mateyka, 2022

Eleanor, 1947, Gelatin silver print, 5 5/8 x 4 1/8 in. (2022.017.0001)

Eleanor and Barbara, Chicago, 1953, Gelatin silver print, 7 ½ x 9 ½ in. (2022.017.0002)

DAVID CHAMBERLAIN, *Trio (in 3 flats) Face A and B*, created 1981, retouched 2020, African Tiger-stripe Mahogany, 36 x 31 in., Gift of William R. and Dorothy L. Phillips, 2022 (2022.020.0001)

STUART DAVIS, Promised Gift of Leo E. and Judy Zickler

The Café Logue, 1912-13, Crayon and pencil on paper, 18 x 24 in. (PG 2022.006.0001)

At the Theater, c. 1912, Crayon and pencil on paper, 18 x 24 in. (PG 2022.006.002)

AGNES DENES, *Isometric Systems in Isotropic Space - Map Projections: Pyramidal Projection*, 1973/2015, 2015, Gelatin sliver and inkjet prints on board, 37 15/16 x 34 7/8 in., Director's Discretionary Fund, 2022 (2022.024.0001)

MOIRA DRYER, *Untitled (Target)*, not dated, Casein on wood and metal, Diameter: 43

in., Gift of the Estate of Moira Dryer, 2022 (2022.019.0001)

FREDERICK CARL FRIESEKE, *Under the Tree, summer*, 1915, Oil on canvas, 39 ½ x 40 ¼ in., Promised gift of Sharon Percy Rockefeller (PG 2022.004.0001)

MARTA PÉREZ GARCÍA, Purchase through the Gift of Robert and Barbara Liotta (through the Sidney and Nina Josefs Trust) in honor of Dorothy Kosinski, 2022

Nameless 7, 2022, Torso made of colored abaca handmade paper, 56 x 14 x 10 in. (2022.022.0001)

Nameless 30, 2022, Torso made of colored abaca handmade paper, 38 x 14 x 17 in. (2022.022.0001)

ALBERTO GIACOMETTI, *Untitled (Landscape in Rome)*, c. 1920-21, Oil on canvas, 17 x 15 in. Gift of Dr. Vittorio Gallo in memory of his mother Prof. Milena Galante Gallo, 2022 (2022.016.0001)

SAM GILLIAM, *Easy Siders Series*, 1996, Mixed media on handmade paper and polypropylene mounted to birch plywood, 47 x 48 in., Gift of Elsa Barr Williams, initiated 2022, completed 2023 (PG 2022.007.0002 / 2023.013.0002)

ANTONY GORMLEY, *BRACE*, 2019, 833 Corten steel, 74 1/8 x 18 1/8 x 14 3/16 in., Acquired by exchange with the artist and through the generosity of the Tony and Heather Podesta Collection, 2022 (2022.034.001)

WILLIAM GROPPER, *Capriccios*, 1953-57, Portfolio of 50 lithographs, 16 ½ x 12 ½ in. (each), Gift of Harvey Ross in honor of Dorothy Kosinski's exemplary service to The



TOP TO BOTTOM: Alberto Giacometti, *Untitled (Landscape in Rome)*, c. 1920-21; Nathan Oliviera, *Swimmer*, 2001

