



100 YEARS OF

MODERN ART  
CONNECTION  
COMMUNITY  
PERSONAL  
CULTURE  
MUSIC  
CONVERSATION  
FIRSTS  
CREATIVITY  
EXPERIMENTAL  
IMPACT  
GIVING JOY  
WELLNESS  
SEEING DIFFERENT  
WHAT'S NEXT



**FOR IMMEDIATE RELEASE**  
December 4, 2020

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## **THE PHILLIPS COLLECTION ANNOUNCES 2021 CENTENNIAL YEAR**

### ***The Phillips celebrates 100 years of experimentation and impact through art***

WASHINGTON, DC—The Phillips Collection announces its centennial year celebration in 2021. America's first museum of modern art, founded in 1921, will feature *Seeing Differently: The Phillips Collects for a New Century*, a special exhibition drawn from its growing permanent collection of 4,700 works, a juried invitational for artists of the DMV, as well as a rich array of exhibitions by renowned artists, including Jacob Lawrence, David Driskell, Alma Thomas, Marley Dawson, and Sanford Biggers. The 100th year celebration will encompass engaging programs and new initiatives in partnership with local artists and the museum's many community partners, including THEARC and the University of Maryland. The centennial year will represent 100 years of the Phillips as a welcoming space for community and dynamic innovation, and invites dedicated patrons and first-timers alike to join the museum for the next 100 years of experimentation and impact through art.

"Over our 100-year history, our museum has transformed from an intimate memorial to Duncan Phillips's father and brother, to a renowned museum on the world stage. As we start the next vibrant chapter of our story, we look forward to expanding our reach and impact by continuing to champion the powerfully diverse artistic expressions of our ever-changing world," says **Vradenburg Director and CEO Dorothy Kosinski**. "Our hearts are full of gratitude to The Phillips Collection's friends and donors whose generous support has ensured its vitality and made possible the sustained growth of its holdings and active engagement with the DC community and beyond over its hundred-year history."

The museum opened its doors 100 years ago as a memorial to founder Duncan Phillips's father, Duncan Clinch Phillips, and brother, James, who died in the 1918 flu epidemic. Recognizing the healing power of art, Phillips sought to share his "living" collection in a welcoming space and to inspire others to find beauty in the artist's unique way of seeing the world. The centennial celebrations will highlight the museum's commitment to using modern and contemporary art as a catalyst for conversation around urgent issues of our time, building community, and creating empathy.

A 100<sup>th</sup> anniversary is a major milestone, surely a time for celebration, but most importantly a moment for reflection, critical examination, and charting new directions. Some of our new initiatives include paid internships and fellowships to foster a professional pipeline for diverse young professionals, partnering with a broad range of organizations including THEARC and UMD to expand and enrich our reach, and intensive consultation about upcoming exhibitions and programs with a Community Advisory Board Committee that brings rich insights from artists from DC and the region, from community activists,

cultural leaders, and thought leaders in the areas of diversity and inclusion. The centennial exhibition will reveal the museum's collecting strategy that prioritizes diversifying the collection, and will include recent acquisitions of works by John Akomfrah, Renée Stout, Benny Andrews, Simone Leigh, Nara Park, and Aimé Mpane, among others. During the entire anniversary year the Phillips will highlight voices and perspectives from beyond our walls, helping us to reflect on our past while providing forward-thinking insights, ideas, and strategies.

"The future of the Phillips will emphasize a renewed commitment to community, deepening and expanding the museum's reach outside of its walls, transparently examining and sharing our institutional history, and centering diversity, equity, and inclusion into everything that we do in the museum and with the communities that we serve," says **Chief Diversity Officer Makeba Clay**.

### **CENTENNIAL EXHIBITIONS**

#### ***Seeing Differently: The Phillips Collects for a New Century***

**February 20–September 12, 2021**

Duncan Phillips believed in the power of art to inspire others to "see beautifully as true artists see." The centerpiece of the museum's centennial year, *Seeing Differently: The Phillips Collects for a New Century* provides a multiplicity of fresh perspectives on over 200 major works by artists from the 19th century to the present, including paintings, works on paper, photographs, quilts, sculptures, and film. Activating spaces throughout the entire museum with dynamic juxtapositions of art across time and media, the exhibition invites visitors to explore the complexities of our ever-changing world through our relationships to people, place, history, and the senses and to experience the Phillips's best kept secret—its growing collection.

#### ***Inside Outside, Upside Down***

**June 12–September 12, 2021**

The Phillips Collection has a long history of presenting, acquiring, and nurturing our local artistic community. The Phillips will continue this important legacy by presenting a juried exhibition open to all artists of the greater DMV. Drawing on the theme *Inside Outside, Upside Down*, artists will be invited to submit work that speaks to the struggle and resiliency of the human spirit in the face of the global covid-19 pandemic and recent social upheavals.

#### ***Jacob Lawrence: American Struggle***

**June 26–September 19, 2021**

Jacob Lawrence was one of the greatest narrative artists of the 20th century. His revolutionary, yet little-known, 30-panel series *Struggle...From the History of the American People*, painted between 1954 and 1956, invited a new way of chronicling erased histories about America's founding. For the first time since 1958, the series is reunited together with the latest discovery of panel 16, presenting a timely moment to address these panels' continued resonance in light of current social and political realities.

#### ***David Driskell: Icons of Nature and History***

**October 16, 2021–January 9, 2022**

*David Driskell: Icons of Nature and History* offers the first retrospective of the paintings, prints, and drawings of the late internationally acclaimed American artist, art historian, and educator, who was also a beloved friend of The Phillips Collection and leader of the DC artistic community. Over 50 works highlight Driskell's expressive command of color, line, and symbolic form in his vibrant painting and printmaking practice—one rooted in his spiritual ties to the natural world and to the aesthetic innovations of the African diaspora.

***Alma W. Thomas: Everything is Beautiful***

**October 30, 2021–January 23, 2022**

*Alma W. Thomas: Everything is Beautiful* provides a fresh perspective on the artist's dynamic long life and multifaceted career that was defined by constant creativity. Featuring approximately 100 works, including her rarely seen theatrical designs and beloved abstract paintings, this major retrospective, organized around multiple themes, traces Thomas's journey from semi-rural Georgia to Washington, DC, to international acclaim and demonstrates how her artistic practices affected every facet of her life—from community service and teaching to gardening and dressmaking.

***Intersections—Marley Dawson: ghosts***

**May 20–September 5, 2021**

Using unconventional engineering techniques, Dawson creates two groups of kinetic sculptures: one is comprised of five chairs, riffing on the Phillips's early-Modernist-Arts-and-Crafts-style chairs and Goh Annex stairway, and suspended from the Goh Annex dome at different heights and rotating at different axis points; and the other is a wall mounted sculpture consisting of hundreds of rods that allow movement echoing the liquidy stripes of Morris Louis's painting *Number 182*. Entitled *ghosts*, the project reimagines the history of the museum in the present.

***Intersections—Sanford Biggers: Mosaic***

**October 16, 2021–January 2, 2022**

Biggers's new body of work connects works from the Phillips's collection to his multidisciplinary practice that bridges African American identities, Buddhism, and the Western art canon and raises social issues and critical awareness. One part is a site-specific floor installation made with sand in colors and patterns that reflect those in the Gee's Bend quilts displayed on the walls alongside a number of smaller quilts made by Biggers. The second part features Biggers's large hybrid marble figure that merges the formal and expressionist aspects of the Phillips's European modernist sculpture with the narrative elements and brute force of African art.

**CENTENNIAL PROGRAMS & INITIATIVES**

**Community in Focus**

To kick off the Centennial, the Phillips is presenting a community project to capture a unique photographic snapshot of 2020. The public is invited to submit a photograph from October 19–November 30 that captures a piece of this unprecedented year. *Community in Focus* aims to put together a collective portrait filled with the human emotions that connect us all. Select photographs will be on view at The Phillips Collection and Phillips@THEARC from January 9–February 7, 2021.

**Phillips Music**

2021 also marks the 80th anniversary of the renowned Sunday Concerts series. During this milestone year, the Phillips has launched an ambitious suite of new music commissions from a diverse and international group of artists, including composers Benjamin Attahir, Marcos Balter, Lembit Beecher, Intigigis-vizueta, Nathalie Joachim, Gabriel Kahane, Outi Tarkianen, and Paul Wiancko. Each new piece of music will engage with works from the collection, exploring the crosscurrents and dialogues between music and visual art, a subject close to The Phillips Collection's history.

The Phillips also will partner with the Dupont-based Alliance for New Music-Theatre on six newly commissioned music theatre works that will respond to paintings and sculptures in the permanent collection. The project will feature a diverse group of local librettists, composers, and performers.

### **New Website + Digital Engagement**

The Phillips Collection will be launching a redesigned website that will allow users to better engage with our collection and exhibitions. The new site will include lesson plans for PK-12 educators, robust multimedia offerings, and more, all in a dynamic, user friendly interface. Live streaming of events and additional virtual programming will allow the museum to expand its audiences beyond the walls of the museum.






### **ABOUT THE PHILLIPS COLLECTION**

The Phillips Collection, America's first museum of modern art, was founded in 1921. The museum houses one of the world's most celebrated Impressionist and American modern art collections, and continues to grow its collection with important contemporary voices. Its distinctive building combines extensive new galleries with the former home of its founder, Duncan Phillips. The Phillips's impact spreads nationally and internationally through its diverse and experimental special exhibitions and events, including its award-winning education programs for educators, students, and adults; renowned Phillips Music series; and dynamic art and wellness and Phillips after 5 events. The museum contributes to global dialogues with events like Conversations with Artists and Artists of Conscience. The Phillips Collection values its community partnerships with the University of Maryland—the museum's nexus for scholarly exchange and interdisciplinary collaborations—and THEARC—the museum's satellite campus in Southeast DC. The Phillips Collection is a private, non-government museum, supported primarily by donations.






