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FY 15
ANNUAL
REPORT

August 1, 2014-
July 31, 2015

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The Phillips Collection

THE PHILLIPS [IS] A
MULTIDIMENSIONAL
INSTITUTION THAT
CRAVES COLOR,
CONNECTEDNESS, A
PIONEERING SPIRIT,
AND PERSONAL
EXPERIENCES



FROM THE CHAIRMAN AND DIRECTOR



This is an incredibly exciting time to be involved with The Phillips Collection. Duncan Phillips had a deep understanding of the “joy-giving, life-enhancing influence” of art, and this connection between art and well-being has always been a driving force. Over the past year, we have continued to push boundaries and forge new paths with that sentiment in mind, from our art acquisitions to our engaging educational programming. Our colorful new visual identity—launched in fall 2014—grew out of the idea of the Phillips as a multidimensional institution, a museum that craves color, connectedness, a pioneering spirit, and personal experiences.

Our programming continues to deepen personal conversations with works of art. Art and Wellness: Creative Aging, our collaboration with Iona Senior Services has continued to help participants engage personal memories through conversations and the creating of art. Similarly, our award-winning Contemplation Audio Tour encourages visitors to harness the restorative power of art by deepening their relationship with the art on view.

With Duncan Phillips’s philosophies leading the way, we have significantly expanded the collection. The promised gift of 18 American sculptors’ drawings from Trustee Linda Lichtenberg Kaplan, along with the gift of 46 major works by contemporary German and Danish artists from Michael Werner, add significantly to new possibilities that further Phillips’s vision of vital “creative conversations” in our intimate galleries. *American Moments* was the Phillips’s first major photography exhibition drawn entirely from our collection and highlighted the multifaceted nature of our exponentially growing photography holdings. *Intersections@5* celebrated the fifth anniversary of our contemporary art series, through acquisitions by 20 of the artists who thoughtfully created works that engaged with the Phillips’s art and architecture.

In fall 2015, we announced our transformative partnerships with the University of Maryland and the Town Hall Education Arts Recreation Campus in Anacostia. We look forward to sharing how these dynamic programs develop in 2016.

None of this would be possible without your support. Every donation and gift is essential. We are grateful to each and every one of you for your generosity and goodwill, which allows our museum and collection to continue to be “lived with, worked with, and loved.”

With all best regards,



GEORGE VRADENBURG
Chair of the Board of Trustees



DOROTHY KOSINSKI
Director

LEFT: Alyson Shotz’s *Allusion of Gravity* (2005) on view in *Intersections@5: Contemporary Art at the Phillips*

EXHIBITIONS

August 1, 2014–July 31, 2015

SPECIAL EXHIBITIONS

Neo-Impressionism and the Dream of Realities: Painting, Poetry, Music

September 27, 2014–January 11, 2015

Hirosi Sugimoto: Conceptual Forms and Mathematical Models

February 7–May 10, 2015

Man Ray—Human Equations: A Journey from Mathematics to Shakespeare

February 7–May 10, 2015

Jacob Lawrence: Struggle... From the History of the American People

January 10–August 9, 2015

American Moments: Photographs from The Phillips Collection

June 6–September 13, 2015

Modern Vision: American Sculptors' Drawings from the Linda Lichtenberg Kaplan Collection

June 6–September 13, 2015



Paul Signac, *Place des Lices, Saint-Tropez, Opus 242, 1893*. Oil on canvas, 25 3/4 x 32 1/4 in. Carnegie Museum of Art, Pittsburgh. Acquired through the generosity of the Sarah Mellon Scaife Family. Photograph © 2014 Carnegie Museum of Art, Pittsburgh



In room after room, the exhibit affirms the strengths of the Phillips's holdings, the breadth and depth of the collection.

–*The Baltimore Sun on American Moments*



LEFT: Jacob Lawrence, *Struggle ... From the History of the American People, no. 1: ... Is Life so dear or peace so sweet as to be purchased at the price of chains and slavery?*, 1955. Egg tempera on hardboard, 16 x 12 in. Private Collection of Harvey and Harvey-Ann Ross. © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York; RIGHT: Bruce Davidson, *Workers on Bridge, Telescoped View Looking Up (The Bridge series)*, 1963. Gelatin silver print, 11 x 14 in. The Phillips Collection, Gift of Randy Kohls, 2013

INTERSECTIONS

Bernardi Roig: NO/Escape

October 25, 2014–April 5, 2015

Intersections@5: Contemporary Art Projects at the Phillips

May 28–October 25, 2015

SPECIAL INSTALLATIONS

The Journals of Duncan Phillips

March 14, 2014–March 1, 2016

**O'Keeffe and Friends:
Dialogues with Nature**

September 11, 2014–May 3, 2015

A Tribute to Anita Reiner

October 14, 2014–January 4, 2015

Art and Wellness: Creative Aging

October 26–December 14, 2014

**Jill O'Bryan: one billion breaths
in a lifetime**

June 6–December 11, 2015

One-On-One:

Carol Brown Goldberg/Henri Matisse

June 9–September 6, 2015

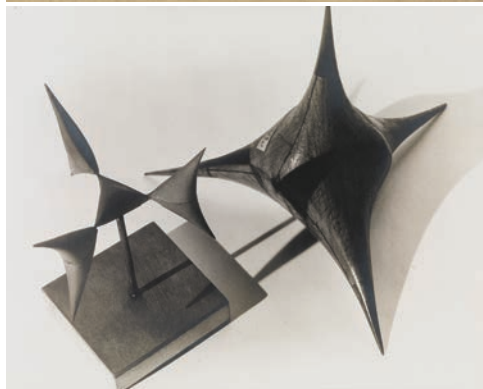
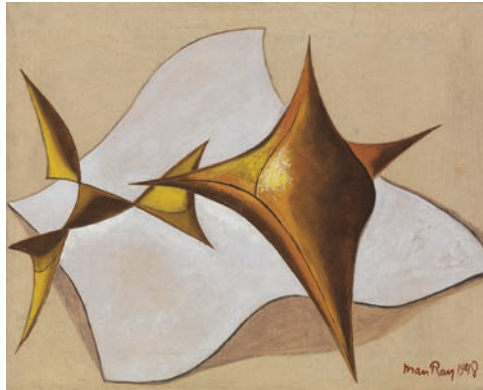
YOUNG ARTISTS EXHIBITIONS

**Inspired Teaching School
2014–2015 School Year**

March 16–May 17, 2015

**Takoma Education Campus
2014–2015 School Year**

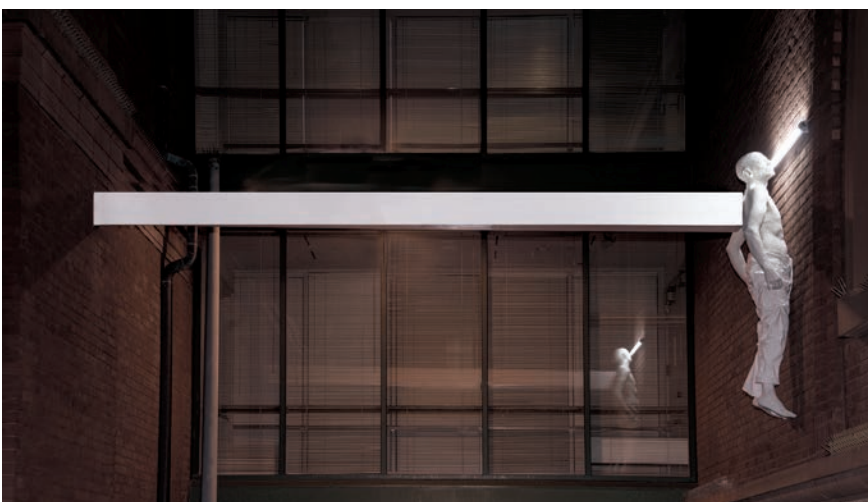
June 2–July 31, 2015



TOP: Man Ray, *Shakespearean Equation, All's Well that Ends Well*, 1948. Oil on canvas, 16 x 19 7/8 in. Courtesy of Marion Meyer, Paris; BOTTOM: Man Ray, *Mathematical Object*, 1934–35. Gelatin silver print, 9 1/2 x 11 3/4 in. Courtesy of Marion Meyer, Paris. Both © Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2015

CONNECTING ART AND MATH

The Man Ray exhibition focused on the intersection of art and math. Longtime Phillips supporter Florence Fasanelli, director of the DC Fellows for the Advancement of Mathematics Education at the American Association for the Advancement of Science, who has written and lectured widely on the subject, was instrumental in helping the museum engage the national math community. Fasanelli joined the exhibition committee, contributed to the audio tour, and participated in a lecture at the Phillips as well as a panel organized by the National Academy of Sciences. Her introduction of the Phillips to the Alfred P. Sloan Foundation, which supports research related to science and technology, resulted in invaluable financial support for the exhibition. Fasanelli also facilitated a feature article about the exhibition in the *American Mathematical Society* journal.