- Phillips Collection 2008–2022, 2022 (2022.0015.0001–50)
- SID GROSSMAN, Gift of Michal Venera, 2023
- Agua dulce, Panama*, c. 1945–46, Gelatin silver print (2023.011.0001)
- Ballet (4x5)*, date unknown, Vintage gelatin silver print, 13 1/8 x 10 1/8 in. (2023.011.0002)
- Commercial/Max Grossman (newspaper factory)*, 1980, Vintage gelatin silver print, 9 5/8 x 13 1/8 in. (2023.011.0003)
- ANITA HUFFINGTON, *Fluted Shell*, 2009, Bronze, 13 1/4 x 6 3/4 x 3 1/2 in., Gift of Joanne M. Brignolo, 2022 (2022.025.0001)
- MINI KLAVANS, *Untitled*, 1973, Silkscreen print, 36 x 22 in., Gift of Judith L. Klavans, 2023 (2023.002.0001)
- JAE KO, *Untitled (JK 719)*, 2012, Rolled paper, glue and calligraphy ink, 55 x 13 x 10 in., Gift of James A. and Marsha Perry Mateyka, 2022 (2022.017.0003)
- TADAAKI KUWAYAMA, Gift of Pamela Gwaltney, in Memory of Corbin Gwaltney, 2023
- Untitled #20 (White and Blue)*, 1968, Acrylic on canvas with chrome strips, 107 3/4 x 27 7/8 in. (2023.005.0001)
- Untitled #19 (White and Red)*, 1968, Acrylic on canvas with chrome strips, 107 3/4 x 27 7/8 in. (2023.005.0002)
- ARTHUR LEIPZIG, Gift of Michal Venera, 2023
- Boy Rolling Tire Downhill, New York City or “Uptown (Bronx)”*, 1951, Vintage gelatin silver print, 10 x 12 in. (2023.011.0004)
- Brooklyn near Belt Parkway (boats)*, not dated, Vintage gelatin silver print, 6 1/2 x 6 5/8 in. (2023.011.0005)
- Divers, East River (variant)*, 1948, Gelatin silver print, 11 x 14 in. (2023.011.0006)
- Pitt Street Pool*, 1947, Gelatin silver print (2023.011.0007)
- Sandlot Stickball*, 1943, Gelatin silver print, 8 1/2 x 13 in. (2023.011.0008)
- Sunbathing, Coney Island*, 1952, Gelatin silver print, 11 x 14 in. (2023.011.0009)
- Untitled (hopscotch)*, c. 1950s, Gelatin silver print, 9 5/8 x 10 1/8 in. (2023.011.0010)
- Untitled (kids giving piggyback rides on street)*, c. 1943, Gelatin silver print, 7 3/4 x 9 5/8 in. (2023.011.0011)
- LEON LEVINSTEIN, Gift of Michal Venera, 2023
- Coney Island (couple sitting on stools, on boardwalk)*, c. 1970, Gelatin silver print, 13 1/4 x 10 in. (2023.011.0012)
- Haiti (man with hand up looking out of car window)*, 1970s, Gelatin silver print, 13 3/4 x 11 in. (2023.011.0013)
- India (man smoking cigarette)*, 1970s, Gelatin silver print, 13 1/2 x 10 1/2 in. (2023.011.0014)
- Untitled (back view of man in hat)*, not dated, Vintage gelatin silver print, 15 1/2 x 12 1/2 in. (2023.011.0015)
- Untitled (flag and garbage cans)*, Vintage gelatin silver print, 11 x 14 in. (2023.011.0016)
- Untitled (Haiti man in shantytown)*, not dated, Vintage gelatin silver print (2023.011.0017)
- Untitled (man in hat looking through window)*, 1960, 8 x 12 1/2 in. (2023.011.0018)
- Untitled (Haiti, girl with ragged clothes and skinny legs standing against door with arms up)*, Vintage gelatin silver print, 14 x 11 in. (2023.011.0019)
- Untitled (man, palm reading)*, c. 1970, Gelatin silver print, 10 1/4 x 13 1/2 in. (2023.011.0020)
- Untitled (woman with crutches)*, not dated, Vintage gelatin silver print, 13 x 10 1/2 in. (2023.011.0021)
- Untitled (men singing, one playing a guitar)*, not dated, Gelatin silver print, 9 x 12 1/2 in. (2023.011.0022)
- Untitled (woman in front of curtain with arm up India)*, not dated, Gelatin silver print, 12 1/2 x 10 in. (2023.011.0023)
- Untitled (men in white shirts sitting on car)*, not dated, Gelatin silver print, 9 1/2 x 12 3/4 in. (2023.011.0024)
- Circus*, c. 1965, Gelatin silver print, 10 7/8 x 13 3/4 in. (2023.011.0025)
- JOE LIGHT, *Bird and Dog*, not dated, Acrylic and plywood, 23 x 11 1/4 in., Gift of Gail B. Greenblatt, 2023 (2023.001.0002)
- LINLING LU, *One Hundred Melodies of Solitude, No. 99*, 2020, Acrylic on canvas, 93 x 93 x 2 in., The Dreier Fund for Acquisitions, 2023 (2023.007.0001)
- KEVIN MACDONALD, Gift from Robin Moore Legacies, LLC, 2023
- On Broadway*, 1982, Hand colored lithograph, 18 x 26 in. (2023.003.0001)
- White Suburban House (House and Home)*, 2002, Pencil, ink wash, coffee, tea, Prismacolor, 10 x 10 in. (2023.003.0002)
- Auto Shop from “Girls Portion,” prelude to the Mysteries of Silver Spring*, 2005, Oil on paper, 52 x 52 in. (2023.003.0003)
- Gift of Giorgio Furioso, 2023
- Barnet Newman’s Collage*, 1978, Graphite and color pencil, 15 x 22 in. (2023.004.0001)
- JOSEPH MARIONI, Gift of the Painter in recognition of the directorship of Dorothy Kosinski, 2022
- Terra Verta*, 2013, Acrylic and linen on stretcher 47 x 49 in. (2022.018.0001)
- Yellow*, 2003, Acrylic and linen on stretcher 36 x 34 in. (2022.018.0002)
- Maroon Painting*, 2003, Acrylic and linen on stretcher 30 x 34 in. (2022.018.0003)
- Ochre Painting*, 2008, Acrylic and linen on stretcher 59 x 55 in. (2022.018.0004)
- Green Painting*, 2000, Acrylic and linen on stretcher 27 x 26 in. (2022.018.0005)
- JONATHAN MONAGHAN, The Dreier Fund for Acquisitions, 2022
- Move the Way you Want*, 2022, Video with color and sound, and media player, (2022.030.0001)
- Promised Gift of Christopher and Beverly With
- BoConcept Fawn*, 2014, 3D printed steel with gold-plate on 3D printed glazed ceramic and acrylic, 8 3/4 x 6 in. (PG 2022.005.0001)
- Unicorn in Captivity*, 2017, D printed steel with gold-plate on 3D printed glazed ceramic and acrylic, 23 3/4 x 15 1/2 x 9 in.