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## PRESS IMAGES

*Seeing Differently: The Phillips Collects for a New Century; February 20–September 12, 2021*

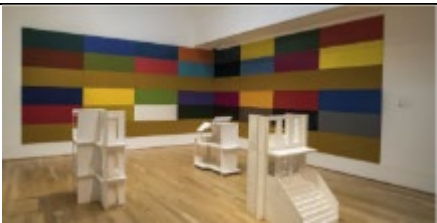

	<p><b>Honoré Daumier</b>  <i>The Uprising (L'Emeute)</i>  1848 or later  Oil on canvas  34 1/2 x 44 1/2 in.  The Phillips Collection, Acquired 1925</p>
	<p><b>Los Carpinteros</b>  <i>Cachita</i>  2013  Powder Coated Aluminum, LED Lights  75 1/2 x 61 x 2 in.  The Phillips Collection, Gift of Aaron and Barbara Levine</p>
	<p><b>Jeanine Michna Bales</b>  <i>Decision to Leave</i>  2013  Digital chromogenic print  12 1/2 x 18 in  The Phillips Collection, Gift of Julia J. Norrell in memory of John Dingel</p>
	<p><b>Jacob Lawrence</b>  <i>The Migration Series, Panel 1: During World War I there was a great migration north by southern African Americans.</i>  1940 and 1941  Casein tempera on hardboard  12 x 18 in.  The Phillips Collection, Acquired 1942; © 2016 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.</p>
	<p><b>Jennifer Wen Ma</b>  <i>Brain Storm</i>  2009  Single-channel video with audio  The Phillips Collection, The Dreier Fund for Acquisitions, 2014</p>

	<p><b>John Akomfrah</b>  <i>Transfigured Night</i>  2013  Two-channel HD color video installation with 5.1 sound, 26:31 min., Ed. 2 of 5  The Phillips Collection, The Dreier Fund for Acquisitions, 2019</p>
	<p><b>Ellington Robinson</b>  <i>Never Forget on Ice</i>  2013  Acrylic, collage, found objects, and glue on vintage mirror  38 x 53 x 2 in.  The Phillips Collection, Contemporaries Acquisition Fund, 2018</p>
	<p><b>Bruce Davidson</b>  <i>Woman with Newborn</i>  between 1966 and 1968  Gelatin silver print  14 x 11 in.  The Phillips Collection, Gift of Saul E. Levi, 2013</p>
	<p><b>Joseph Holston</b>  <i>The Elder</i>  2002  Oil on linen  40 x 30 in.  The Phillips Collection, Gift of Joseph and Sharon Holston, 2014</p>
	<p><b>Simone Leigh</b>  <i>No Face (Crown Heights)</i>  2018  Terracotta, graphite ink, salt-fired porcelain, epoxy  20 x 8 x 8 in.  The Phillips Collection, Director's Discretionary Fund, 2018</p>
	<p><b>McArthur Binion</b>  <i>DNA: Black Painting: 1</i>  2015  Oil paint stick, graphite, and paper on board</p>

	<p>84 x 84 in. The Phillips Collection, Director's Discretionary Fund, 2016</p>
	<p><b>Whitfield Lovell</b> <i>Kin XXXV (Glory in the Flower)</i> 2011 Conté on paper, vintage clock radio 30 x 22 3/4 x 5 3/4 in. The Phillips Collection, The Dreier Fund for Acquisitions, 2013 © Whitfield Lovell and DC Moore Gallery, New York</p>
	<p><b>Aimé Mpane</b> <i>Maman Calcule</i> 2013 Mural on pieces of wood 83 x 73 in. Haines Gallery, Nomad Gallery Brussels The Phillips Collection, Dreier Fund for Acquisitions Photo: Lee Stalsworth</p>
	<p><b>Paul Cézanne</b> <i>Self-Portrait</i> between 1878 and 1880 Oil on canvas 23 3/4 x 18 1/2 in. The Phillips Collection, Acquired 1928</p>
	<p><b>Janet Taylor Pickett</b> <i>And She was Born</i> 2017 Acrylic on canvas with collage 30 x 30 in. The Phillips Collection, Dreier Fund for Acquisitions © Janet Taylor Pickett and Baahng Gallery</p>
	<p><b>Horace Pippin</b> <i>Domino Players</i> 1943 Oil on composition board 12 3/4 x 22 in The Phillips Collection, Acquired 1943</p>



	<p><b>David C. Driskell</b>  <i>Pine Trees at Night (from the "Doorway" Portfolio)</i>  2009  Silkscreen print  15 x 12 in.  The Phillips Collection, Purchase, The Hereward Lester Cooke Memorial Fund, 2009; © Cardinal Point Press</p>
	<p><b>Georgia O'Keeffe</b>  <i>Ranchos Church, No. II, NM</i>  1929  Oil on canvas  24 1/8 x 36 1/8 in.  The Phillips Collection, Acquired 1930; © The Phillips Collection</p>
	<p><b>Per Kirkeby</b>  <i>Inferno V</i>  1992  Oil on canvas  78 3/4 x 51 1/4 in.  The Phillips Collection, Gift of Gifford and Joann Phillips, 2009</p>
	<p><b>Alyson Shotz</b>  <i>Allusion of Gravity</i>  2005  Clear glass beads, steel wire  108 x 96 x 156 in.  The Phillips Collection, Gift of John and Sara Shlesinger, 2014</p>
	<p><b>Vincent van Gogh</b>  <i>The Road Menders</i>  1889  Oil on canvas  29 x 36 1/2 in.  The Phillips Collection, Acquired 1949</p>
	<p><b>Richard Diebenkorn</b>  <i>Interior with View of the Ocean</i>  1957  Oil on canvas  49 1/2 x 57 7/8 in.  The Phillips Collection, Acquired 1958; © The Richard Diebenkorn Foundation</p>




	<p><b>Poul Gernes</b>  <i>Untitled (stripe series with ochre as recurring color)</i>  1965  Enamel paint on Masonite board  16 panels, each 48 x 48 in.  The Phillips Collection, Purchased with funds from the NY CARLSBERG FOUNDATION, 2019</p>
	<p><b>Howard Hodgkin</b>  <i>As Time Goes By (red)</i>, 2009  Sugar-lift aquatint with carborundum relief and extensive hand-painting on five hand torn panels of 350 gsm Moulin du Gué paper  96 x 240 in.  The Phillips Collection, Gift of Luther W. Brady in memory of Laughlin Phillips, 2010 © The Estate of Howard Hodgkin</p>
	<p><b>Howard Hodgkin</b>  <i>As Time Goes By (blue)</i>, 2009  Sugar-lift aquatint with carborundum relief and extensive hand-painting on five hand torn panels of 350 gsm Moulin du Gué paper  96 x 240 in.  The Phillips Collection, Gift of Luther W. Brady, Mr. and Mrs. C. Richard Belger, Marion Oates Charles, Dr. and Mrs. Brian D. Dailey, Mr. Léonard Gianadda, Linda Lichtenberg Kaplan, Mr. and Mrs. Marc E. Leland, Caroline © The Estate of Howard Hodgkin.</p>
	<p><b>Pierre-Auguste Renoir</b>  <i>Luncheon of the Boating Party</i>  1880-81  Oil on canvas  51 1/4 x 69 1/8 in  The Phillips Collection, Acquired 1923</p>

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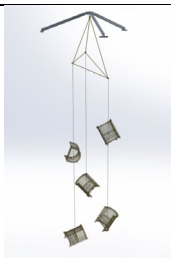
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## PRESS IMAGES: The Phillips Collection Centennial Exhibitions

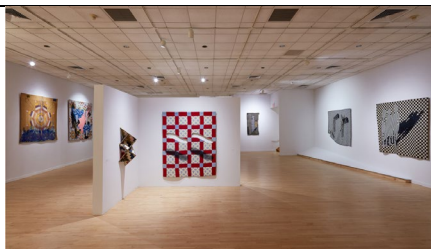
Jacob Lawrence: American Struggle; June 26–September 19, 2021

	<p><b>Jacob Lawrence</b>  <i>Struggle: From the History of the American People</i>          1954–56          Egg tempera on hardboard          12 x 16 in.</p> <p>...Is Life so dear or peace so sweet as to be purchased at the price of chains and slavery? – Patrick Henry, 1775, 1955 Panel 1, 1955, Collection of Harvey and Harvey-Ann Ross</p>
	<p><b>Jacob Lawrence</b>  <i>Struggle: From the History of the American People</i>          1954–56          Egg tempera on hardboard          12 x 16 in.</p> <p>I shall hazard much and can possibly gain nothing by the issue of the interview . . . —Hamilton before his duel with Burr, 1804 Panel 17, 1956, Collection of Harvey and Harvey-Ann Ross</p>
	<p><b>Jacob Lawrence</b>  <i>Struggle: From the History of the American People</i>          1954–56          Egg tempera on hardboard          12 x 16 in.</p> <p>Listen, Father! The Americans have not yet defeated us by land; neither are we sure they have done so by water—we therefore wish to remain here and fight our enemy...—Tecumseh to the British, Tippecanoe, 1811 Panel 21, 1956, Collection of Harvey and Harvey-Ann Ross</p>

**Intersections—Marley Dawson: ghosts; May 20–September 5, 2021**

	<p>Marley Dawson mobile chairs rendering</p>
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**Intersections—Sanford Biggers: Mosaic; October 16, 2021–January 2, 2022**

	<p>Sanford Biggers works from <i>Codeswitch</i> at the Bronx Museum, 2020</p>
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**David Driskell: Icons of Nature and History; October 16, 2021–January 9, 2022**

	<p><b>David Driskell</b> <i>Woman with Flowers</i>, 1972 Oil and collage on canvas 37 1/2 × 38 1/2 in. Art Bridges, Bentonville, Arkansas, AB.2018.3 © Estate of David C. Driskell and courtesy DC Moore Gallery, New York</p>
	<p><b>David Driskell</b> <i>Self Portrait as Beni ("I Dream Again of Benin")</i>, July 13, 1974 Egg tempera, gouache, and collage, sketchbook, 17 × 13 in. High Museum of Art, Atlanta. Purchase with David C. Driskell African American Art Acquisition Fund, 2015.74 © Estate of David C. Driskell and courtesy DC Moore Gallery, New York</p>



	<p><b>David Driskell</b>  <i>Flowing Like a River</i> 1996–97  Collage and gouache on paper  25 × 30 in.  Pennsylvania Academy of the Fine Arts,  Philadelphia. Caroline Thomas Fund and Harold  A. and Ann R. Sorgenti Fund for African-American  Art, 2005.20  © Estate of David C. Driskell and courtesy DC  Moore Gallery, New York</p>
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**Alma Thomas: Everything is Beautiful; October 30, 2021–January 23, 2022**

	<p><b>Alma Thomas</b>  <i>Air View of a Spring Nursery</i>  1966  Acrylic on canvas  48 x 48 in.  The Columbus Museum purchase and gift of the  National Association of Negro Business Women,  and the Artist</p>
	<p><b>Alma Thomas</b>  <i>Breeze Rustling Through Fall Flowers</i>  1968  Acrylic on canvas  57 7/8 x 50 in.  The Phillips Collection, Gift of Franz Bader, 1976.  Paintings, 1951</p>
	<p><b>Alma Thomas</b>  <i>Pansies in Washington</i>  1969  Acrylic on canvas  50 x 48 in.  Courtesy National Gallery of Art, Washington</p>

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**FOR IMMEDIATE RELEASE**  
October 28, 2020

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## THE PHILLIPS COLLECTION ANNOUNCES NEW ACQUISITIONS

Major additions by international artists including Per Kirkeby, Aimé Mpane, Janet Taylor Pickett

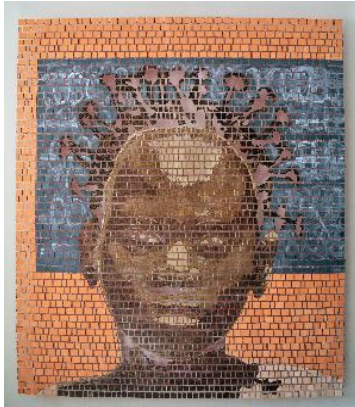


WASHINGTON—The Phillips Collection has announced major new acquisitions including a video by John Akomfrah, a two-panel fabric work by Benny Andrews, a large-scale wall-hanging by Aimé Mpane, and others. These new acquisitions reflect the museum's efforts to enhance and diversify the collection by embracing works that reflect a narrative of modern and contemporary art beyond the traditional focus on European and American art, and also speak to the communities we hope to serve.