LEFT: Bernardi Roig, *Acteón*, 2005. Polyester resin, marble dust and fluorescent lights, 70 7/8 x 27 1/2 x 11 7/8 in. Courtesy Max Estrella Gallery, Madrid; RIGHT: Intersections artists Jae Ko, Linn Meyers, Annabel Daou, Senior Curator of Modern and Contemporary Art Vesela Sretenović, Intersections artists Jean Meisel, Barbara Liotta, Bernhard Hildebrandt, Jeanne Silverthorne, and Tayo Heuser at the *Intersections@5* opening

YEAR IN REVIEW

August 1, 2014–July 31, 2015

A Colorful New Visual Identity

In November 2014, the Phillips unveiled its new visual identity, the result of more than a year of planning alongside the award-winning creative firm TOKY. The museum's new look better illustrates its foundational values, goals, and strengths as a curious, connected, and personal institution. The new logo echoes founder Duncan Phillips's love of bold color, drawing 14 individual colors from some of the museum's most beloved masterworks, including Pierre-Auguste Renoir's *Luncheon of the Boating Party*, Mark Rothko's *Orange and Red on Red*, El Greco's *The Repentant St. Peter*, and Jacob Lawrence's *Migration Series, Panel No. 1*.



CARING FOR A GROWING COLLECTION

Throughout the year, Phillips conservators were busy with the treatment and care of the collection: (Top left) Associate Conservator Patricia Favero cleaned William Merritt Chase's *Hide and Seek* (1888), which revealed the depth and rich colors present in the composition that was previously obscured by a discolored varnish. (Bottom left) Photographic acquisitions were examined for condition and storage requirements by Photo Conservator Dana Hemmenway. The Phillips's photography holdings have



expanded rapidly the past three years—331 works in FY15 alone. Thanks to generous donations from a photography collectors' group, the museum was able to purchase two archival storage cabinets to properly house the additions.

Over 70 of the acquisitions were placed in new mats and framed for the *American Moments* exhibition. (Top right) Conservation Assistant Caroline Hoover spent a year conserving Charles Burchfield's *Woman in Doorway* (1917), which, because of its fragile condition, had been relegated to storage for decades. The treatment involved applying an adhesive in a fine mist using an ultra-sonic humidifier. (Bottom right) Objects Conservator Connie Stromberg cleaned and re-waxed Barbara Hepworth's *Dual Forms* (1965, cast 1966) with Conservation Volunteer Annie Schrandt and Caroline Hoover. As with all outdoor sculptures exposed to the elements, *Dual Forms* needs periodic maintenance to ensure its longevity.

Celebrating Japan

The Phillips Collection's Annual Gala "Postcards from Japan" on May 8 welcomed 420 distinguished guests for an evening celebrating the arts, arts education, and innovation. The gala honorees were The Honorable Ann Brown and Donald A. Brown and Congresswoman Doris Matsui. The gala, along with "A Tokyo Night" Contemporaries Bash and an online auction, raised a record-breaking \$1M for the museum's award-winning education programs.



Masterworks in Korea

Eighty-nine of the museum's iconic paintings traveled to Korea, and were on view at the Daejeon Museum of Art (July 2–October 9, 2014, total visitors 174,956) and at the Seoul Art Center (November 18, 2014–March 15, 2015, total visitors 113,367). *Conversations: Impressionist and Modern Masterworks from The Phillips Collection* features masterworks from the early 19th century through the present day.



FULL STEAM AHEAD FOR K-12 PARTNERSHIPS



Student artwork from Takoma Education Campus demonstrates the Prism.K12 strategy CONNECT by weaving together science and art curricula, visually describing different ecosystems and cycles of life

The Phillips pursued its national and local K-12 educational reform initiatives with vigor in FY15. The Education team expanded its *Prism.K12* website, which serves K-12 classroom teachers with innovative arts-integrated teaching pedagogy. STEAM (science, technology, engineering, art, and math) curricula was produced in conjunction with the Man Ray exhibition. The Phillips engaged an interdisciplinary teaching team from Kenmore Middle School (an art and technology-focused school in Arlington County, Virginia) to brainstorm, create, and implement *Prism.K12* arts-integrated lessons in math, art, and technology for grades 6-8. After robust online discussions and active *Prism.K12* social media work, these lessons culminated in exhibitions of student work at the Phillips, Ballston Mall, and Kenmore. The Kenmore teacher and student work was highlighted in the Phillips-organized national student exhibition for the Association of Art Museum Directors at the US Department of Education, which featured 45 artworks from 16 museums across the United States.

The Phillips also expanded Art Links to Learning, the museum's arts integration program for DC Public Schools, in some of the city's highest-need communities in Ward 8. In spring 2015, the Phillips organized successful pilot workshops at two new partner schools: Turner Elementary School and Martin Luther King, Jr. Elementary School. The two schools will participate in the 2015-16 Art Links: Museum-in-Residence program.

ART AND WELLNESS

Inspired by Duncan Phillips's belief in the therapeutic power of art to heal and nurture, the museum expanded its Art and Wellness initiatives this year. In addition to the nationally-recognized Creative Aging program in conjunction with Iona Senior Services, now in its fourth year, the Phillips debuted the Contemplation Audio Tour. This self-guided, in-gallery program invites visitors to experience mindful, personal connections with art through all five senses. Via cell phone, visitors are guided through meditative prompts at the Rothko Room, Laib Wax Room, *Luncheon of the Boating Party*, and a choose-your-own-artwork stop. Designed in collaboration with the University of Virginia's Contemplation Science Center and DC-based Yoga District, the Phillips's Contemplation Audio Tour received a MUSE award from the American Alliance of Museums in May 2015.

INTERNATIONAL FORUM WEEKEND IN WASHINGTON

The International Forum Weekend in Washington, "Leading Edge Ideas: Inside the 21st-Century Museum" featured private collection visits, gallery talks with artist Bernardi Roig and curator Cornelia Homburg, the presentation of the Duncan Phillips Medal to Roger and Vicki Sant, receptions at the Spanish Cultural Center and Residence of the Colombian Ambassador, and a performance of a work by Pedro Lasch. A public symposium featured a panel about the arts in Africa with artists Muhsana Ali, Fodé Camara, Viyé Diba, and Piniang (Ibrahima Niang) from Senegal who painted a mural on the exterior back wall of the Hunter Courtyard, a discussion about art and wellness, a talk about philanthropy with Roger and Vicki Sant, and a closing keynote by *Washington Post* critic Philip Kennicott.



Art and wellness panelists Kennita R. Carter, Acting Director, Integrative Health Coordinating Center, Office of Patient Centered Care and Cultural Transformation, Veterans Health Administration; artist Wolfgang Laib; and Tim McHenry, Director of Public Programs and Performance, Ruben Museum of Art

YEAR IN REVIEW

August 1, 2014–July 31, 2015

WELCOME NEW PHILLIPS COLLECTION TRUSTEES

SUSAN L. BUTLER has had a lifelong interest in the performing and visual arts through her family and has served on numerous boards of arts organizations in DC, including the Washington Project for the Arts and Studio Theatre. Initially involved with the Phillips through the museum's Arts Committee, she joined the board to more deeply engage in fulfilling Duncan Phillips's vision. "What interested me



most was Dorothy Kosinski and the entire staff's real efforts in bringing Duncan Phillips's spirit into their work today, connecting Duncan Phillips to the present." Butler recently participated in a Phillips-organized 10-day trip to Japan, knowing that she would not be able to get the emphasis and behind-the-scenes art and architecture experience through any other group, and with a group of such eager art enthusiasts. Butler is also particularly proud of the work of the Phillips's education team, which she thinks is doing a wonderful job of both "reaching out to and bringing in the community—building and maintaining a two way street."

CHRISTOPHER F. CARR's interest in art developed on his travels around the world during his time in the military. He saw art created out of challenging social and political circumstances and grew to appreciate art's ability to reflect the world we live in and create profound experiences. "I love the fact

that you can look at a piece and never really come away with an answer. It doesn't matter what the artists meant—it matters how you engage with the piece." He appreciates that such an important collection is held by a private institution that is continuing the original mission of its founder, displaying modern art in a way that is "very genuine to Duncan Phillips's intent." Carr is excited about the Phillips's community partnerships that bring art—in welcoming, thoughtful ways—to communities that wouldn't necessarily have the opportunity to visit the museum. Joining the Phillips board has also allowed Carr, an emerging collector, to learn from his fellow trustees on how to develop his collecting eye.