LEFT TO RIGHT: Jae Ko, *Untitled (JK 719)*, 2012, and Marta Pérez García, *Nameless 7*, 2022, with their artworks on view in *Pour, Tear, Carve: Material Possibilities in the Collection*. Photo: Ryan Maxwell

(PG 2022.005.0002)

Arsonia (slab), 2016, Gotham inkjet print on Hahnemulhe photo, 17 x 20 in. (PG 2022.005.0003)

ROBERT MOTHERWELL, *Hollow Men Suite*, 1985–86, Lift-ground etchings with aquatint, on handmade cream Moriki paper with chine collé, 11 ¼ x 12 in. (each), Gift of James A. and Marsha Perry Mateyka, 2022 (2022.017.0004a–g)

ZANELE MUHOLI, *Zibandlela VII, III and II, The Sails, Durban*, 2020, Gelatin silver print (triptych), each: 17 15/16 x 27 9/16 in., Gift of Eric Richter and Charles Shoener in honor of Dorothy Kosinski, 2022 (2022.027.0001–3)

ELIZABETH MURRAY, *Promised*, Gift of Beverly and Christopher With, 2023

Her Story #1, 1988–90,

Offset lithograph with etching, 11 ¼ x 8 7/8 in. (PG 2023.001.0001)

Her Story #3, 1988–90, Offset lithograph with etching, 11 ¼ x 8 7/8 in. (PG 2023.001.0002)

Her Story #9, 1988–90, Offset lithograph with etching, 11 ¼ x 8 7/8 in. (PG 2023.001.0003)

NATHAN OLIVIERA, Gift of James A. and Marsha Perry Mateyka, 2022

Swimmer, 2001, Oil and alkyd on canvas, 50 x 42 in. (2022.017.0005)

Site Coimbra, 1998, Monotype with hand coloring, 17 ½ x 22 in. (2022.017.0006)

Baboon (Celadon), 1994, Color drypoint with aquatint, 44 ¼ x 38 ½ in.

(2022.017.0007)

RUTH PASTINE, *Fetish (Red)*, *Primary Red Series*, 2011, Oil on canvas, 32 x 32 in., Gift of the artist and Pazo Fine Art, 2022 (2022.031.0001)

JOE DANIEL PHILLIPS, *Ben*, 2015, Charcoal and graphite on paper, 94 x 42 in., Gift of Audrey and Bill Whittington, 2022 (2022.032.0001)

CHARLES RUMPH, Over 200 photographs and negatives, The Charles Rumph Collection and Photography Fund established through the Bequest of Shirley Z. Johnson Trust (2022.026.0001–200)

PINAREE SANPITAK, *breast cloud notes*, 2022, Acrylic, pencil on paper, 59 x 51 1/8 in., Director's Discretionary Fund, 2022 (2022.029.0001)

SONJA SEKULA, *Untitled*, 1946–47, Indian ink and

gouache on paper, 14 3/4 x 19 11/16 in., Director's Discretionary Fund, 2022 (2022.028.0001)

