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 100th 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, inti figgis-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.

# # #
THE PHILLIPS COLLECTION PRESENTS 2021 CENTENNIAL EXHIBITION

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

WASHINGTON, DC—As the centerpiece of The Phillips Collection’s centennial celebrations, the museum presents the exhibition *Seeing Differently: The Phillips Collects for a New Century*. Building on Duncan Phillips’s founding principle of inspiring others to “see beautifully,” and drawn from the museum’s growing permanent collection of nearly 6,000 works, *Seeing Differently* will highlight over 200 diverse artistic expressions by artists from the 19th century to the present, including paintings, works on paper, prints, photographs, sculptures, quilts, and videos. Spread throughout the entire museum, the exhibition will explore the complexities of our ever-changing world through four themes—identity, history, place, and the senses—with special focus on recent acquisitions that showcase how the museum’s dynamic collection continues to evolve. *Seeing Differently* will be on view from March 6 through September 12, 2021.

In 2021, The Phillips Collection, America’s first museum of modern art, celebrates its centennial. 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. *Seeing Differently: The Phillips Collects for a New Century* at once commemorates the museum’s centennial and launches its next vibrant chapter.

“*Seeing Differently* marks the first major celebration of the museum’s permanent collection in over 10 years and is guided by Duncan Phillips’s belief in the universal language of art as a unifying force for social change,” says Vradenburg Director and CEO Dorothy Kosinski. “Since its founding as America’s first museum of modern art in 1921, the museum has more than doubled its footprint and enjoyed rapid growth in its holdings, from its foundational collection of 237 works to nearly 6,000 works today. At a time of profound loss and division in our country, the exhibition reminds us of our founder’s abiding belief in the power of art to heal wounds, foster empathy, and build community through a greater understanding of our shared humanity—to help us see differently."

To develop this major exhibition, the Phillips’s curatorial team worked in close collaboration with a group of community advisors across disciplines who brought a multiplicity of perspectives to help shape the exhibition concept, interpretation, programming, and community engagement.
“Since the early stages of planning Seeing Differently, our world has endured major upheaval—from a health and economic crisis wrought by the covid-19 pandemic to social ferment in the fight to end systemic racism. Collaborating this past year with a community advisory group, the Phillips engaged in meaningful discussions about creating inclusive spaces for our visitors that use art to spark connection, reflection, and dialogue around pressing issues of our day,” says Elsa Smithgall, Senior Curator. “Thanks to the valuable input of our advisors, we have shaped a rich array of exhibitions, programs, and events over the course of the centennial year, including a juried summer invitational to support the creative talents of artists in our local community.”

Serving broad and diverse communities remains at the heart of the Phillips’s mission. Seeing Differently integrates local voices into all aspects of the project, including incorporating community written labels in the galleries. By creating spaces for the community to respond to the multicultural artistic expressions in our growing collection, the exhibition moves beyond curatorial voices to empower others to develop personal connections to art. Artist voices will also be present through video clips of Phillips-conducted interviews with David Driskell, John Edmonds, Whitfield Lovell, and Alyson Shotz.

A highlight of the centennial will be the juried exhibition, Inside Outside, Upside Down, to be presented from June 12–September 12. At a time when people’s lives have been upended by covid-19 and civil unrest, our open call will invite artists in the area to submit work that speaks to the struggle and resiliency of the human spirit. Juried artist prizes will be offered as well as a crowd-sourced people’s choice award. This exhibition builds on our museum’s important legacy of presenting, acquiring, and championing the work of living artists in the local community. Duncan Phillips organized regular exhibitions dedicated to artists of the DC region and sought to support and nurture their talents through acquisitions and training in an art school formerly set up in the museum.

“The Phillips’s guiding philosophy about art as a source of healing takes on new meaning in light of the current moment and how the nation is responding to calls for racial justice. Museums are not neutral spaces and the Phillips has been a place for community convening, discussion, and for exploring urgent issues of our time since our inception,” says Chief Diversity Officer Makeba Clay. “The Phillips plans to honor this legacy by using the moment to confront systemic inequities, including understanding our own institution’s past and the implications of its historical context. Through this exhibition that looks at the collection built over 100 years, the museum plans to address the ways in which we have benefitted from the status quo and marginalized others in the process. This process includes self-examination, and leveraging the museum’s role as a community cultural space to catalyze conversation and create opportunities to chart a new path forward.”