"The Phillips's collection has always evolved and grown through gifts and purchases. Works by Benny Andrews and John Akomfrah, artists who were highlighted in our recent exhibition *The Warmth of Other Suns: Stories of Global Displacement*, are intense expressions that speak to urgent issues of our time," said **The Phillips Collection Vradenburg Director and CEO Dorothy Kosinski**. "As we approach our 100th anniversary in 2021, we celebrate the addition of works by Per Kirkeby, Aimé Mpane, and Janet Taylor Pickett, works that amplify and add powerful new voices to the collection."

*Transfigured Night* (2013), an immersive two-screen video installation by **John Akomfrah** (Ghanaian, b. 1957), filmed partially in Washington, DC, investigates the aspirations and tragic disappointments as African nations struggled for independence from colonial rule. Akomfrah frequently juxtaposes anachronous periods of social turmoil to comment on the trauma of postcolonial history.

*Trail of Tears* (2006) by **Benny Andrews** (American, 1930–2006), is a gift of nationally known arts and social justice philanthropist Agnes Gund. It is part of a series from 2004–2006 in which Andrews retraced the Trail of Tears, recalling the genocidal forced displacement of Native Americans from their southeastern homelands. Andrews's work depicts an event often left out of history books and popular narratives about American expansion and migration. *Trail of Tears* was included in the exhibition *The Warmth of Other Suns*, where it was installed vis-à-vis Jacob Lawrence's *Migration Series* (1940–41), a cornerstone of the Phillips's collection which similarly traces a fraught mass migration in American history.



Currently on view is *Maman Calcule* (2013) by **Aimé Mpane** (Congoese, b. 1968). Working primarily with wood and an *adze*—a traditional African woodworking tool—the Belgium-based Congoese artist creates sculptures, mosaic-like wall hangings, and portraits carved on ordinary plywood that explore the fundamental connection between place and personal identity. Mpane's sculptures and installations often address the aftermath of Belgian colonialism and the Mobutu regime in Congo. In 2012, The Phillips Collection acquired its first work by Mpane, *Mapasa* (2012), from the (e)merge art fair in Washington, DC. The Phillips will also acquire Mpane's *Untitled* (2010) as a promised gift from Leslie Tonkonow and Klaus Ottmann.

Since the early 1970s, **Janet Taylor Pickett** (American, b. 1948) has had a creative conversation with Henri Matisse that has not only expanded and enhanced her own visual vocabulary, but has also become integral to her voice as an African American female artist. *And She Was Born* (2017), purchased through the Dreier Acquisition Fund, responds to an iconic work in The Phillips Collection, Matisse's *Interior with Egyptian Curtain* (1948), and was created especially for *Riffs and Relations: African American Artists and the European Modernist Tradition*, a special exhibition currently on view through the end of the year. Pickett combines a collaged image of an East African woman wearing a botanical headdress with the border design borrowed from Matisse's work.

Drawing from her landscape in rural India—with changing skies, monsoon rains, and lavish vegetation—**Ranjani Shettar** (Indian, b. 1977) explores environmental concerns. *Mohana* (2019), a gift of the artist and Talwar Gallery, is made of thread and hand-molded beeswax that extends across space much like a constellation. It was conceived specifically for Shettar's Intersections project *Earth Songs for a Night Sky*, in which she was in dialogue with works in the permanent collection by Wassily Kandinsky and Paul Klee, questioning form, color, space, and design, but also the psyche. *Mohana* speaks to the tension between the physical world and spiritual aspirations, between observation and introspection.

*Cachita* is the first sculptural portrait by the Cuban collective **Los Carpinteros**, preceding a series of other portraits of elderly Cuban revolutionaries done in a style that mixes social realism and pop-art. Made of back-lit aluminum, it is a highly stylized portrait of the mother of one of the artists, Dagoberto Rodríguez; a rendering that riffs on the iconic portraits of Che Guevara and Camilo Cienfuegos from the Plaza de la Revolución in Havana. Los Carpinteros (The Carpenters) was an artist collective (Rodríguez, Marco Castillo, and previously Alexandre Arrechea) formed in Havana in the early 1990s and dissolved in 2019. *Cachita* was included in the 2019 Intersections project at the Phillips, *Cuba Va!*, the artists' final collaboration. *Cachita* is a generous gift of Aaron and Barbara Levine.

A gift of the artist, *The Great Farce: Portable Theater* (2019) by **Federico Solmi** (Italian, b. 1973) is a portable video theater where reality has been transformed into an eternal amusement theme park. The piece is based on a multichannel projection Solmi created for the 2017 Biennial of the Moving Image in Frankfurt, Germany. *The Great Farce* is a place where the world's leaders rewrite, fabricate, or travel to any event of the past, present, or future. Through the leaders' mania, carnival rides transform into historic monuments, carousel horses become a charging cavalry, rocking ships turn into an armada, and Ferris wheels spin like helicopters.

Additional important acquisitions include a watercolor and drypoint by **Oleg Kudryashov** (Russian, b. 1932), gift of the artist; a recent work by **John Walker** (British, b. 1939), partial gift of Joe and Nancy Keithley and acquisition through the Lester Cooke Fund; a selection of prints by **Per Kirkeby** (Danish, 1938–2018) gifted by Lynne and Joe Horning; five works by **William Willis** (American, b. 1943) gifted by Phillips Board Chair Dani Levinas and wife, Mirella Levinas; a cubist work by **Max Weber** (American, 1881–1961), gift of Jonathon Springarn; photographs by **W. Eugene Smith** (American, 1918–1978) gifted by Michael and Joyce Axelrod; and 28 photographs by **Aaron Siskind** (American, 1903–1999), gift of Michelle and Stan Kurtz in memory of Saul Levi.

Since the death of founder Duncan Phillips in 1966, the museum has continued to build on its unique collecting legacy launched in 1921. In recent years the Phillips has deliberately sought to enhance diversity and inclusion within the museum's collection, exhibitions, programs, staff, and board.

#### IMAGE GALLERY

High-resolution press images are available upon request. Please contact [hbarton@phillipscollection.org](mailto:hbarton@phillipscollection.org) or 202.387.2151 x235.

#### ABOUT THE PHILLIPS COLLECTION

The Phillips Collection, America's first museum of modern art, was founded in 1921. The museum houses one of the world's most distinguished Impressionist and American modern art collections, and continues to grow its collection with important contemporary voices. Its distinctive building combines extensive new galleries with the former home of its founder, Duncan Phillips. The Phillips's impact spreads nationally and internationally through its diverse and experimental special exhibitions and events, including its award-winning education programs for educators, students, and adults; dynamic Phillips Music series; and popular meditation and Phillips after 5 events. The museum contributes to global dialogues with events like Conversations with Artists and Artists of Conscience. The Phillips Collection values its community partnerships with the University of Maryland—the museum's nexus for scholarly exchange and interdisciplinary collaborations—and THEARC—the museum's satellite campus in Southeast DC. The Phillips Collection is a private, non-government museum, supported primarily by donations.

IMAGE 1: John Akomfrah, *Transfigured Night*, 2013, Two-channel HD color video installation with 5.1 sound, 26:31 min., Ed. 2 of 5, The Phillips Collection, The Dreier Fund for Acquisitions, 2019; IMAGE 2: Aimé Mpane, *Maman Calcule*, 2013, 83 x 73 in., The Phillips Collection, Gift of Agnes Gund, 2019



# ARTNEWS

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## Op-Ed: This Art Museum Was Founded in Response to a Pandemic Death. It Has Much to Teach Us Now.

By Dorothy Kosinski | April 3, 2020 | [Online](#)



The Phillips house ca. 1900. After an expansion, the house became the Phillips Collection, a museum founded in response to a pandemic death. COURTESY THE PHILLIPS COLLECTION, WASHINGTON, D.C.

The world is currently facing unprecedented challenges, and the arts can provide a measure of relief. Now that we are unable to interface with our communities physically, we in the field need to be thoughtful about how we move the wellness aspects of the museum experience online. Recently there has been a movement towards thinking of museums as places of solace and meditation, and this is something we need to continue to focus on beyond the Covid-19 crisis. But it is often assumed that this is something new. The institution I lead, the [Phillips Collection](#) in Washington D.C., is proof that art has been associated with wellness long before the current focus on this connection.

*ARTnews*, Dorothy Kosinski

April 3, 2020

1,160,000 (unique online visitors per month)

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Even before the advent of this global health crisis, “wellness” had become a buzzword, enveloping everything from mindfulness to exercise. Research has demonstrated a strong link between the creative arts and beneficial health effects, and art-based therapies are tied to positive health outcomes for ailments ranging from diabetes to anxiety to PTSD. These ideas are not usually immediately associated with museums, which are generally considered to have been founded to preserve history and enlighten and educate audiences about art.

The Phillips Collection, however, from its very inception focused on the healing power of art. Nearly a century ago, in 1921, Duncan Phillips established the Phillips Memorial Gallery, a place of solace and a memorial to his father who died in 1917 and brother, James Laughlin Phillips, who succumbed to the Spanish influenza epidemic in 1918. The museum was founded on the principles of the deep connection between art and wellness, with Duncan Phillips determined to create a collection of art for the community.