AARON SISKIND, Gift of Michal Venera, 2023

Venice 8, 1978, Gelatin silver print, 11 x 14 in. (2023.009.0001)

Peru 30, 1977, Gelatin silver print 11 x 20 in. (2023.009.0002)

Lima 184, 1980, Gelatin silver print, 14 x 11 in. (2023.009.0003)

Turkey 44, 1986, Gelatin silver print, 11 x 14 in. (2023.009.0004)

Morocco 297, 1982, Gelatin silver print, 11 x 14 in. (2023.009.0005)

Coatzacoalcs 54, 1973, Gelatin silver print, 11 x 14 in. (2023.009.0006)

Remembering Joseph Cornell in Merida 23, 1975, Gelatin silver print, 11 x 14 in. (2023.009.0007)

Yucatan 2, 1955, Gelatin silver print, 16 x 20 in. (2023.009.0008)

Arc of Constantine 2, 1967, Gelatin silver print, 16 x 20 in. (2023.009.0009)

Rome, Arch of Constantine 2, 1967, Gelatin silver print, 16 x 20 in. (2023.009.0010)

Gift of Kurtz Family in memory of Saul and Helen Levi, 2023

Rome 17, 1963, Gelatin silver print, 16 x 20 in. (2023.010.0001)

Rome 77, 1977, Gelatin silver print, 11 x 14 in. (2023.010.0002)

Mexico 30, 1982, Gelatin silver print, 20 x 24 in. (2023.010.0003)

Expanding the Art Historical Canon

The paintings by Light and Tolliver were part of the collection of the Souls Grown Deep Foundation, a non-profit organization dedicated to promoting the work of Black artists from the American South and supporting their communities by fostering economic empowerment and racial and social justice. These two paintings are the first by Light and Tolliver to enter the collection, and further the Phillips's commitment to broadening the art historical canon. They provide compelling juxtapositions with a range of historical and contemporary artists in the collection, including Morris Graves, Grandma Moses, Horace Pippin, and Albert Pinkham Ryder, as well as the five Gee's Bend quilts acquired in 2019.



TOP TO BOTTOM:
Moses
Tolliver,
Snake, not dated; Joe
Light, *Bird
and Dog*,
not dated

Morocco 92, 1982, Gelatin silver print, 11 x 14 in. (2023.010.0004)

Peru 230, 1982, Gelatin silver print, 11 x 14 in. (2023.010.0005)

Italy 76, 1985, Gelatin silver print, 11 x 14 in. (2023.010.0006)

Italy 205, 1985, Gelatin

silver print, 11 x 14 in. (2023.010.0007)

Lima 7, 1980, Gelatin silver print, 11 x 14 in. (2023.010.0008)

Acolman 4, 1955, Gelatin silver print, 11 x 14 in. (2023.010.0009)

Arzipe 11, 1966, Gelatin silver print, 16 x 20 in.

(2023.010.0010)

Veracruz 66, 1981, Gelatin silver print, 16 x 20 in. (2023.010.0011)

Rome 103, 1977, Gelatin silver print, 11 x 14 in. (2023.010.0012)

ROBERT STACKHOUSE, *Encountering*, 1992, 10 color spitbite, aquatint, and etching, 35 5/8 x 51 in., Gift of Natalia Kutuzova and Garth Kevin Trinkl in honor of Dorothy Kosinski, 2022 (2022.021.0001)

FRANK STEWART, The Estate of Frank Stewart, 2023

Clock of the Earth, Mamfe, Ghana, 1998, Inkjet print, 30 x 30 in. (2023.008.0001)

Miles in the Green Room, 1981, Inkjet print, 20 x 30 in. (2023.008.0002)

Stomping the Blues, 1997, Gelatin silver print, 16 x 20 in. (2023.008.0003)

PHILIP TRAGER, Gift of the artist in honor of Dorothy Kosinski, 2022

West Broadway Between Duane and Reade Streets, looking toward the World Trade Center, not dated, 17 x 20 in., Pigment print (2022.033.0001)

Times Square from Broadway at West Forty-Sixth Street, not dated, Pigment print, 35 x 43 in. (2022.033.0002)

Times Square at Duffy Square, from Seventh Avenue between Forty-Sixth and Forty-Seventh Streets, not dated, Pigment print, 17 x 20 3/4 in. (2022.033.0003)

Times Square, from Seventh Avenue at Forty-Fourth Street, not dated, Pigment print, 17 x 21 1/8 in. (2022.033.0004)