CATALOGUE
The centennial publication will serve as an important art historical resource and the museum’s first comprehensive collection publication since 1999 and focuses on the collecting of the 21st century. This richly illustrated book includes an opening essay by Vradenburg Director & CEO Dorothy Kosinski; artist conversations with John Edmonds, Whitfield Lovell, Alyson Shotz, and the late David C. Driskell; 11 thematic essays by scholars across disciplines; and object responses by notable contributors, including artists Anthony Gormley, Sean Scully, Renée Stout, and Jennifer Wen Ma. The catalogue, edited by Elsa Smithgall, is published by The Phillips Collection in association with Giles.
DIGITAL ENGAGEMENT WITH THE PHILLIPS WITH THE FREE BLOOMBERG CONNECTS APP

The Phillips Collection is a proud partner of Bloomberg Connects, an app that will allow visitors to enhance their experience in the exhibition galleries through audio tours, videos, and more, joining a growing roster of international art institutions, including the Guggenheim Museum, The Frick Collection, and the Whitechapel Gallery. The Phillips guide on the app will launch with the opening of the exhibition on March 6. Bloomberg Connects is available free to download via the Apple Store or Google Play. Audiences at home can also explore exhibition content, including 360 virtual tours and more to celebrate our centennial.

EXHIBITION CREDIT LINE

Seeing Differently: The Philips Collects for a New Century is organized by The Phillips Collection, Washington, DC.

The exhibition and its publication are generously supported by a lead gift from the Henry Luce Foundation.

HENRY LUCE FOUNDATION

With significant contributions from the National Endowment for the Humanities, the DC Commission on the Arts and Humanities, the Ednah Root Foundation, the Frauke de Looper Trust, and the Robert and Arlene Kogod Family Foundation

NATIONAL ENDOWMENT FOR THE HUMANITIES

DC COMMISSION ON ARTS & HUMANITIES

Made possible by The Phillips Collection’s Exhibitions Endowment Fund, which is generously supported by the Sherman Fairchild Foundation, Robert and Debra Drumheller, and The Marion F. Goldin Charitable Fund

In-kind contributions provided by

FARROW&BALL

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UNIVERSITY OF MARYLAND

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.
IMAGE GALLERY
High-resolution press images are available upon request. Please contact tyler@hellothirdeye.com

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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’ 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.