“There came a time when sorrow all but overwhelmed me,” Phillips wrote in his 1926 book *A Collection in the Making: A Survey of the Problems Involved in Collecting Pictures Together with Brief Estimates of the Painters in the Phillips Memorial Gallery*. “Then I turned to my love of painting for the will to live ... So in 1918 I incorporated the Phillips Memorial Gallery, first to occupy my mind with a large, constructive social purpose and then to create a Memorial worthy of the virile spirits of my lost leaders—my father ... and my Brother .... I saw a chance to create a beneficent force in the community where I live—a joy-giving, life-enhancing influence, assisting people to see beautifully as true artists see.”

Phillips’s mission was not to establish an encyclopedic collection, but rather to bring together works that moved him, and therefore create a positive, even healing experience. It was with this intention that Phillips deliberately opened his home in Dupont Circle to all, wishing to share the beauty of his collection and saying, “Pictures send us back to life...with the ability to see beauty all about us.”

To this day, the health and well-being of our community has been a top priority. For years, we have engaged in activities directly linking arts and wellness, from our Creative Aging program, an initiative focused on bringing older adults in contact with art, to our partnership with Children’s Hospital to our annual Artists of Conscience Forum, which last year focused on veterans engaging in art therapy to combat traumatic brain injury and other post-combat challenges. Creative Aging participants visited the Phillips last summer and were entranced by artist Beverly Buchanan’s small shack sculptures made of wood. They imagined Buchanan’s houses filled with life, and inspired by Buchanan, in the art therapy studio, the participants collaboratively built a house, each contributing a piece to the whole. Through smiles and laughter, they shared stories of homes they lived in, loved, and left.

The Phillips Collection recently launched a new program called “Meditation in the Galleries” which builds on the museum’s Contemplation Audio Tour. Through mindful looking at art, meditating while focused on art, and reflecting on this experience, we hope that participants will connect deeply to self,

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community, and the world. As Phillips wrote in *A Collection in the Making*, “Art offers two great gifts of emotion—the emotion of recognition and the emotion of escape. Both emotions take us out of the boundaries of self.... At my period of crisis I was prompted to create something which would express my awareness of life’s returning joys and my potential escape in to the land of artists’ dreams.”

In this time of social distancing, billions of people are online, connecting through social media. Performance, visual, and culinary artists are engaging with audiences and sparking moments of joy and creating new bonds. Similarly, art institutions all over the world are looking for ways to reach beyond their closed doors and make their collections and resources accessible online. Through virtual gallery tours, social media, and online programming, audiences have been able to access amazing art and art experiences. Browse #MuseumAtHome or #MuseumMomentofZen to see how museums around the world are contributing to this effort. It is critical for organizations in the art world to do this now in order to increase accessibility to the benefits of the arts.

Beyond personal health benefits, the arts have always had the power to break down barriers of language and culture, and create points of commonality to build empathy and enhance compassion. These values are always compelling, but perhaps especially now very much needed, when the world is divided not just in rhetoric but people are physically separated from their communities. Duncan Phillips recognized how colors and forms came together to “*take us out of the boundaries of self.*” While we’re all at home, I encourage you to look at a piece of art in your home—whether a poster or your child’s latest creation—and take a quiet moment to appreciate its beauty. As the [coronavirus](#) crisis continues to evolve, although our doors are temporarily closed, our hearts and spirits remain open and we are undeterred in our mission to share great art and art experiences with our audiences. We look forward to opening our doors again soon, and hope to welcome you back to continue this tradition of bringing art and wellness to our visitors, our community, and the world.

# The Washington Post

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## How The Phillips Collection is Diversifying the Art World

Dr. Dorothy Kosinski | May, 2018 | [Online](#)



Diversity and accessibility have long been absent from museums. The Phillips Collection is speaking up about how to lead the way to inclusion.

Last month marked the anniversary of the assassination of the Rev. Martin Luther King Jr. Just recently, Donald Glover electrified the Internet and renewed conversations about race and violence with his chilling video for the song “This Is America.” These two events — one tragic, one artistic — are linked inexorably to the ongoing national discussion on race and equality.

Art is a vanguard industry that takes pride in its role to represent progressive ideology and risk-taking, yet the management lacks the representation from different life experiences that are a vital part of the arts’ dynamism. In 2015, the Andrew W. Mellon Foundation issued a report on diversity in art museums that reinforced what is obvious to anyone working in or affiliated with the industry: Non-Hispanic white men dominate leadership positions in art institutions. That

Institutional

*The Washington Post*, Dorothy Kosinski

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says nothing of the lack of ethnic, religious, disability, sexual orientation, or geographic diversity at the executive levels or in the board rooms. The survey catalyzed a major movement toward a more diversified art and museum world, and the Phillips Collection is a pioneer of that change.

Responding to the urgency of these challenges, I made it my personal responsibility to secure major funding that allowed us to demonstrate institutional commitment to full inclusion at every level. We have appointed a new chief diversity officer, Makeba Clay, as part of our senior leadership team. Clay is among the first chief diversity officers appointed to an art museum and, in her lead role, she will guide the Phillips forward in pursuit of our mission to serve a multiplicity of artists and audiences. We will establish paid internships and fellowships to help eliminate barriers to entry into the field, and provide a new cadre of young people with the training and skills to establish credentials. Further, we have actively restructured our recruiting practices for staff hires and trustees to create a more diverse pipeline of candidates and board members.

The Phillips Collection is striving to create an environment in which stories of diverse audiences are shared. To achieve this goal, we are working to remove the barriers that have historically stood in the way of a truly diverse and inclusive art community. Since 2013, the Phillips Collection has formalized a philosophy to acquire works by largely underrepresented groups — including women, minorities and members of the LGBTQ community. A more diverse collection enhances our capabilities to tell more stories representative of our audience. We recognize this goes beyond an institution's walls, and that the success of this is also rooted in our ability to forge deep and lasting partnerships with external partners.

Creating an inclusive workforce enables us to access a greater pool of talent. We will tap into new creativity, enhance employee engagement, inspire the next generation of visionaries and ultimately strengthen our artistic ecosystem. For the Phillips, this means relevant programming, sustainable partnerships and a better experience for visitors.

In this particular moment, when the world feels more divided than ever, systemic and persistent inequities and tensions highlight a need to respond, as King said, with “the fierce urgency of now.” In the arts world, fellow institutions such as the National Museum of African American History and Culture, the Museum of Latin American Art, the Legacy Museum and National Memorial for Peace and Justice in Montgomery, Ala., represent strong commitment to progress. However, we cannot let our successes cloud our vision of the challenges that remain.

It is increasingly important that museums provide a space where people can connect to one another across perspectives and experiences, and relate to their communities' institutions in multiple facets. It is precisely in this atmosphere that the Phillips is committed to serving our current and future audiences, cultivating diverse artists and arts managers and incubating

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creativity and creation. Our goal is to initiate the transformation of the the arts industry in Washington so that it represents the true nature of the city. We challenge other art institutions to commit to opening up the doors to all and encouraging the next generation to pursue the arts.

## FIRSTS at The Phillips Collection

Updated & revised October 2020

### First Museum to Purchase/First American Museum to Purchase

**Milton Avery**, American, **1929**

*Winter Riders* (1929, oil on canvas)

**Eugene Berman**, American (born Russia), **1931**

*Bridge at Padua* (1931, ink and wash on paper)

*Daybreak* (1930, oil on canvas)

*Neapolitan Night* (1929, ink and wash on paper)

**Ilya Bolotowsky**, American (born Russia), **1940**

*Abstraction* (1940, oil on canvas)

*Abstraction* (1940, oil on fiberboard panel)

[In summer 1940 Bolotowsky introduced himself to Duncan Phillips at Phillips's summer home in Ebensburg, PA; he asked DP if he would be interested in his work; DP bought 2 paintings from him.]

**Pierre Bonnard**, French, **1925**

*Woman with Dog* (1922, oil on canvas)

*Early Spring* (1908, oil on canvas)

[DP discovers Bonnard's work at the Carnegie International Exhibition in Pittsburgh in 1925; he buys *Woman with Dog* directly from the exhibition.]

**Georges Braque**, French, **1927**

*Plums, Pears, Nuts, and Knife* (1926, oil on canvas)

[The Phillips is first American museum to acquire Braque's work.]

**Edward Bruce**, American, **1927**

*Husseau-sur-Cosson* (undated, oil on canvas mounted on panel)

*San Giovanni in Venice* (undated, oil on canvas)

**Charles Burchfield**, American, **1926**

*Cabin in Noon Sunlight* (1923, watercolor, gouache and pencil on paper)

**David Burliuk**, American (born Ukraine), **1929**

*Slopes of Bear Mountain* (1925, oil on burlap)

**Paul Cézanne**, French, **1928**

*Self-Portrait* (1878-80, oil on canvas)

[The Phillips is first museum to acquire a Cézanne self-portrait]

**James Chapin**, American, **1926**

*Emmett Marvin, Farmer* (1925, oil on canvas)

**Jean Charlot**, American (born France), **1930**

*Glass, Cup and Dice* (1925, oil on canvas)

*Leopard Hunter* (undated, oil on canvas)

*Mexican Night* (1929, oil on canvas)

**Stuart Davis**, American, **1930**

*Blue Café* (1928, oil on canvas)

*Place des Vosges* (undated, lithograph on paper)

[The Phillips & PAFA (Pennsylvania Museum of Fine Arts) both buy Davis works in 1930]

**Charles Demuth**, American, **1924**

*Eggplant* (c. 1921, watercolor on paper)

**Preston Dickinson**, American, **1923**

*Along the River* (undated, pastel and ink on paper)

*Winter, Harlem River* (undated, oil on canvas)

**Arthur Dove**, American, **1926**

*Golden Storm* (1925, oil and metallic paint on plywood panel)

*Waterfall* (1925, oil on Masonite)

**Ernest Fiene**, American (born Germany), **1930**

*Fall of Old Houses [Razing Buildings, 49<sup>th</sup> Street]* (1930, oil on canvas)

**Lee Gatch**, American, **1941**

*Highlanders (Bagpipes in the Morning)* (1933, oil on canvas)

**Sam Gilliam**, American, **1967**

*Red Petals* (1966, acrylic on canvas)

**John Graham**, American (born Kiev), **1927**

*Blue Bay and Interior* (1926, oil on canvas)

*Blue Bay* (1927, oil on canvas)

*Iron Horse* (1927, oil on canvas)

*Mysteria 2* (1927, oil on canvas)