A native of London, **MICHELINE KLAGSBRUN** moved to Washington, DC, in her early 20s, and has fond memories of the Phillips. "I was going through a bit of a culture shock, and I wandered into the Phillips and felt like I

PHILLIPS IN THE SOCIALSPHERE

MOST POPULAR TWEET

Join us! On Monday at 1 pm EST, we're hosting a special #BreakForArt with @ngadc to chat about #Seurat's Seascape (November 26, 2014)

MOST POPULAR BLOG POST

"Introducing Our New Look": We're excited to unveil a fresh new look for The Phillips Collection! The museum's new visual identity pays homage to our rich legacy while keeping an eye toward the future and the promise it holds. (November 4, 2014)



MOST POPULAR FACEBOOK POST

"Beauty is fleeting. Cherry Blossoms in the gutter!"—Phillips Director Dorothy Kosinski on this photo she snapped during a walk in DC. (April 15, 2015)





was back in Europe. It was a wonderful feeling, and the very personal art collection made me feel like I was home. It has always represented something very important to me.” She has vivid memories of those experiences: “I would come through the old entrance in the Phillips house, turn left, and there was the Cézanne still life and Gauguin’s *Ham*. I would just sit and look at those.” Klagsbrun appreciates how the museum has kept the collection alive, especially through its work with contemporary artists through the

Intersections projects. “Museums must constantly engage contemporary artists and spread out into the community. The Phillips has to be for everybody.” Klagsbrun, a painter herself, is also on the board of Transformer. She and her husband, Ken Grossinger, support art that furthers social change and social justice through their family foundation CrossCurrents.

HARVEY ROSS grew up in New York and visited DC frequently. He was first drawn to the Phillips by Renoir’s *Luncheon of the Boating Party*, and only later realized the “extraordinary Phillips legacy” went beyond historical paintings. “It’s a museum that encompasses Duncan Phillips’s broader vision, a place with such vitality. Even the music programs, surrounded by art, become multimedia experiences where one is breathing in everything about the museum at that moment.” Since the early 1990s, Ross has been studying and collecting the work of social realist and modernist artists whose work is infused with the struggle for civil rights and civil liberties, a theme of great importance to him and

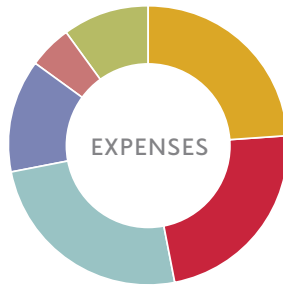
his late wife. His collecting of the work of William Gropper (his mother’s first cousin), Ben Shahn, and, most notably, Jacob Lawrence have drawn him to the Phillips given the museum’s deep relationship with Lawrence. He loaned two works by Lawrence to the artist’s retrospective in 2001 and 12 panels of the *Struggle* series to the Phillips in 2015. The Phillips’s legacy, strong leadership, upcoming centennial, movement, and enthusiasm inspire his engagement with the museum.



YOUR INVESTMENT MATTERS

Each year, nearly 70 percent of our budget is comprised of contributions from our generous donors. We are committed to ensuring that these investments produce the highest impact on behalf of those we serve.

Thank you for the passion and financial support that enables us to create a dynamic environment for collaboration, innovation, scholarship, and public engagement.



- 24% Conservation, collection management, and scholarship
- 23% Education, outreach, public programs, and concerts
- 25% Exhibitions and permanent collection
- 13% Fundraising
- 5% Administration
- 10% Visitor services and events

- 34% Individual support
- 11% Corporate, foundation, and government support
- 4% Annual gala (net)
- 2% Venue rentals
- 9% Traveling exhibitions
- 20% Endowment income for operations
- 15% Admissions, programs, and other revenue
- 5% Museum shop

DONORS & VOLUNTEERS

August 1, 2014–July 31, 2015

The following donors generously supported The Phillips Collection in its mission during fiscal year 2015. These gifts included contributions made for acquisitions, conservation, capital repairs and improvements, education, endowments, exhibitions, the annual gala, memberships, music programming, unrestricted funds, and the Center for the Study of Modern Art.

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FINANCIAL REVIEW

August 1, 2014–July 31, 2015

STATEMENTS OF FINANCIAL POSITION

As of July 31	2015	2014
Assets		
Cash and Cash equivalents	\$ 409,794	\$ 94,354
Receivables, net		
Trade	557,896	46,571
Gifts and Grants	1,670,420	1,555,888
Pledges, net of allowance for doubtful accounts—temporarily restricted	875,666	839,694
Pledges, net of allowance for doubtful accounts—endowment	4,786,002	768,613
Total receivables	7,889,984	3,210,766
Merchandise inventory	292,564	305,963
Prepaid Expenses	194,123	99,884
Property and equipment, net of accumulated depreciation and amortization	28,928,121	29,951,245
Investments	55,774,663	56,896,188
Total assets	93,489,249	90,558,400
Liabilities and Net Assets		
Liabilities		
Line of credit	1,413,529	630,529
Accounts payable and accrued expenses	571,698	450,483
Accrued compensation	325,746	323,364
Deferred revenue	315,057	100,307
Capital lease obligation	99,599	3,449
Gift annuity debt	152,628	160,605
Bonds payable	10,948,667	11,531,060
Note payable	1,025,933	1,165,833
Total liabilities	14,852,857	14,365,630
Net Assets		
Unrestricted	15,631,706	15,936,372
Temporarily restricted (Note 9)	22,458,442	23,890,447
Permanently restricted (Notes 4 and 16)	40,546,244	36,365,951
Total net assets	78,636,392	76,192,770
Total liabilities and net assets	\$ 93,489,249	\$ 90,558,400

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. Certain amounts in the prior year's financial statements have been reclassified to conform to the current year's presentation. These reclassifications had no effect on the previously reported changes in net assets.

STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended July 31	2015	2014
Revenue		
Gifts, grants, and corporate support	\$ 10,330,179	\$ 8,196,385
Fees from exhibitions and loaned art	1,056,950	927,987
Admissions	779,510	1,326,944
Shop, net of cost of goods sold	382,045	511,313
Other revenue	200,658	235,737
Contributed goods and services	756,311	432,972
Endowment earnings for operations	2,158,948	2,120,378
Total revenue	15,664,601	13,751,716
Expenses		
Personnel	6,222,162	6,766,262
Exhibitions	1,465,721	1,065,154
Contractual services	687,281	815,733
Insurance	276,025	274,189
Utilities	597,537	596,952
Other facility costs	380,367	442,823
Administrative expenses	489,981	531,650
Printing and publications	144,266	141,751
Information technology expenses	214,524	289,507
Fundraising activities and institutional events	218,006	242,637
Marketing and advertising	83,113	42,200
Contributed goods and services	756,311	432,972
Total expenses	11,535,294	11,641,830
Change in net assets from operations	4,129,307	2,109,886
Other items		
Non-operating investment earnings (losses)	200,764	3,873,567
Long-term financing expenses	(349,243)	(371,503)
Depreciation of non-operating assets	(1,027,469)	(1,027,469)
Art collection acquisitions	(97,556)	(69,384)
Campaign expenses	(213,722)	(154,250)
House renovation expenses	(198,459)	-
Changes in net assets	2,443,622	4,360,847
Net assets, beginning of year	76,192,770	71,831,923
Net assets, end of year	\$ 78,636,392	\$ 76,192,770

ACQUISITIONS

August 1, 2014–July 31, 2015

Jeanne Silverthorne, *Dandelion Clock*, 2012. Platinum silicon rubber, phosphorescent pigment on wire, 33 x 29 x 16 in. The Hereward Lester Cooke Memorial Fund, 2014 (2014.014.0001)

Allan de Souza, C-prints, The Hereward Lester Cooke Memorial Fund, 2014 (2014.015.0001-0004)

No Entry, 2011. 12 x 16 in.

Crossing, 2011. 12 x 16 in.

Pressure, 2011. 12 x 16 in.

Future, 2011. 12 x 16 in.

Alyson Shotz, *Allusion of Gravity*, 2005. Clear glass beads and steel wire, 108 x 96 x 156 in. Gift of John and Sara Shlesinger, 2014. (2014.016.0001)

Robert Motherwell, *Concept of Woman*, 1946. Crayon and watercolor on paper. 19 1/16 x 13 3/16 in. Gift of Susan Stamberg, 2014 (2014.017.0001)



Robert Motherwell, *Concept of Woman*, 1946

Joel Meyerowitz, Chromogenic prints, Gift of Leo and Nina Pircher, 2014 (2014.018.0001-0014)

Camp counselors Deborah, Peter, Neil, 1984. 14x11 in.

Bay/Sky Series, No Horizon, 1984. 11 x 14 in.