# # #
### PRESS IMAGES

**Seeing Differently: The Phillips Collects for a New Century; February 27–September 12, 2021**

| Image | 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 | McArthur Binion  
*DNA: Black Painting: 1*  
2015  
Oil paint stick, graphite, and paper on board  
84 x 84 in.  
The Phillips Collection, Director's Discretionary Fund, 2016 |
| Image | Los Carpinteros  
*Cachita*  
2013  
Powder Coated Aluminum, LED Lights  
75 1/2 x 61 x 2 in.  
The Phillips Collection, Gift of Aaron and Barbara Levine |
| Image | Paul Cezanne  
*Self-Portrait*  
between 1878 and 1880  
Oil on canvas  
23 3/4 x 18 1/2 in.  
The Phillips Collection, Acquired 1928 |
| Image | Honoré Daumier  
*The Uprising (L'Emeute)*  
1848 or later  
Oil on canvas  
34 1/2 x 44 1/2 in.  
The Phillips Collection, Acquired 1925 |
| **Bruce Davidson**  
*Woman with Newborn*  
between 1966 and 1968  
Gelatin silver print  
14 x 11 in.  
The Phillips Collection, Gift of Saul E. Levi, 2013 |
|---|
| **Richard Diebenkorn**  
*Interior with View of the Ocean*  
1957  
Oil on canvas  
49 1/2 x 57 7/8 in.  
The Phillips Collection, Acquired 1958; © The Richard Diebenkorn Foundation |
| **David C. Driskell**  
*Pine Trees at Night (from the "Doorway" Portfolio)*  
2009  
Silkscreen print  
15 x 12 in.  
The Phillips Collection, Purchase, The Hereward Lester Cooke Memorial Fund, 2009; © Cardinal Point Press |
| **Sam Gilliam**  
*Purple Antelope Space Squeeze*  
1987  
Diptych: Relief, etching, aquatint and collagraph on handmade paper with embossing, hand-painting, and painted collage  
41 ½ x 81 5/8 in.  
The Phillips Collection, Bequest of Marion F. and Norman W. Goldin, 2017 |
| **Howard Hodgkin**  
*As Time Goes By (red)*, 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 |
| Howard Hodgkin | **As Time Goes By (blue),** 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. |
|----------------|---------------------------------------------------------------|
| Joseph Holston | **The Elder**  
2002  
Oil on linen  
40 x 30 in.  
The Phillips Collection, Gift of Joseph and Sharon Holston, 2014 |
| Jacob Lawrence | **The Migration Series, Panel 1: During World War I there was a great migration north by southern African Americans.**  
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. |
| Simone Leigh | **No Face (Crown Heights)**  
2018  
Terracotta, graphite ink, salt-fired porcelain, epoxy  
20 x 8 x 8 in.  
The Phillips Collection, Director’s Discretionary Fund, 2018 |
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
<th>Notes</th>
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<tr>
<td><strong>Morris Louis</strong></td>
<td><em>Seal</em></td>
<td>1959</td>
<td>Acrylic on canvas</td>
<td>101 1/8 x 140 3/4 in.</td>
<td>The Phillips Collection, Gift of the Marcella Brenner Revocable Trust, 2011</td>
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<td><strong>Jeanine Michna Bales</strong></td>
<td><em>Decision to Leave</em></td>
<td>2013</td>
<td>Digital chromogenic print</td>
<td>12 1/2 x 18 in.</td>
<td>The Phillips Collection, Gift of Julia J. Norrell in memory of John Dingel</td>
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<td><strong>Per Kirkeby</strong></td>
<td><em>Untitled</em></td>
<td>2012</td>
<td>Oil on canvas</td>
<td>45 1/4 x 37 1/2 in.</td>
<td>The Phillips Collection, Gift of Michael Werner, 2015</td>
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<td><strong>Aimé Mpane</strong></td>
<td><em>Maman Calcule</em></td>
<td>2013</td>
<td>Mural on pieces of wood</td>
<td>83 x 73 in.</td>
<td>Haines Gallery, Nomad Gallery Brussels</td>
<td>The Phillips Collection, Dreier Fund for Acquisitions</td>
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<td>Horace Pippin</td>
<td><em>Domino Players</em></td>
<td>1943</td>
<td>Oil on composition board</td>
<td>12 3/4 x 22 in</td>
<td>The Phillips Collection, Acquired 1943</td>
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<tr>
<td>Pierre-Auguste Renoir</td>
<td><em>Luncheon of the Boating Party</em></td>
<td>1880-81</td>
<td>Oil on canvas</td>
<td>51 1/4 x 69 1/8 in.</td>
<td>The Phillips Collection, Acquired 1923</td>
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<td>Ellington Robinson</td>
<td><em>Never Forget on Ice</em></td>
<td>2013</td>
<td>Acrylic, collage, found objects, and glue on vintage mirror</td>
<td>38 x 53 x 2 in</td>
<td>The Phillips Collection, Contemporaries Acquisition Fund, 2018</td>
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<td>Janet Taylor Pickett</td>
<td><em>And She was Born</em></td>
<td>2017</td>
<td>Acrylic on canvas with collage</td>
<td>30 x 30 in.</td>
<td>The Phillips Collection, Dreier Fund for Acquisitions © Janet Taylor Pickett and Baahng Gallery</td>
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<td>Vincent van Gogh</td>
<td><em>The Road Menders</em></td>
<td>1889</td>
<td>Oil on canvas</td>
<td>29 x 36 1/2 in</td>
<td>The Phillips Collection, Acquired 1949</td>
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<td>Leo Villareal</td>
<td>Jennifer Wen Ma</td>
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<td><strong>Scramble</strong></td>
<td><strong>Brain Storm</strong></td>
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<td>Light-emitting diodes, Mac mini, custom software, steel, wood, Plexiglas</td>
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To request access to images: e-mail vdjen@phillipscollection.org.