**Stefan Hirsch**, American (born Germany), **1925**



*Farmyard* (1923, oil on canvas)  
*Mill Town* (1925, oil on canvas)  
*New York, Lower Manhattan* (1921, oil on canvas)

**Jacob Kainen**, American, **1942**  
*Street Corner* (1941, oil on canvas)

**John Kane**, American (born Scotland), **1930**  
*Across the Strip* (1929, oil on canvas)

**Morris Kantor**, American (born Russia), **1930**  
*Union Square* (1928, oil on canvas)

**Bernard Karfiol**, American (born Hungary), **1925**  
*Interior: In Our Shack* (Undated, oil on canvas)  
*Boy* (undated, oil on canvas)  
*Portrait of My Son* (1923, oil on canvas)  
*Youth* (undated, oil on canvas)

**Karl Knaths**, American, **1926**  
*Geranium in Night Window* (1922, oil on canvas)

**Clarence John Laughlin**, American, **1945**  
*Grandeur and Decay, No. 1* (1944, photograph)  
*A Ruined Doorway* (1945, photograph)  
*The Shadows of Peace* (1945, photograph)  
*The Besieging Wilderness* (1945, photograph)

**Jacob Lawrence**, American, **1942**  
*The Migration Series*, 30 panels of 60 (1940-41, tempera on Masonite)  
[Phillips & MoMA each purchase 30 panels of the 60-panel series]

**Leonid (Leonid Berman)**, American (born Russia), **1931**  
*Horses in Front of a Cliff* (1925, oil on canvas)  
*Seacoast* (undated, oil on canvas board)

**Aristide Maillol**, French, **1927**  
*Head of a Woman* (1898, bronze, no. 5)  
[The Phillips is first American museum to acquire a bronze by Maillol.]

**Man Ray (Emmanuel Radenski)**, American, **1927**  
*The Black Tray* (1914, oil on canvas)

**Peppino Mangravite**, American (born Italy), **1926**  
*The Adirondacks* (undated, oil on canvas)

**John Marin**, American, **1926**  
*Black River Valley* (1913, watercolor on paper)  
*Grey Sea* (1924, watercolor on paper)  
*Maine Islands* (1922, watercolor on paper)  
*Mt. Chocorua—White Mountains* (1926, watercolor on paper)  
*Near Great Barrington* (1925, watercolor on paper)  
[The Phillips is first museum to acquire Marin's watercolors; first oil sold to French government in 1906]

**Grandma Moses (Anna Mary Robertson)**, American, **1942**  
*Cambridge Valley* (1942, oil on masonite)

**Jean Negulesco**, American (born Romania), **1928**  
*House in Olive Trees* (undated, oil on cardboard)  
*Olive Trees* (1926, oil on canvas)  
*Place Grimaldi, Cagnes* (1925, oil on canvas)

**Kenneth Noland**, American, **1951**  
*Inside* (1950, oil on Masonite)

**Georgia O'Keeffe**, American, **1926**  
*My Shanty, Lake George* (1922, oil on canvas)  
*Pattern of Leaves* (1924, oil on canvas)

**Alfonso Ossorio**, American (born Philippines), **1951**  
*Five Brothers* (1950, watercolor, ink and wax on illustration board)

**Jack Perlmutter**, American, **1946**  
*Entering the Subway* (1946, oil on canvas)

**Charles Sheeler**, American, **1926**  
*Skyscrapers* (1922, oil on canvas)  
[This is the first Sheeler oil acquired by a museum.]

**John Sloan**, American, **1919**  
*Clown Making Up* (1909, oil on canvas)

**Pierre Soulages**, French, **1951**  
*July 10, 1950* (1950, oil on canvas)  
[The Phillips is the first American museum to purchase a Soulages.]

**Niles Spencer**, American, **1925**

*Grey Buildings* (1925, oil on canvas)

**Nicholas de Staël**, French (born Russia), **1950**

*North* (1949, oil on canvas)

[DP bought the first of 6 paintings by de Staël out of the back of his dealer's station wagon.]

**Maurice Sterne**, American (born Latvia), **1926**

*Afternoon* (1924, oil on canvas)

*Girl with Pink Kerchief* (1924, oil on canvas)

*The Reapers* (1925, oil on canvas)

*Still Life* (1925, oil on canvas)

[The Phillips is first museum to acquire an oil painting by Sterne; The Met acquires a bronze in 1922; AIC acquires a drawing in 1925]

**Augustus Vincent Tack**, American, **1923**

*Storm* (c. 1922-23, oil on canvas mounted on wallboard)

[The Phillips is first museum to purchase Tack's abstractions]

**Rufino Tamayo**, Mexican, **1930**

*Mandolins and Pineapples* (1930, oil on canvas)

**Edouard Vuillard**, French, **1926**

*Intimacy* (undated, oil on panel)

**Max Weber**, American (born Russia), **1925**

*High Noon* (1925, oil on canvas)

**James Lesesne Wells**, American, **1931**

*Journey to Egypt* (1931, oil on canvas mounted on cardboard)

**Harold Weston**, American, **1928**

*The New Stove* (1926, oil on canvas)

[The Phillips and PAFA both acquire Weston in 1928.]

### **Near First Museum Acquisitions (among the first museums to acquire)**

**Giorgio de Chirico**, Italian, **1929**

*Horses* (undated, oil on canvas)

[Barnes Foundation acquires de Chirico by 1926]

**André Derain, French, 1927**

*Head of a Woman* (undated, oil on canvas)

*Southern France* (1927, oil on canvas)

[Art Institute of Chicago likely first to acquire a Derain work, 1926.]

**Vincent Van Gogh, Dutch, 1927-1928**

*Fields at Arles* (1888, oil on canvas)

[Detroit Institute of Arts first American museum to acquire Van Gogh, 1922.]

**Juan Gris, Spanish, 1930**

*Abstraction* (1915, oil and oil with sand on cardboard)

[Smith College Museum of Art first American museum to acquire Gris, 1923.]

**Edward Hopper, American, 1926**

*Sunday* (1926, oil on canvas)

[This is the second oil by Hopper to enter a museum; PAFA buys the first in 1925.]

**Henri Matisse, French, 1927**

*Anemones/Still Life with Flowers and Tea Cup* (1924, oil on canvas)

[Museum of Fine Arts, Boston acquires Matisse works on paper in 1920; Barnes Foundation is early Matisse enthusiast; Art Institute of Chicago acquires an oil in 1926.]

**Pablo Picasso, Spanish, 1927**

*The Blue Room* (1901, oil on canvas)

[In 1926 both the Albright-Knox Art Gallery (*La Toilette*, 1906) and the Art Institute of Chicago (*The Old Guiarist*, 1903) acquire an early Picasso.]

**André Dunoyer de Segonzac, French, before 1927**

*River Landscape* (undated, oil on canvas)

[The Art Institute of Chicago acquires a Segonzac in 1926.]

**Maurice Utrillo, French, 1927**

*Snow in the Suburbs* (1927, oil on canvas)

[The Art Institute of Chicago acquires Utrillo in 1926; the Barnes also acquires Utrillo.]

**First Solo Museum Exhibition**

**Milton Avery, 1943**

**Bernice Cross, 1938**

**Preston Dickinson, 1931**

**Richard Diebenkorn, 1961**

(East Coast)

**Helen C. Frederick, 20216**

**Lee Gatch, 1946**

**Robert Gates, 1937**

**John Gernand, 1939**

**Sam Gilliam, 1967**

**John Graham, 1929**

**Bill Jensen, 1987**

(paintings and drawings)

**Karl Knaths, 1929**

**John Marin, 1929**

**Jill O'Bryan, 2015**

**Theodoros Stamos, 1950**

**Bradley Walker Tomlin, 1955**

**Harold Weston, 1930**

### **First Solo Museum Exhibition in Washington, DC**

**Karel Appel, Dutch, 2016**

**Lee Boroson, 2011**

**Georges Braque, French, 1939**

(retrospective organized by the Arts Club of Chicago)

**Los Carpinteros, Cuban, 219**

**George Condo, 2017**

(major retrospective of works on paper; traveling show to Louisiana Museum of Modern Art, Denmark)

**Allan deSouza, South Asian, 2011**

**Sam Francis, 1958**

**Antony Gormley, British, 2012**

**Tayo Heuser, 2009**

**Per Kirkeby, Danish, 2012**

**Oskar Kokoschka, Austrian, 1948**

(traveling retrospective organized by the ICA-Boston)

**Walt Kuhn, 1932**

**Whitfield Lovell, 2016**

**Jennifer Wen Ma, Chinese, 2009**

**Linn Meyers, 2010**

**Robert Motherwell, 1965**

(The Phillips organizes first U.S. exhibition of Motherwell collages)

**Bettina Pousttchi, German-Iranian, 2016**

(contemporaneous with solo exhibition at Hirshhorn Museum and Sculpture Garden)

**Nicholas Pye and Sheila Pye, Canadian, 2011**

**Robert Ryman, 2010**

**Arlene Shechet, 2016**

**Kate Shepherd, 2010**

**Ranjani Shettar, Indian, 2019**

**Alyson Shotz, 2012**

**Jeanne Silverthorne, 2013**

**John F. Simon, Jr., 2013**

**Richard Tuttle, 2018**

**Xavier Vielhan, French, 2012**

**Brett Weston, 2008**

(first retrospective in Washington, DC)

### **First Museum Exhibition**

**Robert Gates, 1932**

**George Luks, 1926**

**John Piper, British, 1948**

**Joseph Solman, 1949**

**Charles Law Watkins, 1939**

**First Solo Museum Exhibition in the United States**

**Alwar Balasubramaniam**, Indian, **2011**

**Pierre Bonnard**, French, **1930**

**Pierre Bonnard**, French, **1937**  
(drawings, two exhibitions)

**Marc Chagall**, Russian-French (born Belarus), **1942**

**Sandra Cinto**, Brazilian, **2012**  
(simultaneous with solo show at Seattle Art Museum)

**Howard Hodgkin**, British, **1984**

**Markus Lüpertz**, German, **2017**  
(first U.S. museum retrospective shared with Hirshhorn Museum and Sculpture Garden)

**Alfred Manessier**, French, **1964**

**Henry Moore**, British, **1946**

**Giorgio Morandi**, Italian, **1957**

**Regi Müller**, Swiss, **2010**

**Ben Nicholson**, British, **1951**

**Serge Poliakoff**, French (born Russia), **1959**

**Bernardi Roig**, Spanish, **2014**

**Zilia Sánchez**, Cuban, **2019**  
(first museum retrospective)

**Chaim Soutine**, Russian, **1943**

**Nicolas de Staël**, French (born Russia), **1953**

**Maria Elena Vieira da Silva**, French (born Portugal), **1961**

**Keith Vaughan**, British, **1951**

### **First Museum Retrospective**

**Arthur Dove, 1937**

**Marsden Hartley, 1943**

(first major retrospective after Hartley's death)

### **First Museum to Dedicate a Room to**

**Paul Klee, German (born Switzerland), 1948**

**Mark Rothko, American (born Latvia), 1960**

**Wolfgang Laib, German, 2013**

(first and only permanent installation in a museum)

### **First Artist's Gifts to The Phillips Collection**

**Rockwell Kent, 1926**

Marsden Hartley, *Mountain Lake—Autumn*, c. 1910, oil on academy board, Gift of Rockwell Kent, 1926

**Maurice Sterne, 1926**

Maurice Sterne, *Mother and Child*, undated, oil on paper mounted on canvas, Gift of the artist, 1926

**John Graham, 1927 and 1933**

John Graham, *Riding School*, undated, ink on paper, Gift of the artist, 1927

John Graham, *Baby and the Mare*, undated, ink on paper, Gift of the artist, 1927

John Graham, *Storm*, undated, ink on paper, Gift of the artist, 1927

John Graham, *Harlequin in Gray*, 1928, oil on canvas, Gift of the artist, 1933



# THE PHILLIPS COLLECTION EXHIBITION HISTORY, 1999–2021

The Phillips Collection presented the following exhibitions for which it served as either an organizer or a presenting venue.