Cordoba, Spain, 1983. 14 x 11 in.

End of Season party, Truro, 1984. 11 x 14 in.

Man in bike gloves, 1985. 14 x 11 in.

Marcy, 1982. 14 x 11 in.

Jackson, 1982. 14 x 11 in.

Sandy, 1981. 14 x 11 in.

Meredith, 1982. 14 x 11 in.

Heidi, 1983. 14 x 11 in.

Ballston Beach, 1982. 11 x 14 in.

Bay/Sky Series, Hazy Day, 1984. 11 x 14 in.

Gail, 1982. 14 x 11 in.

Wave, 1981. 14 x 11 in

Louis Faurer, Gelatin silver prints, Gift of Leo and Nina Pircher, 2014 (2014.018.0015-0022, 24-25, 27-28)

56th Street Behind City Center on a Sunday, 1951/ printed 1981. 11 x 14 in.

Barnum & Bailey Circus Performance, Old Madison Square Gardens, New York, NY, 1950. 11 x 14 in.

42nd St. Collage, New York, NY, alternative title Rat Race, 1946-49, printed 1981. 11 x 14 in.

42nd St., New York, NY, c. 1948. 11 x 14 in.

Boardwalk, Atlantic City, NJ, 1937-38. 11 x 14 in.

Eddie, New York, NY, 1948. 11 x 14 in.

14th Street/Horn and Hardart, New York City, 1947, 1947. 11 x 14 in.

Barnum & Bailey Dressing Rooms, New York City, 1950, 1950. 11 x 14 in.

New York, NY, c. 1949, 1949. 11 x 14 in.

Repaving Times Square, New York City, 1950, 1950. 11 x 14 in.

San Gennaro Festival, New York, NY, 1950, 1950. 11 x 14 in.

Times Square, NY, 1950, 1950. 11 x 14 in.

Anselm Kiefer, *Dein blondes Haar, Margarethe*, 1981. Oil and straw on canvas, 46 1/2 x 57 in. Gift from the Family of Anita Reiner in her Memory, 2014 (2014.019.0001)

Alfred Eisenstaedt, Gelatin silver prints, Gift of Cam and Wanda Garner, 2014 (2014.020.0001-0008)

Sunlight streaming down from openings in a roof of covered bazaar, Aleppo, Syria, 1934. 13 1/4 x 10 3/8 in.

Sunday afternoon crowd of passengers waiting for trains in Union Station, Washington, DC, 1943. 10 5/8 x 13 1/4 in.

Peasant woman spinning cotton on steps of her home, Italy, 1947. 13 1/4 x 10 1/2 in.

Aproned woman walking up stone path, Fornalutx, Majorca, 1962. 9 1/8 x 13 3/8 in.

Young girls in uniforms with lace on heads looking at camera, Turin, Italy, 1931. 11 x 14 in.

Teenage dance party, US, 1946. 12 x 10 1/4 in.

Neighborhood boys playing an intense card game of Hearts on the sidewalk next to an intersection in Red Hook, Brooklyn, NY, 1943. 11 3/4 x 13 1/2 in.

Four Children, India, 1963. 13 1/4 x 8 7/8 in.

Esther Bubley, Vintage gelatin silver prints, Gift of Cam and Wanda Garner, 2014 (2014.020.0009-0019)

Columbia (group of children looking up), 1957. 10 1/2 x 12 7/8 in.

Monthly deliveries of Esso fuel oil, gasoline and kerosene are made to the Island of Mano, Denmark, 1954. 10 1/2 x 11 1/2 in.

Street Scene in Sasso province of Materai, Italy, 1952. 9 x 13 1/4 in.

The fish market in the center of Copenhagen, Denmark, 1954. 10 1/4 x 10 1/2 in.

Untitled (mental hospital), c. 1940s. 13 x 8 1/4 in.

Untitled (mental hospital), 1940s. 13 x 9 3/4 in.

Untitled (mental hospital), 1940s. 11 x 14 in.

Untitled (Ribe, Denmark), 1940s. 10 1/2 x 10 1/2 in.

Riis Church, Island of Aero, Denmark, 1950s. 8 x 10 in.

Ireland, Killarney Races (crowd), 1950s. 9 1/2 x 13 in.

Untitled (Ecuador), 1950s. 11 x 14 in.

Joel Meyerowitz, Vintage chromogenic prints, Gift of Cam and Wanda Garner, 2014 (2014.020.0020-0028)

Rockport Interior, 1984. 8 x 10 in.

Millie, 1984. 10 x 8 in.

Susan, 1985. 14 x 11 in.

Debbie, Ryan, Flavia, 1982. 14 x 11 in.

James and Elizabeth, 1982. 11 x 14 in.

Redhead, San Diego, 1984. 14 x 11 in.

Redhead, San Diego, 1984. 14 x 11 in.

Redheads, San Diego, 1984. 14 x 11 in.

Pittsburgh, Festival, 1984. 11 x 14 in.

Joel Meyerowitz, Chromogenic prints, Gift of Clay J. Ide, 2014 (2014.021.0001-0015)

Arthur and Grace, Sand Bar, 1984. 8 x 10 in.

Ron in Single Scull, 1983. 11 x 14 in.

Bay/Sky Series, 1984. 8 x 10 in.

Bay/Sky Series, 1984. 8 x 10 in.

Bay/Sky Series, Avery's Bar, 1984. 11 x 14 in.

Bay/Sky Series, Red Bar after Storm, 1984. 8 x 10 in.

Bay/Sky Series, Red Bar, Figures, 1984. 11 x 14 in.

Red Bar, Figures, 1984. 8 x 10 in.

Bay/Sky, Jetty, 1984. 8 x 10 in.

Kyack, Provincetown, 1986. 8 x 10 in.

Rahn, 1981. 14 x 11 in.

Redhead, San Diego, 1984. 14 x 11 in.

Steven, 1981. 14 x 11 in.

Spain, 1983. 8 x 10 in.

Spain, 1984. 8 x 10 in.

Joel Meyerowitz, Chromogenic prints, Gift of Michal Venera, 2014 (2014.022.0001-0014)

Maxine, 1984. 9 1/2 x 7 1/2 in.

Claudia, 1982. 9 1/2 x 7 1/2 in.

Redhead, Blue Suit, 1982. 9 1/2 x 7 1/2 in.

Redhead, San Diego, 1984. 9 1/2 x 7 1/2 in.

Bay/Sky Series, Incoming Tide, 1984. 9 1/2 x 7 1/2 in.

Bay/Sky Series, 1984. 9 1/2 x 7 1/2 in.

Cottages at Dusk, Provincetown, 1982. 9 1/2 x 7 1/2 in.

Road, Truro, 1983. 9 1/2 x 7 1/2 in.

Cottages, Provincetown, 1982. 9 1/2 x 7 1/2 in.

Tennis Court, Dusk, 1983. 9 1/2 x 7 1/2 in.

Molly Bloom, 1984. 9 1/2 x 7 1/2 in.

Agathe with Adrien, 1984. 9 1/2 x 7 1/2 in.

Provincetown, Bulkhead and Sandbar, 1987. 9 1/2 x 7 1/2 in.

Bay/Sky Series, 1984. 9 1/2 x 7 1/2 in.

Öyvind Axel Christian Fahlström, *Notes for Three Paintings*, 1962. Mixed media on paper, 8 1/2 x 11 in. Gift of Lynn and Marcus Raskin, 2014 (2014.023.0001)

Henri Cartier-Bresson, Black and white photographs, Gift of Kent and Marcia Minichiello, 2014 (2014.024.0001-0003)

William Faulkner, 1947. 15 3/4 x 12 in.

Tivoli, Italy, 1933. 16 x 12 in.

Siphnos, Greece, 1961. 12 x 16 in.

Beaumont Newhall, *Henri Cartier-Bresson*, 1946. Black and white photograph, 9 x 13 15/16 in. Gift of Kent and Marcia Minichiello, 2014 (2014.024.0004)

Joel Meyerowitz, Chromogenic prints, Gift of Adam and Susan Finn, 2014 (2014.025.0001-0048)

Al Ford, 1982. 11 x 14 in.

Anna, 1983. 14 x 11 in.

Ariel Meyerowitz, 1983. 14 x 11 in.

Arthur and Grace, 1984. 8 x 10 in.

Ballston Beach, 1983. 14 x 11 in.

Bay/Sky Series, 1983. 11 x 14 in.