B. Altman & Company

Department Store, not dated, Pigment print, 20 x 16 in. (2022.033.0005)

West 122nd Street, between Seventh and Eighth Avenues, not dated, Pigment print, 20 x 16 in. (2022.033.0006)

From the Empire State Building, not dated, Pigment print, 21 x 16 7/8 in. (2022.033.0007)

Chrysler Building, 405 Lexington Avenue, from the Fifty-Eighth Floor, not dated, Pigment print, 13 1/2 x 10 7/8 in. (2022.033.0008)

John J. Kelly, not dated, Gelatin silver print, 18 3/4 x 14 7/8 in. (2022.033.0009)

Kazou Ohno, not dated, Gelatin silver print, 15 3/4 x 19 3/4 in. (2022.033.0010)

Daniel Ezralow, not dated, Gelatin silver print, 20 x 15 in. (2022.033.0011)

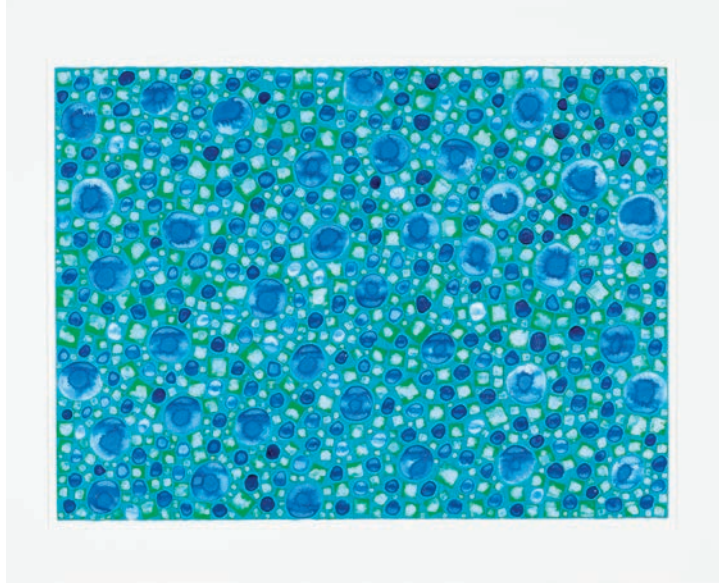
Arthur Aviles, not dated, Pigment print, 22 1/2 x 17 3/4 in. (2022.033.0012)

Yung Yung Tsuai Woman Warrior, not dated, 47 x 35 in., Pigment print (2022.033.0013)

MOSES TOLLIVER, *Snake*, not dated, Acrylic on plywood, 24 x 23 1/2 in., Gift of Gail B. Greenblatt, 2023 (2023.001.0001)

JACQUES VILLON; PABLO PICASSO, *Les Saltimbanques or Acrobats*, 1922, Aquatint in colors with roulette, on Arches paper, 25 5/16 x 23 3/16 in., Gift of Elsa Barr Williams, initiated 2022, completed 2023 (PG 2022.007.0001 / 2023.013.0001)

ANDREA WAY, *Broken Ocean*, 2004, Ink in paper, 30 1/2 x 37 1/2 x 1 1/4 in., Gift of James A. and Marsha Perry Mateyka, 2022 (2022.017.0008)



CLOCKWISE FROM TOP: Zanele Muholi, *Zibandlela VII, III and II, The Sails, Durban*, 2020; Andrea Way, *Broken Ocean*, 2004; Antony Gormley, *BRACE*, 2019; Sanford Biggers, *Glitch*, 2022; Kevin MacDonal, *White Suburban House (House and Home)*, 2002

THANK YOU FOR YOUR SUPPORT



FIRST ROW: Tasting of Don Ciccio & Figli in the Museum Shop at December 2022 Phillips after 5; Guests with Jon Sloan, *Six O'Clock Winter*, 1912, at December 2022 Phillips after 5; Guests with Aimé Mpane, *Maman Calcule*, 2013, and Kate Beynon, *Dragon Vision*, 2008; SECOND ROW: Food from Bread Furst, which opened in the Vradenburg Café May 2023; Family Day celebrating Jacob Lawrence's *Migration Series*; Linling Lu and Vesela Sretenović speak at the opening of Lu's exhibition *Soundwaves*; THIRD ROW: A student tour of *An Italian Impressionist in Paris: Giuseppe De Nittis*; A guest at the opening of *Dee Dwyer: Wild Seeds of the Soufside*, Photos: AK Blythe and Dorothy Francis