\* Indicates a corresponding catalogue

## 1999

### TPC.1999.1

*Photographs from the Collection of Dr. and Mrs. Joseph D. Lichtenberg.* January 12–April 25, 1999. Organizing institution: The Phillips Collection.

### TPC.1999.2

*An Adventurous Spirit: Calder at The Phillips Collection.* January 23–June 8, 1999. Organizing institutions: The Phillips Collection and The Calder Foundation.

### TPC.1999.3

*An American Century of Photography from Dry-Plate to Digital: Selections from the Hallmark Photographic Collection.* January 23–March 28, 1999. Organizing institution: The Phillips Collection.

### TPC.1999.4

*Spirits of the South: The Julia J. Norrell Collection.* February 18–June 15, 1999. Organizing institution: The Phillips Collection.

### TPC.1999.5\*

*Georgia O'Keeffe: The Poetry of Things.* April 17–July 18, 1999. Organizing institution: The Phillips Collection. Traveled to 3 additional venues.

### TPC.1999.6

*Judith Rothschild: An Artist's Search.* May 15–August 1, 1999. Organizing institution: The Phillips Collection.

### TPC.1999.7\*

*Renoir to Rothko: The Eye of Duncan Phillips.* September 25, 1999–January

23, 2000. Organizing institution: The Phillips Collection.

## 2000

### TPC.2000.1\*

*Honoré Daumier.* February 19–May 14, 2000. Organizing institutions: The Phillips Collection, The National Gallery of Canada, and Réunion des Musées Nationaux, Paris. Traveled to 2 additional venues.

### TPC.2000.2\*

*An Irish Vision: Works by Tony O'Malley.* April 8–July 9, 2000. Organizing institutions: The Phillips Collection and Crawford Municipal Art Gallery, Cork, Ireland.

### TPC.2000.3

*A Collector's Cabinet: Whistler's Lithographs and 20th Century American Prints from the Collection of Steven Block.* June 7–August 20, 2000. Organizing institution: The Phillips Collection.

### TPC.2000.4\*

*Ben Shahn's New York: The Photography of Modern Times.* June 10–August 27, 2000. Organizing institutions: Harvard University Art Museums, Cambridge, MA. Traveled to 3 additional venues.

### TPC.2000.5\*

*Degas to Matisse: Impressionist Masterworks from the Detroit Institute of Arts.* September 23, 2000–January 21, 2001. Organizing institutions: The Phillips Collection and The Detroit Institute of Arts, MI.

### TPC.2000.6\*

*William Scharf: Paintings, 1984–2000.* November 18, 2000–July 2, 2001. Organizing institution: The Phillips Collection. Traveled to The Frederick R. Weisman Museum of Art, Malibu, CA, October 20–December 15, 2001.

## 2001

### TPC.2001.1\*

*Wayne Thiebaud: A Paintings Retrospective.* February 10–April 29, 2001. Organizing institution: Fine Arts Museums of San Francisco, CA. Traveled to 3 additional venues.

### TPC.2001.2\*

*Over the Line: The Art and Life of Jacob Lawrence.* May 27–August 19, 2001. Organizing institution: The Phillips Collection. Traveled to 5 additional venues.

### TPC.2001.3

*Morris Graves.* July 14–November 14, 2001. Organizing institution: The Phillips Collection.

### TPC.2001.4\*

*Impressionist Still Life.* September 22, 2001–January 13, 2002. Organizing institutions: The Phillips Collection and the Museum of Fine Arts, Boston, MA. Traveled to 1 additional venue.

## 2002

### TPC.2002.1

*Corot to Picasso: European Masterworks from the Smith College Museum of Art.* February 16–May

12, 2002. Organizing institution: Smith College Museum of Art, Northampton, MA.

### TPC.2002.2

*John Walker.* February 16–August 4, 2002. Organizing institution: The Phillips Collection.

### TPC.2002.3

*Howard Hodgkin.* May 18–July 18, 2002. Organizing institution: The Phillips Collection.

### TPC.2002.4\*

*Edward Weston: Photography and Modernism.* June 1–August 18, 2002. Organizing institution: Museum of Fine Arts, Boston, MA.

### TPC.2002.5

*Willem de Looper: A Birthday Celebration.* September 20, 2002–January 19, 2003. Organizing institution: The Phillips Collection.

### TPC.2002.6\*

*Pierre Bonnard: Early and Late.* September 22, 2002–January 19, 2003. Organizing institutions: The Phillips Collection and the Denver Art Museum, CO. Traveled to 1 additional venue.

## 2003

### TPC.2003.1\*

*Margaret Bourke-White: The Photography of Design, 1927–1936.* February 15–May 11, 2003. Organizing institution: The Phillips Collection. Traveled to 8 additional venues.

**TPC.2003.2\***

*Marsden Hartley*. June 7–September 7, 2003. Organizing institution: Wadsworth Atheneum Museum of Art, Hartford, CT.

**TPC.2003.3**

*Surrealism and Modernism from the Collection of the Wadsworth Atheneum Museum of Art*. October 4, 2003–January 18, 2004. Organizing institution: Wadsworth Atheneum Museum of Art, Hartford, CT.

## 2004

**TPC.2004.1\***

*Discovering Milton Avery: Two Devoted Collectors, Louis Kaufman and Duncan Phillips*. February 14–May 16, 2004. Organizing institution: The Phillips Collection.

**TPC.2004.2**

*Revelation: Georges Rouault at Work*. June 12–September 25, 2004. Organizing institution: The Phillips Collection.

**TPC.2004.3\***

*August Sander: Photographs of the German Landscape*. June 12–September 25, 2004. Organizing institution: The Phillips Collection.

**TPC.2004.4**

*Aaron Siskind: New Relationships in Photography*. June 12–September 25, 2004. Organizing institution: The Phillips Collection.

**TPC.2004.5\***

*Calder/Miró*. October 9, 2004–January 23, 2005. Organizing institutions: Fondation Beyeler, Basel, Switzerland, and The Phillips Collection.

## 2005

**TPC.2005.1\***

*Modigliani: Beyond the Myth*. February 26–May 29, 2005. Organizing institution: The Jewish Museum, New York, NY.

**TPC.2005.2**

*East Meets West: Hiroshige at The Phillips Collection*. June 25–September 4, 2005. Organizing institution: The Phillips Collection.

**TPC.2005.3\***

*Sean Scully: Wall of Light*. October 22, 2005–January 8, 2006. Organizing institution: The Phillips Collection. Traveled to the Modern Art Museum of Fort Worth, TX, and two other museums from February 11, 2006 to January 14, 2007.

## 2006

**TPC.2006.1\***

*Degas, Sickert and Toulouse-Lautrec: London and Paris, 1870–1910*. February 18–May 14, 2006. Organizing institution: Tate Britain, London, UK.

**TPC.2006.2**

*The Renoir Returns: A Celebration of Masterworks at The Phillips Collection*. April 15–July 30, 2006. Organizing institution: The Phillips Collection.

**TPC.2006.3\***

*Klee and America*. June 17–September 10, 2006. Organizing institution: The Menil Collection, Houston, TX.

**TPC.2006.4\***

*When We Were Young: New Perspectives on the Art of the Child*. June 17–September 10, 2006. Organizing institutions: The Phillips Collection and the Krannert Art Museum, University of Illinois. Traveled to 1 additional venue.

**TPC.2006.5\***

*The Société Anonyme: Modernism for America*. October 14, 2006–January 21, 2007. Organizing institution: Yale University Art Gallery, New Haven, CT.

**TPC.2006.6**

*El Lissitzky: Futurist Portfolios*. October 14, 2006–January 21, 2007. Organizing institution: The Phillips Collection. Traveled to 3 additional venues.

## 2007

**TPC.2007.1\***

*Moving Pictures: American Art and Early Film, 1880–1910*. February 17–May 20, 2007. Organizing institution: Williams College Museum of Art, Williamstown, MA.

**TPC.2007.2**

*Lyrical Color: Morris Louis, Gene Davis,*

*Kenneth Noland and the Washington Color School*. April 14–July 29, 2007. Organizing institution: The Phillips Collection.

**TPC.2007.3\***

*American Impressionism: Paintings from The Phillips Collection*. June 16–September 16, 2007. Organizing institution: The Phillips Collection.

**TPC.2007.4\***

*Impressionists by the Sea*. October 20, 2007–January 13, 2008. Organizing institutions: The Phillips Collection, the Royal Academy of Arts, London, UK, and the Wadsworth Atheneum Museum of Art, Hartford, CT. Traveled to 2 additional venues.

## 2008

**TPC.2008.1\***

*Degas to Diebenkorn: The Phillips Collects*. February 9–May 25, 2008. Organizing institution: The Phillips Collection.

**TPC.2008.2**

*The Great American Epic: Jacob Lawrence's Migration Series*. May 3–October 26, 2008. Organizing institution: The Phillips Collection.

**TPC.2008.3\***

*Diebenkorn in New Mexico*. June 21–September 7, 2008. Organizing institution: The Harwood Museum of Art, University of New Mexico.