Joel Meyerowitz, *Meredith*, 1982

Bay/Sky Series, 1981. 14 x 11 in.
Bay/Sky Series, 1984. 11 x 14 in.
Bay/Sky Series, Jetty, Swimmer, 1982. 11 x 14 in.
Bay/Sky Series, Red Bar, 1982. 11 x 14 in.
Bay/Sky Series, Red Bar after storm, 1983. 8 x 10 in.
Bay/Sky, Jetty, 1984. 8 x 10 in.
Brett, 1985. 14 x 11 in.
Caroline, Margaret, 1985. 10 x 8 in.
Cloud, Bay/Sky, 1983. 11 x 14 in.
Couple, David and Marsha, 1983. 11 x 14 in.
Diane, 1982. 14 x 11 in.
Friends, 1985. 14 x 11 in.
Gia (b & w), Diane, Florida, 1982. 14 x 11 in.
Joanne, 1982. 14 x 11 in.
Kyack, 1982. 11 x 14 in.
Kykuit, 1994. 10 x 8 in.
Longnook Beach, 1983. 8 x 10 in.
Morgan, Mimi, 1986. 14 x 11 in.
Natasha, 1982. 14 x 11 in.
Paul, 1982. 14 x 11 in.
Paul Theroux, 1983. 14 x 11 in.
Penny and Son, 1983. 14 x 11 in.
Polly, 1983. 14 x 11 in.
Provincetown Garden, 1983. 8 x 10 in.
Provincetown, Fence/Tree, 1983. 14 x 11 in.
Rich Grossman at 40, 1984. 14 x 11 in.
Rita and Henry, 1982. 14 x 11 in.
Sasha, 1984. 10 x 8 in.
Street, Provincetown, 1983. 14 x 11 in.
Sunday Morning, Truro, 1983. 11 x 14 in.
Truro, 1983. 11 x 14 in.
Truro, 1983. 11 x 14 in.
Truro Party, 1983. 8 x 10 in.
Truro, Woods, 1982. 11 x 14 in.
Vivian, 1982. 14 x 11 in.
Vivian, 1983. 14 x 11 in.

Yosemite, Half Dome at Dusk, 1983. 8 x 10 in.
Bay/Sky Series, Jetty, 1983. 11 x 14 in.
Bay/Sky Series, 1984. 11 x 14 in.
Bay/Sky Series, Dusk, 1982. 11 x 14 in.
Bay/Sky Series, 1984. 8 x 10 in.
Joel Meyerowitz, Chromogenic prints, Gift of Jordan and Devinah Finn, 2014 (2014.026.0001-0048)
Al Ford, 1982. 14 x 11 in.
Ariel, Bubblegum, 1983. 14 x 11 in.
Arienne, Florida, 1982. 14 x 11 in.
Bay/Sky Series, 1985. 11 x 14 in.
Bay/Sky Series, 1983. 11 x 14 in.
Bay/Sky Series, 1982. 11 x 14 in.
Bay/Sky Series, 1984. 10 x 8 in.
Bay/Sky Series, 1983. 11 x 14 in.
Bay/Sky Series, 1983. 11 x 14 in.
Bay/Sky Series, Cloud, 1983. 11 x 14 in.
Bay/Sky Series, Figures, Near dusk, 1984. 8 x 10 in.
Bay/Sky Series, Jetty, 1983. 8 x 10 in.
Bay/Sky Series, Jetty, 1984. 11 x 14 in.
Bay/Sky Series, Moon, Dusk, 1983. 11 x 14 in.
Bay/Sky Series, Red Bar, 1983. 11 x 15 in.
Bay/Sky Series, Red Bar, 1983. 11 x 14 in.
Bay/Sky Series, Red Bar, Mist, 1984. 8 x 10 in.
Bay/Sky, Jetty, Red Bar, 1982. 11 x 14 in.
Bay/Sky/Jetty, 1983. 11 x 14 in.
Beach, Provincetown, 1983. 8 x 10 in.
Bush, Provincetown, 1983. 14 x 11 in.
Cassandra and Jill, 1982. 14 x 11 in.
Helen, 1983. 14 x 11 in.
John, 1985. 14 x 11 in.
Kate, 1982. 14 x 11 in.
Kykuit, 1994. 8 x 10 in.
Louisa, 1981. 14 x 11 in.
Marsha and Claudia, 1983. 14 x 11 in.
Maura, 1985. 10 x 8 in.
Nancy with Sarah and Amanda, 1982. 14 x 11 in.
Party, Provincetown, 1982. 14 x 11 in.
Penny, 1983. 14 x 11 in.
Provincetown, 1983. 11 x 14 in.
Rich Grossman, 1984. 14 x 11 in.
Russ, 1985. 14 x 11 in.
Sandra, 1982. 14 x 11 in.

Sasha Meyerowitz at 17, 1983. 14 x 11 in.
Stella and Tessa, 1985. 14 x 11 in.
Susan Orlean, 1985. 14 x 11 in.
The Red Bar, 1983. 11 x 14 in.
Truro, 1983. 11 x 14 in.
Truro, Woods, 1982. 11 x 14 in.
Vivian, 1983. 11 x 14 in.
Vivian and Tomatoes, 1983. 11 x 14 in.
Vivian, Provincetown, 1983. 11 x 14 in.
Joel Meyerowitz, *Longnook Beach*, 1983. Chromogenic print, 8 x 10 in. Gift of Cam and Wanda Garner, 2014 (2014.027.0001)
Joel Meyerowitz, Chromogenic prints, Gift of Lisa Finn, 2014 (2014.028.0001-0005)
Bay/Sky, Dusk, 1983, 1983. 11 x 14 in.
Bay/Sky Series, No Horizon, 1983, 1983. 11 x 14 in.
Bay/Sky Series, No Horizon, 1984, 1984. 11 x 14 in.
Bay/Sky Series, Red Bar, 1983, 1983. 11 x 14 in.
Bay/Sky Series, Red Bar Under Mist, 1984, 1984. 11 x 14 in.
Joel Meyerowitz, Chromogenic prints, Gift of John and Birgit Ford, 2014 (2014.029.0001-0009)
Yard, Provincetown, 1983. 11 x 14 in.
Tynelle, 1983. 11 x 14 in.
Traci, Central Park, 1982. 11 x 14 in.
Tippy, Pittsburgh, 1984. 8 x 10 in.
Laura and Katherine. Sleeping Sisters, 1982. 11 x 14 in.
Kim, 1983. 11 x 14 in.
Jackie, 1982. 11 x 14 in.
Ellen, 1984. 11 x 14 in.
Deborah, 1984. 11 x 14 in.
Bernice Abbott, *Edward Hooper, Greenwich Village, NY*, 1947 (printed later). Gelatin silver print, 23 3/4 x 18 3/8 in. Gift of Cam and Wanda Garner, 2014 (2014.027.0002)
Bernice Abbott, *Lumbering, Maine*, 1968, 1968. Gelatin silver print, 8 x 10 in. Gift of Lisa Finn, 2014 (2014.028.0006)
Esther Bubley, Gelatin silver prints, Gift of Cam and Wanda Garner, 2014 (2014.027.0003-0005)
Untitled, Morocco, c. 1950. 11 x 14 in.
Untitled (mother and child with nun in classroom), c. 1950. 7 3/4 x 10 3/4 in.
M. Forbes, Neurological Institute, 1957. 14 x 11 in.
Esther Bubley, Gelatin silver prints, Gift of Robert and Kathi Steinke, 2014 (2014.030.0001-0027)
Dolomiti, Italy-Italian Beauty

Contest, 1953. 13 5/16 x 10 1/2 in.
Dolomiti, Italy-Italian Beauty Contest, 1953. 10 7/16 x 13 1/2 in.
Jennifer Taylor, age 6, Birthday Party, 1953. 7 1/4 x 10 3/16 in.
Howard Stagg farm near Beaumont, TX, 1945. 10 1/2 x 10 9/16 in.
The exterior of the Greyhound bus terminal, 1943. 11 x 10 1/8 in. (PG 2013.018.0007)
Pittsburgh, Pennsylvania-Passengers in the waiting room of the Greyhound bus station, 1943. 10 15/16 x 10 3/8 in.
Bus passengers in waiting room at Nashville, TN-trip from Louisville, KY to Memphis, TN, 1943. 11 3/4 x 10 3/8 in.
Sunday Visitors, Bronx Zoo, 1951. 8 3/4 x 12 in.
Mental Hospital, 1949. 11 x 13 15/16 in.
Mental Hospital, 1949. 13 15/16 x 10 7/8 in.
Reading Braille-Blind & Sighted children at P.S. 133, 1964. 10 5/8 x 13 11/16 in.
Hanging Out the Wash, Martella, Italy, 1949. 9 1/4 x 13 5/16 in.
Main Street in front of the bank, 1945. 10 11/16 x 10 7/8 in.
Main Street-Chickens roosting near feed store, 1945. 10 1/2 x 13 7/8 in.
Main Street Scene, Andrews, TX, 1945. 10 1/2 x 12 1/2 in.
Vicinity of Huntsville, TX, 1945. 7 1/2 x 9 1/2 in.
Washington, DC-Spectators at the parade to recruit civilian defense volunteers, 1943. 11 9/16 x 9 7/8 in.
Washington, DC-Spectators at the parade to recruit civilian defense volunteers, 1943. 9 5/16 x 7 7/8 in.
Washington, DC-Spectators at the parade to recruit civilian defense volunteers, 1943. 7 13/16 x 8 1/16 in.
Washington, DC-Sally Dessee, a student at Woodrow Wilson High School, setting her robe before singing with the choir at church, 1943. 13 3/16 x 10 7/16 in.
A boarding house philosopher, 1943. 10 9/16 x 11 3/8 in.
Painters at work on Brooklyn Bridge, 1946. 10 9/16 x 10 9/16 in.
Aruba, South America, 1957. 13 5/8 x 8 1/2 in.
Cheltenham Ladies College, Cheltenham, England, 1954. 8 11/16 x 13 1/4 in.