**TPC.2008.4\***

*Brett Weston: Out of the Shadow*. June 21–September 7, 2008. Organizing institutions: The Phillips Collection and the Oklahoma City Museum of Art, OK. Traveled to 1 additional venue.

**TPC.2008.5\***

*Christo and Jeanne-Claude: Over the River, A Work in Progress*. October 11, 2008–January 25, 2009. Organizing institution: The Phillips Collection.

**TPC.2008.6**

*Scale Matters: Photographs from the Joseph and Charlotte Lichtenberg Collection*. November 1, 2008–February 1, 2009. Organizing institution: The Phillips Collection.

## 2009

**TPC.2009.1\***

*Morandi: Master of Modern Still Life*. February 21–May 24, 2009. Organizing institutions: The Phillips Collection and the Museo di Arte Moderna e Contemporanea di Trento e Rovereto (MART), Rovereto, Italy.

**TPC.2009.2**

*Intersections. dBfoundation: This is not that CAFÉ*. May 7–December 31, 2009. Organizing institution: The Phillips Collection.

**TPC.2009.3\***

*Paint Made Flesh*. June 20–September 13, 2009. Organizing institution: Frist Center for the Visual Arts, Nashville, TN.

**TPC.2009.4\***

*Man Ray, African Art, and the Modernist Lens*. October 10, 2009–January 10, 2010. Organizing institution: International Arts & Artists, Washington, DC.

**TPC.2009.5**

*Object as Subject: Photographs of the Czech Avant-Garde*. October 14, 2009–February 7, 2010. Organizing institution: The Phillips Collection.

**TPC.2009.6**

*Intersections. Jennifer Wen Ma: Brain Storm*. October 15, 2009–January 3, 2010. Organizing institutions: Transformer, Shigeko Bork Mu Projects, and The Phillips Collection.

**TPC.2009.7**

*Intersections. Barbara Liotta: Icarus*. October 22, 2009–January 21, 2010. Organizing institution: The Phillips Collection.

**TPC.2009.8**

*Intersections. Tayo Heuser: Pulse*. November 19, 2009–October 31, 2010. Organizing institution: The Phillips Collection.

## 2010

**TPC.2010.1\***

*Georgia O'Keeffe: Abstraction*. February 6–May 9, 2010. Organizing institutions: The Phillips Collection, the Whitney Museum of American Art, New York,

NY, and the Georgia O'Keeffe Museum, Santa Fe, NM. Traveled to 2 additional venues.

**TPC.2010.2**

Intersections. *linn meyers: at the time being*. February 11–August 22, 2010. Organizing institution: The Phillips Collection.

**TPC.2010.3**

Intersections. *Regi Müller: Flurries*. April 1, 2010–May 15, 2011. Organizing institution: The Phillips Collection.

**TPC.2010.4\***

*Pousette-Dart: Predominantly White Paintings*. June 5–September 12, 2010. Organizing institution: The Phillips Collection.

**TPC.2010.5\***

*Robert Ryman: Variations and Improvisations*. June 5–September 12, 2010. Organizing institution: The Phillips Collection.

**TPC.2010.6**

Intersections. *Kate Shepherd: Relation to and yet not (homage to Mondrian)*. June 10–September 5, 2010. Organizing institution: The Phillips Collection.

**TPC.2010.7**

*Side by Side: Oberlin's Masterworks at the Phillips*. September 11, 2010–January 16, 2011. Organizing institutions: The Phillips Collection and the Allen Memorial Art Museum, Oberlin College, Oberlin, OH.

**TPC.2010.8**

Intersections. *Jae Ko: Force of Nature*. September 30, 2010–February 20, 2011. Organizing institution: The Phillips Collection.

**TPC.2010.9\***

*Truth Beauty: Pictorialism and the Photograph as Art 1845–1945*. October 9, 2010–January 9, 2011. Organizing institutions: George Eastman House International Museum of Photography and Film, Rochester, NY, and Vancouver Art Gallery, BC, Canada.

**TPC.2010.10**

*Coburn and the Photographic Portfolio*. October 9, 2010–January 9, 2011. Organizing institution: The Phillips Collection.

## 2011

**TPC.2011.1\***

*David Smith Invents*. February 12–May 15, 2011. Organizing institution: The Phillips Collection.

**TPC.2011.2\***

*Philip Guston: Roma*. February 12–May 15, 2011. Organizing institutions: The City of Rome and the Museo Carlo Bilotti – Aranciera di Villa Borghese, in partnership with the American Academy in Rome.

**TPC.2011.3**

Intersections. *Nicholas and Sheila Pye: The Coronation*. February 17–May 22, 2011. Organizing institution: The Phillips Collection.

**TPC.2011.4**

*One-on-One: Peter Doig / Georges Braque*. March 17–May 11, 2011. Organizing institution: The Phillips Collection.

**TPC.2011.5**

Intersections. *A. Balasubramaniam: Sk(in)*. May 26–October 30, 2011. Organizing institution: The Phillips Collection.

**TPC.2011.6**

Intersections. *Lee Boroson: Lunar Bower*. May 26, 2011–May 6, 2012. Organizing institution: The Phillips Collection.

**TPC.2011.7\***

*Kandinsky and the Harmony of Silence: Painting with White Border*. June 11–September 4, 2011. Organizing institutions: The Phillips Collection and The Solomon R. Guggenheim Foundation. Traveled to 1 additional venue.

**TPC.2011.8**

*Stella Sounds: The Scarlatti K Series*. June 11–September 4, 2011. Organizing institution: The Phillips Collection.

**TPC.2011.9**

Intersections. *Allan deSouza: The World Series*. June 23–October 30, 2011. Organizing institution: The Phillips Collection.

**TPC.2011.10\***

*Degas's Dancers at the Barre: Point and*

*Counterpoint*. October 1, 2011–January 8, 2012. Organizing institution: The Phillips Collection.

## 2012

**TPC.2012.1**

*French Drawings from the Aaronsohn Collection*. February 2–April 29, 2012. Organizing institution: The Phillips Collection.

**TPC.2012.2\***

*Snapshot: Painters and Photography, Bonnard to Vuillard*. February 4–May 6, 2012. Organizing institutions: The Phillips Collection, the Van Gogh Museum, Amsterdam, and the Indianapolis Museum of Art, IN. Traveled to 2 additional venues.

**TPC.2012.3**

Intersections. *Alyson Shotz: Ecliptic*. February 16–May 27, 2012. Organizing institution: The Phillips Collection.

**TPC.2012.4**

Intersections. *Sandra Cinto: One Day, After the Rain*. May 19, 2012–August 18, 2013. Organizing institution: The Phillips Collection.

**TPC.2012.5**

*Antony Gormley: Drawing Space*. June 2–September 9, 2012. Organizing institution: The Phillips Collection.

**TPC.2012.6**

*Jasper Johns: Variations on a Theme*. June 2–September 9, 2012. Organizing institutions: The Phillips Collection in collaboration with the John and Maxine Belger Foundation.

**TPC.2012.7**

*John Cage at the Phillips*. June 2–September 9, 2012. Organizing institution: The Phillips Collection.

**TPC.2012.8**

*Political Wits, 100 Years Apart: Daumier and Oliphant at the Phillips*. September 6, 2012–January 31, 2013. Organizing institution: The Phillips Collection.

**TPC.2012.9\***

*Per Kirkeby: Paintings and Sculpture*. October 6, 2012–January 6, 2013. Organizing institution: The Phillips Collection.

**TPC.2012.10**

*Picturing the Sublime: Photographs from the Joseph and Charlotte Lichtenberg Collection*. October 11, 2012–February 17, 2013. Organizing institution: The Phillips Collection.

**TPC.2012.11**

Intersections. *Xavier Veilhan: IN(balance)*. November 3, 2012–February 10, 2013. Organizing institution: The Phillips Collection.

## 2013

**TPC.2013.1\***

*Angels, Demons, and Savages: Pollock, Ossorio, Dubuffet*. February 9–May 12, 2013. Organizing institutions: The Phillips Collection and the Parrish Art Museum, Water Mill, NY. Traveled to 1 additional venue.

**TPC.2013.2**

Intersections. *Jeanne Silverthorne: Vanitas!* February 28–June 2, 2013. Organizing institution: The Phillips Collection.

**TPC.2013.3**

*Next Stop Italy: A Journey into Italian Contemporary Photography*. March 9–May 5, 2013. Organizing institution: The Phillips Collection.

**TPC.2013.4\***

*Georges Braque and the Cubist Still Life, 1928–1945*. June 8–September 1, 2013. Organizing institutions: The Phillips Collection and the Mildred Lane Kemper Art Museum, Washington University, St. Louis, MO. Traveled to 1 additional venue.

**TPC.2013.5\***

*Ellsworth Kelly: Panel Paintings 2004–2009*. June 22–September 22, 2013. Organizing institution: The Phillips Collection.

**TPC.2013.6**

Intersections. *Bernhard Hildebrandt: A Conjugation of Verb*. June 27–September 22, 2013. Organizing institution: The Phillips Collection.

**TPC.2013.7**

*History in the Making: 100 Years After the Armory Show*. August 1, 2013–January 5, 2014. Organizing institution: The Phillips Collection.

**TPC.2013.8\***

*Van Gogh Repetitions*. October 12, 2013–February 2, 2014. Organizing institutions: The Phillips Collection and The Cleveland Museum of Art, OH. Traveled to 1 additional venue.

**TPC.2013.9**

*Intersections. John F. Simon Jr.: Points, Lines and Colors in Succession*. October 17, 2013–February 9, 2014. Organizing institution: The Phillips Collection.

**TPC.2013.10**

*Shaping a Modern Identity: Portraits from the Joseph and Charlotte Lichtenberg Collection*. October 24, 2013–January 12, 2014. Organizing institution: The Phillips Collection.

## 2014

**TPC.2014.1**

*Intersections. Jean Meisel: 50–65 Horizon Line*. January 23–May 4, 2014. Organizing institution: The Phillips Collection.

**TPC.2014.2\***

*Made in the USA: American Masters from The Phillips Collection, 1850–1970*. March 1–August 21, 2014. Organizing institution: The Phillips Collection.

**TPC.2014.3**

*Intersections. Vesna Pavlović: Illuminated Archive*. May 22–September 28, 2014. Organizing institution: The Phillips Collection.

**TPC.2014.4**

*O’Keeffe and Friends: Dialogues with Nature*. September 11, 2014–May 3, 2015. Organizing institution: The Phillips Collection.