- Joanne Holt, 1950. 6 1/4 x 9 7/16 in. *Central Park, New York, New York*, 1950. 5 7/16 x 12 in. *Paris, Tennessee*, 1955. 6 15/16 x 10 1/2 in.
- Esther Bublely, Gelatin silver prints, Gift of Gabriel Wisdom, 2014 (2014.031.0001-0021)
- Street Scene in Matera*, 1953. 13 5/16 x 9 1/4 in.
- Province of Matera, Italy*, 1953. 8 5/8 x 13 5/8 in.
- Mt. Goldsworthy, Finucane, Australia*, 1965. 9 7/16 x 13 15/16 in.
- Finucane, Australia*, 1965. 13 3/8 x 8 15/16 in.
- Rockefeller Center, Lower Plaza*, 1947. 12 3/8 x 7 3/4 in.
- Rockefeller Center at Christmas*, n.d. 7 1/2 x 9 15/16 in.
- Short Family*, 1953. 7 5/8 x 7 13/16 in.
- Store sign near the Fulton Fish Market*, 1946. 10 3/4 x 10 1/2 in.
- Phillip Forbes and Doreen Haviland*, 1956. 13 3/8 x 11 3/8 in.
- Automat, New York, NY*, 1948. 13 3/16 x 10 1/16 in.
- Gene, problem boy*, 1949. 7 13/16 x 13 1/8 in.
- Circus*, 1960. 7 15/16 x 12 3/4 in.
- At the terminal information desk*, 1947. 10 15/16 x 13 15/16 in.
- In the waiting room*, 1947. 6 5/8 x 9 5/16 in.
- A slightly inebriated couple at the Sea Grill*, 1943. 10 1/2 x 12 1/4 in.
- Byrd Family*, 1964. 12 7/8 x 9 5/8 in.
- A Teenage Fledgling Starts to Grow Up- Silver Springs, Maryland*, 1956. 7 5/8 x 9 1/2 in.
- A Teenage Fledgling Starts to Grow Up-Silver Springs, Maryland*, 1956. 6 1/2 x 9 1/2 in.
- Hobbs District, New Mexico, Paddock Field-N.G. Penrose, No. 1 workman adjusting Baker casing centralizers...*, 1945. 9 1/16 x 12 1/2 in.
- Refinery, Philippines*, 1965. 9 5/8 x 6 5/8 in.
- Being Measured, Michael Atkins*, 1965. 13 1/2 x 8 1/4 in.
- Esther Bublely, Gelatin silver prints, Gift of Kenneth Polin, 2014 (2014.032.0001-0027)
- 30 Rockefeller Plaza, New York, New York*, 1953. 7 1/2 x 7 9/16 in.
- Miss America Pageant*, 1957. 9 x 13 7/16 in.
- Automat, New York, NY*, 1948. 10 1/16 x 8 in.
- Paris, Tennessee*, 1955. 13 3/8 x 9 in.
- The Congressman and the Baby*, 1952. 9 5/16 x 13 1/4 in.
- Street scene in Faaborg, 18th century market town on the south coast of Funen*, 1954. 10 5/16 x 10 1/2 in.
- Ship, Island of Mano, Denmark*, 1954. 7 5/8 x 7 3/4 in.
- Washington, DC-Spectators at the parade to recruit civilian defense volunteers*, 1943. 8 1/2 x 8 in.
- Pittsburgh Children's Guidance Clinic Pageant, A Matter of Love*, 1951. 6 3/4 x 11 1/8 in.
- Reading Braille-Blind & Sighted children at P.S. 133*, 1964. 9 7/8 x 13 1/8 in.
- Sheba and Van (Dalmatian + Harlequin Great Dane)*, 1958. 8 9/16 x 11 7/16 in.
- Phillip Forbes and Doreen Haviland*, 1956. 11 1/4 x 10 3/8 in.
- In the terminal waiting room*, 1947. 13 1/2 x 9 5/8 in.
- Passengers wait on the loading platform for a bus to be "called" by the dispatcher*, 1947. 6 5/8 x 9 1/2 in.
- Near Washington DC-Gasoline motor driven saw is used to trim newly cut logs for loading onto a truck*, 1946. 11 3/8 x 11 in.
- Pan American Building*, 1964. 13 7/16 x 9 1/16 in.
- Coal Mining near Melbourne, Australia*, 1965. 13 7/8 x 9 7/16 in.
- Mt. Goldsworthy, Western Australia-Railroad construction*, 1965. 9 1/2 x 13 7/8 in.
- Guatemala, South America*, 1957. 10 1/2 x 13 3/8 in.
- Trinidad, South America*, 1955. 9 1/8 x 13 1/8 in.
- Gene*, 1949. 6 1/8 x 9 11/16 in.
- Gene Tanner and his dog, Sergeant, Tomball, TX*, 1945. 10 13/16 x 10 11/16 in.
- Girls entertaining their guests, card room, Women's residence, Arlington, VA*, 1943. 10 3/8 x 10 3/8 in.
- Washington, DC-The top of the closet in a room at a boarding house*, 1943. 8 3/4 x 7 1/2 in.
- Wendy Krieger & Ron Liebman, couple in New York, NY*, 1959. 8 1/2 x 12 5/8 in.
- Wendy Krieger & Ron Liebman, couple in New York, NY*, 1959. 12 x 7 5/8 in.
- Dancing Class*, 1953. 9 1/4 x 7 5/8 in.
- Alfred Eisenstaedt, *Electricity Emitted from Machine MIT, Boston, MA*, 1949. Gelatin silver print, 14 x 10 7/8 in. Gift of Cam and Wanda Garner, 2014 (2014.027.0006)
- Louis Faurer, Gelatin silver prints, Gift of Cam and Wanda Garner, 2014 (2014.027.0007-0010)
- 14th Street / Horn and Hardart, New York City*, 1947. 11 x 14 in.
- Social Patron, NY, NY*, c. 1951. 11 x 14 in.
- Untitled, NYC*, 1973. Gelatin silver print, 14 x 11 in.
- 56th Street, Behind City Center on a Sunday*, 1951. Gelatin silver print, 14 x 11 in.
- Gjon Mili, Gelatin silver prints, 14 x 11 in. Gift of Cam and Wanda Garner, 2014 (2014.027.0011-0014)
- Navy Exercises*, 1943. 14 x 11 in.
- Multiple Image of Men Fencing (Arthur Tauber and Seymour Gross)*, 1942. 11 x 14 in.
- Multiple Image of Modern Dancer Mel Ipcar Performing Woman Tree*, 1939. 14 x 11 in.
- Trampoline Tumbling*, 1945. 10 x 8 in.
- Arnold Newman, Gelatin silver prints, Gift of Cam and Wanda Garner, 2014 (2014.027.0015-0017)
- General Francisco Franco*, 1964. 14 x 11 in.
- Cardinal Leger*, 1963. 14 x 11 in.
- Valerie Gergien*, 1997. 14 x 11 in.
- Luigi Ghirri, *Vienna*, 1984. Chromogenic print, 6 x 7 1/2 in. Gift of Renato Miracco and the Archive Luigi Ghirri, 2014 (2014.033.0001)
- Francesco Nonino, *Come se la vergogna*, 2010. Silver bromide gelatin print, 16 x 12 in. Gift of the artist and Weber & Weber Gallery, Torino (Italy), 2014, courtesy of Embassy of Italy Washington, DC (2014.034.0001)
- Anna Paola Pizzacaro, *Behind the Mirror from "Unanswered Prayers" (Dall' altra parte dello Specchio)*, 2010-2011. Chromogenic color print, face mounted on museum quality plexiglass and aluminum backing, 47 1/4 x 37 5/8 in. Gift of the artist, courtesy of Embassy of Italy Washington, DC, 2014 (2014.035.0001)
- Bianca Sforzi, *Celeste*, 2012. Pigment print on Hanhemule 308 gr. 100% cotton paper, 50 x 40 in. Gift of the artist, 2014 (2014.036.0001 / PG 2014.023.0001)
- Renato d'Agostin, *"Metropolis" project, Paris*, 2005. Black and white photograph, 18 1/2 x 12 1/2 in. Gift of the artist, 2014 (2014.037.0001)
- Annette Massager, *Mes petites effigies*, 1989-90. 13 plush toys, 13 framed gelatin silver prints, 13 framed texts, Dimensions variable. Gift of Arthur and Carol Goldberg, 2014 (2014.038.0001)
- Ernesto Neto, *Cópula*, 1988. Nylon stockings, lead pellets, Dimensions variable. Gift of Arthur and Carol Goldberg, 2014 (2014.039.0001)
- Callum Innes, *Formed Painting in Grey*, 1994. 43 x 39 in. Gift of Arthur and Carol Goldberg, 2014 (2014.040.0001)
- Forrest Bess, *The Prophecy (Sputnik)*, 1946. Oil on canvas, 6 x 7 1/2 in. Gift of Miriam Schapiro Grosf, 2014 (2014.041.0001)
- Justine Otto, *O.T. (Strich) (Untitled, Line)*, 2014. Oil on linen, 19 5/8 x 15 3/4 in. The Phillips Collection Emerging Artist Prize is made possible by the generous support of Hank Goldberg and Carol Brown Goldberg, 2014 (2014.042.0001)
- Justine Otto, *Ophtho*, 2014. Oil on linen, 11 7/8 x 15 3/4 in. The Phillips Collection Emerging Artist Prize is made possible by the generous support of Hank Goldberg and Carol Brown Goldberg, 2014 (2014.042.0002)
- Bernadi Roig, *Insults to the public*, 2007. Polyester resin, marble dust and TV/Video, 22 7/8 x 8 1/4 x 9 in. Gift of Mirella and Dani Levinas, 2014 (2014.043.0001)
- Barbara Liotta, *Crenae*, 2014. Lift-cord and Italian marble, 120 x 13 1/2 x 4 in. Gift of the artist, 2014 (2014.044.0001)
- Gregory Amenoff, *Chamber*, 1985. Color woodcut, 37 x 31 in. Gift of Graham Holdings, 2014 (2014.045.0001)
- Gregory Amenoff, *El Rito Canyon*, 1983. Mixed media, 37 x 35 in. Gift of Graham Holdings, 2014 (2014.045.0002)
- Jan Dibbets, *Four Courts/Dublin A and B*, 1983. Collage and graphite on paper, Edition 25 of 225, 17 x 17 in. Gift of Graham Holdings (2014.045.0003a-b)
- Julie Roberts, Gift of the Tony Podesta Collection, 2014 (2014.046.0001-0003)
- Boudoir*, 1999. Oil on canvas, 10 x 14 x 1 1/4 in.
- Operating Table (yellow 1)*, 1995. Oil on acrylic ground on cotton duck, 36 x 36 in.
- Papal Throne*, 1996. Oil and acrylic on canvas, 36 x 36 in.
- Florence Pierce, *Untitled #598*, 2002. Resin relief, 24 x 24 in. Gift of George M. Neall III and Lisa Forman Neall in loving memory of Irving and Natalie Forman, 2014 (2014.047.0001)
- A. Balasubramanian, *Hold Nothing*, 2012. Cast from artist's body, fiberglass and acrylic, 42 x 24 x 7 in. The Dreier Fund for Acquisitions, 2014 (2014.048.0001)
- Jennifer Wen Ma, *Brain Storm*, 2009. Video, The Dreier Fund for Acquisitions, 2014 (2014.049.0001)
- Jörg Immendorff, Gift of Michael Werner, 2015 (2015.001.001-0004)
- Verwegenheit stiften*, 1982. Oil on canvas, 43 1/4 x 51 1/4 in.