**TPC.2014.5\***

*Neo-Impressionism and the Dream of Realities: Painting, Poetry, Music*. September 27, 2014–January 11, 2015. Organizing institution: The Phillips Collection.

**TPC.2014.6**

*A Tribute to Anita Reiner*. October 14, 2014–January 4, 2015. Organizing institution: The Phillips Collection.

**TPC.2014.7**

*Intersections. Bernardi Roig: NO/*

*Escape*. October 25, 2014–April 5, 2015. Organizing institution: The Phillips Collection.

## 2015

**TPC.2015.1**

*Jacob Lawrence: Struggle ... From the History of the American People*. January 10–August 9, 2015. Organizing institution: The Phillips Collection.

**TPC.2015.2\***

*Hiroshi Sugimoto: Conceptual Forms and Mathematical Models*. February 7–May 10, 2015. Organizing institution: The Phillips Collection.

**TPC.2015.3\***

*Man Ray–Human Equations: A Journey from Mathematics to Shakespeare*. February 7–May 10, 2015. Organizing institutions: The Phillips Collection and The Israel Museum, Jerusalem.

**TPC.2015.4**

*Modern Vision: American Sculptors’ Drawings from the Linda Lichtenberg Kaplan Collection*. May 21–September 6, 2015. Organizing institution: The Phillips Collection.

**TPC.2015.5\***

*Intersections @ 5: Contemporary Art Projects at the Phillips*. May 28–October 25, 2015. Organizing institution: The Phillips Collection.

**TPC.2015.6**

*American Moments: Photographs from The Phillips Collection*. June 6–September 13, 2015. Organizing institution: The Phillips Collection.

**TPC.2015.7**

*One-on-One: Carol Brown Goldberg / Henri Matisse*. June 9–September 6, 2015. Organizing institution: The Phillips Collection.

**TPC.2015.8**

*Jill O’Bryan: one billion breaths in a lifetime*. June 9–December 7, 2015. Organizing institution: The Phillips Collection.

**TPC.2015.9**

*Postwar Germanic Expressions: Gifts from Michael Werner*. September 12, 2015–April 17, 2016. Organizing institution: The Phillips Collection.

**TPC.2015.10**

*Question Bridge: Black Males*. October 8, 2015–February 28, 2016. Organizing institution: The Phillips Collection.

**TPC.2015.11\***

*Gauguin to Picasso: Masterworks from Switzerland*. October 10, 2015–January 10, 2016. Organizing institutions: The Phillips Collection and the Museo Nacional Centro de Arte Reina Sofia in collaboration with the Im Obersteg Foundation and the Rudolf Staechelin Family Trust.

## 2016

**TPC.2016.1**

*Intersections. Helen Frederick: Acts of Silence*. February 4–May 1, 2016. Organizing institution: The Phillips Collection.

**TPC.2016.2\***

*Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection*. February 6–May 8, 2016. Organizing institutions: The Portland Art Museum, OR, Seattle Art Museum, WA, and the Paul G. Allen Family Collection.

**TPC.2016.3\***

*William Merritt Chase: A Modern Master*. June 4–September 11, 2016. Organizing institutions: The Phillips Collection, the Museum of Fine Arts, Boston, MA, the Fondazione Musei Civici di Venezia, Venice, and the Terra Foundation for American Art. Traveled to 2 additional venues.

**TPC.2016.4**

*Intersections. Bettina Pousttchi: Double Monuments*. June 9–October 2, 2016. Organizing institution: The Phillips Collection.

**TPC.2016.5\***

*Karel Appel: A Gesture of Color – Paintings and Sculptures, 1947–2004*. June 18–September 18, 2016. Organizing institutions: The Phillips Collection in close collaboration with the Karel Appel Foundation, Amsterdam.

**TPC.2016.6\***

*People on the Move: Beauty and Struggle in Jacob Lawrence’s Migration Series*. October 8, 2016–January 8, 2017. Organizing institutions: The

Phillips Collection, The Museum of Modern Art, New York, NY, in collaboration with the Schomburg Center for Research in Black Culture, Harlem, NY.

**TPC.2016.7\***

*Whitfield Lovell: The Kin Series and Related Works*. October 8, 2016–January 8, 2017. Organizing institution: The Phillips Collection.

**TPC.2016.8**

*One-on-One: Enrique Martínez Celaya / Albert Pinkham Ryder*. October 13, 2016–April 2, 2017. Organizing institution: The Phillips Collection.

**TPC.2016.9\***

*Intersections. Arlene Shechet: From Here on Now*. October 20, 2016–May 7, 2017. Organizing institution: The Phillips Collection.

**TPC.2016.10\***

*Jake Berthot: From the Collection and Promised Gifts*. November 19, 2016–April 2, 2017. Organizing institution: The Phillips Collection.

## 2017

**TPC.2017.1**

*Jacob Lawrence’s The Life of Toussaint L’Ouverture*. January 7–April 30, 2017. Organizing institution: The Phillips Collection.

**TPC.2017.2\***

*Toulouse-Lautrec Illustrates the Belle Époque*. February 4–April 30, 2017. Organizing institutions: The Phillips Collection and the Montreal Museum of Fine Arts, QC, Canada. Traveled to 1 additional venue.

**TPC.2017.3**

*George Condo: The Way I Think*. March 11–June 25, 2017. Organizing institution: The Phillips Collection.

**TPC.2017.4\***

*Markus Lüpertz*. May 27–September 3, 2017. Organizing institution: The Phillips Collection.

**TPC.2017.5**

*Moving Forward, Looking Back: A Collection Still in the Making – Selections from The Phillips Collection Archives*. June 26, 2017–December



31, 2020. Organizing institution: The Phillips Collection.

**TPC.2017.6\***

*Renoir and Friends: Luncheon of the Boating Party.* October 7, 2017–January 7, 2018. Organizing institution: The Phillips Collection.

## 2018

**TPC.2018.1**

*To Future Women.* January 21–February 18, 2018. Organizing institutions: The Phillips Collection, supported by local DC-based institutions and organizations including Halcyon Arts Lab, IA&A at Hillyer, Stable and ArtTable.

**TPC.2018.2\***

*Ten Americans: After Paul Klee.* February 3–May 6, 2018. Organizing institutions: The Phillips Collection and the Zentrum Paul Klee, Bern, Switzerland.

**TPC.2018.3\***

*Marking the Infinite: Contemporary Women Artists from Aboriginal Australia.* June 2–September 9, 2018. Organizing institution: The Nevada Museum of Art, Reno, NV, and the Kluge–Ruhe Aboriginal Art Collection of the University of Virginia.

**TPC.2018.4\***

Intersections. *Richard Tuttle: It Seems Like It's Going to Be.* September 13–December 30, 2018. Organizing institution: The Phillips Collection.

**TPC.2018.5\***

*Nordic Impressions: Art from Åland,*

*Denmark, the Faroe Islands, Finland, Greenland, Iceland, Norway, and Sweden, 1821–2018.* October 13, 2018–January 13, 2019. Organizing institution: The Phillips Collection.

**TPC.2018.6\***

*Bice Lazzari: The Poetry of Mark-Making.* October 23, 2018–February 24, 2019. Organizing institutions: The Phillips Collection, the Embassy of Italy, Washington, DC, and the Archivio Bice Lazzari, Rome.

## 2019

**TPC.2019.1\***

*Zilia Sánchez: Soy Isla (I Am an Island).* February 16–May 19, 2019. Organizing institution: The Phillips Collection. Traveled to 2 additional venues.

**TPC.2019.2**

*One-on-One: Maggie Michael / Arthur Dove.* February 21–May 5, 2019. Organizing institution: The Phillips Collection.

**TPC.2019.3\***

*Jeanine Michna-Bales: Photographs of the Underground Railroad.* March 2–May 12, 2019. Organizing institution: The Phillips Collection.

**TPC.2019.4**

Intersections. *Ranjani Shettar: Earth Songs for a Night Sky.* May 16–August 25, 2019. Organizing institution: The Phillips Collection.

**TPC.2019.5**

*The Warmth of Other Suns: Stories of Global Displacement.* June 22–September 22, 2019. Organizing

institutions: The Phillips Collection in partnership with the New Museum, New York, NY.

**TPC.2019.6**

*Dear Dove, Dear Phillips, Dear Stieglitz Reading Room Exhibition.* July 23, 2019–July 19, 2020. Organizing institution: The Phillips Collection.

**TPC.2019.7**

Intersections. *Los Carpinteros: Cuba Va!* October 10, 2019–January 12, 2020. Organizing institution: The Phillips Collection.

**TPC.2019.8\***

*Bonnard to Vuillard: The Intimate Poetry of Everyday Life. The Nabi Collection of Vicki and Roger Sant.* October 26, 2019–January 26, 2020. Organizing institution: The Phillips Collection.

## 2020

**TPC.2020.1\***

*Maira Dryer: Back in Business.* February 8–December 13, 2020. Organizing institution: The Phillips Collection.

**TPC.2020.2\***

*Riffs and Relations: African American Artists and the European Modernist Tradition.* February 29, 2020–January 3, 2021. Organizing institution: The Phillips Collection.

**TPC.2020.3**

Digital Intersections. *Luca Buvoli: Picture: Present (An episode from "Astrodoubt and The Quarantine Chronicles" in 12 scenes).* July 20–August 7, 2020. Organizing institution: The Phillips Collection.

**TPC.2020.4**

*Hopper in Paris.* October 10, 2020–January 10, 2021. Organizing institution: The Whitney Museum of American Art, New York, NY.

## 2021

**TPC.2021.1**

Intersections. *Marley Dawson. ghosts.* May 20–September 5, 2021. Organizing institution: The Phillips Collection.

**TPC.2021.2**

*Seeing Differently: The Phillips Collects for a New Century.* February 20–September 12, 2021. Organizing institution: The Phillips Collection.

**TPC.2021.3**

*Jacob Lawrence: American Struggle.* June 26–September 19, 2021. Organizing institution: Peabody Essex Museum, Salem, MA.

**TPC.2021.4**

Intersections. *Sanford Biggers. Mosaic.* October 16, 2021–January 2, 2022. Organizing institution: The Phillips Collection.

**TPC.2021.5**

*David Driskell: Icons of Nature and History.* October 16, 2021–January 9, 2022. Organizing institutions: High Museum of Art, Atlanta, GA, and Portland Museum of Art, ME.

**TPC.2021.6**

*Alma Thomas: A Creative Life.* October 30, 2021–January 23, 2022. Organizing institutions: The Columbus Museum, GA, and the Chrysler Museum of Art, Norfolk, VA.