Markus Lüpertz, *Mann und Spiegel*, 2011

- Model-Rotterdam*, 1987. Bronze, 5 1/2 x 11 x 9 3/4 in.
- Model*, 1987. Bronze, 3 1/4 x 8 x 8 3/4 in.
- Model*, 1987. Bronze, 7 x 8 1/2 x 7 in.
- Model*, 1990. Bronze, 2 x 7 x 7 in.
- Model*, 1993. Bronze, 5 x 5 x 5 in.
- A. R. Penck, Gift of Michael Werner, 2015 (2015.001.0028-0043)
- Angebot 1 (Fakt)*, 1980. Oil on canvas, 23 1/2 x 31 1/2 in. Gift of
- Angebot 2 (Krieg)*, 1980. Oil on canvas, 23 1/2 x 31 1/2 in.
- Angebot 3 (Die Versuchung an der Wissenschaft)*, 1980. Oil on canvas, 23 1/2 x 31 1/2 in.
- Angebot 4 (Stellungsloser Artist)*, 1980. Oil on canvas, 23 1/2 x 31 1/2 in.
- Angebot 5 (Auch ich werd einmal entlassen)*, 1980. Oil on canvas, 23 1/2 x 31 1/2 in.
- Angebot 6 (Tanz zwischen Leben und Tod)*, 1980. Oil on canvas, 23 1/2 x 31 1/2 in.
- Kopf (Mein Traum von Troja)*, 1987. Bronze, 12 1/4 x 3 1/2 x 3 1/4 in.
- Portrait R. K.*, 1987. Bronze, 6 3/4 x 3 1/4 x 2 1/4 in.
- Fünf*, 1987. Bronze, 20 3/4 x 4 x 4 in.
- Frau*, 1987. Bronze, 8 1/4 x 5 3/4 x 6 in.
- Erinnerung: zusammen*, 1987. Bronze, 8 3/4 x 6 x 6 in.
- Erinnerung: einsam*, 1987. Bronze, 17 3/4 x 4 x 3 1/4 in.
- Homelessness*, 1989. Bronze, 14 1/2 x 3 1/2 x 3 in.
- Anti-L.*, 1990. Bronze, 15 1/4 x 4 1/4 x 3 3/4 in.
- Kopf (Taurus)*, 1990. Bronze, 13 1/2 x 3 x 2 1/4 in.
- Standart-Figur*, n.d. Bronze, 22 3/4 x 6 3/4 x 3 1/2 in.
- Georg Baselitz, *Ohne Title (Untitled)* 7.VII.88, 1988. Charcoal, pastel, oil [on paper?], 72 3/4 x 59 1/2 in. Gift of Michael Werner, 2015 (2015.001.0044)
- Georg Baselitz, *La sedia di Paolo*, 1988. Gouache, India ink on paper, 13 3/4 x 9 1/4 in. each. Gifts of Michael Werner, 2015 (2015.001.0045ra-r)
- Alvin Langdon Coburn, Gift of Kent and Marcia Minichiello, 2015 (2015.002.0001-0012)
- Alvin Langdon Coburn, *Photographs*, 1962. Portfolio of 10 photographs, Images: 14 x 11 in.
- Alfred Stieglitz, n.d. Photogravure, 11 x 7 3/8 in.
- London Bridge*, n.d. Photogravure, 5 1/4 x 4 1/4 in.
- Frederick H. Evans, Gift of Kent and Marcia Minichiello, 2015 (2015.002.0013a, b-0024)
- Wie Sieg*, 1983. Oil on wood, 49 1/4 x 23 1/2 in.
- Heuler*, 1983. Oil on wood, 49 1/4 x 23 1/2 in.
- Kniefall (Genuflection)*, 2000. Oil on canvas, 27 1/2 x 23 1/2 in.
- Markus Lüpertz, Gift of Michael Werner, 2015 (2015.001.0005-0014)
- Rückenakt*, 2004. Oil on canvas, 39 1/4 x 32 in.
- Rückenakt*, 2005. Oil on canvas, 39 1/4 x 32 in.
- Mann und Spiegel*, 2011. Mixed media on canvas, 32 x 39 1/4 in.
- Ulysses*, 2012. Mixed media on canvas, 32 x 39 1/4 in.
- Kassandra I*, 2013. Mixed media on canvas, 51 1/4 x 39 1/4 in.
- Drei Grazien*, 2000. Painted bronze, 26 1/2 x 19 x 7 3/4 in.
- Paris*, 2000. Painted bronze, 19 1/2 x 8 1/2 x 9 1/2 in.
- Aphrodite-Entwurfsmodell I*, 2000. Painted bronze, 12 1/4 x 8 3/4 x 9 3/4 in.
- Daphne 3*, 2002. Painted bronze, 23 1/2 x 8 1/4 x 6 3/4 in.
- Troja*, 2004. Painted bronze, 15 x 8 1/4 x 7 in.
- Aphrodite-Entwurfsmodell II*, 2000. Painted bronze, 12 x 9 3/4 x 9 3/4 in. (2015.001.0046)
- Per Kirkeby, Gift of Michael Werner, 2015 (2015.001.0015-0027)
- Untitled*, 1991. Chalk on Masonite, 48 x 48 in.
- Untitled*, 2004. Mixed media on Masonite, 48 x 48 in.
- Untitled*, 2012. Oil on canvas, 45 1/4 x 37 1/2 in.
- Kleines Modell für Architekturbearbeitung*, 1975. Bronze, 6 3/4 x 4 3/4 x 7 in.
- Modell Tor*, 1981. Bronze, 11 3/4 x 11 1/2 x 6 1/4 in.
- Modell VII*, 1985. Bronze, 1 1/4 x 6 1/4 x 7 in.
- Arm und Kopf XIV*, 1985. Bronze, 8 3/4 x 2 3/4 x 3 1/2 in.
- Kopf ohne Arm II*, 1985. Bronze, 17 1/4 x 6 1/4 x 12 1/4 in.

- Portraits of Alfred Beardsley*, n.d. Glassine divided diptych of two photogravures, Images: 6 x 4 1/8 in.
- George Bernard Shaw*, 1896, n.d. Bromide print, 5 1/2 x 4 1/2 in.
- Albi Cathedral France-Choir Ambulatory*, n.d. Bromide print, 10 x 7 1/4 in.
- Ely Cathedral: A Grotesque in Nave Triforium*, before 1903. Bromide print, 9 3/4 x 7 1/4 in.
- Entrance to Vicar's Close, Wells Cathedral*, n.d. Platinum print, 5 3/8 x 4 1/4 in.
- A Japanese Netsuke-The Property of Frederick H. Evans*, n.d. Platinum print, 4 1/2 x 3 3/8 in.
- A Japanese Netsuke-The Property of Frederick H. Evans (profile)*, n.d. Platinum print, 4 1/2 x 3 3/16 in.
- In Westdale*, n.d. Platinum print, 9 3/4 x 6 1/2 in.
- Barbara Evans and Evan Evans*, n.d. Platinum print double mounted, 5 1/4 x 4 in.
- La Maison Bouhg The Rould*, n.d. Platinum print, 10 x 7 3/8 in.
- Ham Farm Weybridge*, n.d. Photogravure, 4 3/4 x 4 1/2 in.
- Byfleet Manor House*, n.d. Photogravure, 4 3/4 x 7 3/8 in.
- George Bernard Shaw, *Portrait of Alvin Langdon Coburn*, n.d. Photogravure, 11 3/4 x 8 1/4 in. Gift of Kent and Marcia Minichiello, 2015 (2015.002.0025)
- Adamson & Hill, C.K. Sharp, c. 1860s. Carbon print, 10 1/2 x 8 in. Gift of Kent and Marcia Minichiello, 2015 (2015.002.002)
- Adamson & Hill, *Unknown Sitter*, c. 1860s. Carbon print, 10 1/2 x 8 in. Gift of Kent and Marcia Minichiello, 2015 (2015.002.0027)
- Peter Henry Emerson, *The Haunt of the Pike (from Life and Landscape on the Norfolk Broads, 1886)*, n.d. Platinum print, 8 x 11 1/2 in. Promised gift of Kent and Marcia Minichiello, 2015 (PG 2015.005.0011)
- Peter Henry Emerson, *Twixt Land and Water (from Life and Landscape on the Norfolk Broads, 1886)*, n.d. Platinum print, 6 3/4 x 11 1/4 in. Promised gift of Kent and Marcia Minichiello, 2015 (PG 2015.005.0012)
- Man Ray, *Self Portrait*, 1920s. 10 1/2 x 8 1/8 in. Gift of Kent and Marcia Minichiello, 2015 (2015.002.0030)
- Nicolas and Sheila Pye, *The Coronation*, 2008. Video, Gift of the artist and Andrea Pollan, 2015 (2015.005.0001)
- Linn Meyers, *Untitled*, 2014. Acrylic ink on Mylar, 39 x 42 in. Gift of Lucinda and Carlos Garcia, 2015 (2015.007.0001)
- Lee Boroson, *Fixed Gaze*, 2014. Acrylic, acetate, polypropylene, aluminum, stainless steel, 32 in. (diameter). Gift of Joe Amrhein and Susan Swenson, 2015 (2015.004.0001)
- John F. Simon Jr., *Linear Moments*, 2013. HDU, graphite and Trupan, 29 1/2 x 31 x 2 3/4 in. Gift of Constance Caplan and Phillips Art Acquisition Fund (015.008.0001)
- Bernardi Roig, *NO/Escape*, 2014. Gouache and white crayon on hand paper, 11 x 8 in. Gift of the artist, 2015 (2015.003.0001)
- Annabel Daou, *pieces of the love letter: the common tongue (diptych)*, 2014. Ink on mending tape and repair tape on paper, 38 1/2 x 51 1/4 in. Gift of the artist and Tanja Wagner Gallery, Berlin, 2015 (2015.006.0001)
- Leon Berkowitz, *Necropolis*, 1947-1948. Oil on canvas board, 23 x 27 in. Promised gift of Minna Newman Nathanson and Jim Nathanson, 2015 (PG 2015.009.0001)
- Leon Berkowitz, *Untitled*, 1967. Color lithograph, 29 x 21 in. Promised gift of Minna Newman Nathanson and Jim Nathanson, 2015 (PG 2015.009.0002)
- Gene Davis, *Untitled*, 1979. Silkscreen, 22 x 25 in. Promised gift of Minna Newman Nathanson and Jim Nathanson, 2015 (PG 2015.009.0003)
- Gene Davis, *Untitled*, 1981. Felt-tipped pen drawing, 15 x 20 in. Promised gift of Minna Newman Nathanson and Jim Nathanson, 2015 (PG 2015.009.0004)
- Jae Ko, *Untitled (JK 117)*, 2000. Rolled paper and sumi ink, 16 x 18 x 4 1/2 in. Promised gift of Minna Newman Nathanson and Jim Nathanson, 2015 (PG 2015.009.0005)
- Martin Puryear, *Untitled V*, 2005. Color spitbite aquatint with chine colie, 29 x 34 in. Promised gift of Minna Newman Nathanson and Jim Nathanson, 2015 (PG 2015.009.0006)
- Anne Truitt, *Summer 88 #13*, n.d. Acrylic on paper, 22 3/4 x 30 1/8 in. Promised gift of Minna Newman Nathanson and Jim Nathanson, 2015 (PG 2015.009.0007)
- Frank Hallam Day, *Ship Hull #7*, 2003 (printed 2015). Archival pigment print, 36 x 36 in. Gift of Christopher Addison in honor of Eliza Rathbone, 2015 (2015.010.0001)
- Brian Dailey, *Jikai*, 2013. Single-channel video with sound, 4 min. 55 sec. Museum Purchase, 2015 (2015.011.0001)

ENGAGING WITH OUR VISITORS

During FY15, the Phillips developed several successful interactive stations in the galleries that encourage visitors to engage with themes in special exhibitions:

#NEOIMPRESSED

(Neo-Impressionism and the Dream of Realities: Painting, Poetry, Music)
Adapted from an app created by the Indianapolis Museum of Art, #NeoImpressed allows users to snap a photo of themselves in front of a photo of the Washington Monument and pointillize it, adjust the colors, and share it with friends
6,752 submissions, 919,461 impressions

#INSTAMANRAY

(Man Ray—Human Equations: A Journey from Mathematics to Shakespeare)
Using Man Ray's images as inspiration, take a photo of a mathematical model using Instagram on the provided iPods, taking into consideration lighting and composition
2,238 submissions, 279,472 impressions

EQUATION MORPH

(Man Ray—Human Equations: A Journey from Mathematics to Shakespeare)
Developed by the National Museum of Mathematics in New York, Equation Morph demonstrates how mathematical models change as you alter numbers in mathematical equations

MAKE YOUR OWN PORTRAIT

(American Moments: Photographs from The Phillips Collection)
Inspired by the portraits on view, draw someone important to you and clip it to the portrait wall
1,586 submissions from 39 states plus DC and 49 countries

Visit blog.phillipscollection.org to see some of our favorite #NeoImpressed, #InstaManRay, and portrait submissions!

COVER: Louis Faurer, *Broadway, New York, NY, between 1949 and 1950*/printed later, Gelatin silver print, 11 in x 14 in. Gift of Jerri Mattare, 2013