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<th>Panel</th>
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<tr>
<td>Panel 1</td>
<td>...Is Life so dear or peace so sweet as to be purchased at the price of chains and slavery? – Patrick Henry, 1775</td>
<td>1775</td>
<td>Egg tempera on hardboard</td>
<td>12 x 16 in.</td>
<td>Collection of Harvey and Harvey-Ann Ross</td>
<td>from <em>Struggle: From the History of the American People</em>, 1954–56 © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York</td>
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<td>Panel 17</td>
<td>I shall hazard much and can possibly gain nothing by the issue of the interview . . . —Hamilton before his duel with Burr, 1804</td>
<td>1804</td>
<td>Egg tempera on hardboard</td>
<td>12 x 16 in.</td>
<td>Collection of Harvey and Harvey-Ann Ross</td>
<td>from <em>Struggle: From the History of the American People</em>, 1954–56 © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York</td>
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<td>Panel 21</td>
<td>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</td>
<td>1811</td>
<td>Egg tempera on hardboard</td>
<td>12 x 16 in.</td>
<td>Collection of Harvey and Harvey-Ann Ross</td>
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<td><strong>Intersections—Marley Dawson: ghosts; May 20–September 5, 2021</strong></td>
<td>Marley Dawson mobile chairs rendering</td>
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<td><strong>Intersections—Sanford Biggers: Mosaic; October 16, 2021–January 2, 2022</strong></td>
<td>Sanford Biggers works from <em>Codeswitch</em> at the Bronx Museum, 2020</td>
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| **David Driskell: Icons of Nature and History; October 16, 2021–January 9, 2022** | David Driskell  
*Woman with Flowers*, 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 |
| David Driskell | Self Portrait as Beni (“I Dream Again of Benin”), 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 |
|----------------|---------------------------------------------------------------|
| David Driskell | Flowing Like a River 1996–97  
Collage and gouache on paper  
25 × 30 in.  
© Estate of David C. Driskell and courtesy DC Moore Gallery, New York |

**Alma Thomas: Everything is Beautiful; October 30, 2021–January 23, 2022**

| Alma Thomas | Air View of a Spring Nursery  
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 |
|-------------|---------------------------------------------------------------|
| Alma Thomas | Breeze Rustling Through Fall Flowers  
1968  
Acrylic on canvas  
57 7/8 x 50 in.  
The Phillips Collection, Gift of Franz Bader, 1976. Paintings, 1951 |
<table>
<thead>
<tr>
<th>Alma Thomas</th>
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<tr>
<td><strong>Pansies in Washington</strong></td>
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<td>1969</td>
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<tr>
<td>Acrylic on canvas</td>
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<td>50 x 48 in.</td>
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<td>Courtesy National Gallery of Art, Washington</td>
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To request access to images: please call 202.387.2151 x235 or e-mail hbarton@phillipscollection.org.

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Phillips Collection’s diversity efforts get boost from $2 million gift

By Peggy McGlone

Feb. 3, 2021 at 9:45 a.m. EST

Last summer, when the protests over the police killing of George Floyd led to calls for racial justice and equality, museum officials from coast to coast posted heartfelt statements of solidarity and promises of reform.

The Phillips Collection’s post stood out. Written by Makeba Clay — whose field-leading appointment as Phillips’s chief diversity officer came in early 2018 — the essay acknowledged the significance of the moment and listed some of the “first steps” the Phillips had undertaken to reach its Diversity, Equity, Access and Inclusion (DEAI) goals. But Clay’s pledge also offered an honest assessment about the museum’s history and the long road ahead.

“We’ve done some, but our work must continue,” Clay wrote, noting that the museum board remained predominantly White, that it hired its first Black curator in 2017 (and only for a single exhibition) and that recent efforts toward diversifying its collection and exhibitions had minimal impact.

“Our goal is not one-and-done performative acts of solidarity, but a thorough change agenda,” she wrote. “We commit to transparency and will share our plans as they crystallize. The task ahead is daunting, but we are ready and eager to step up.”

This week, the Washington art museum announced another groundbreaking step in its DEAI effort: a $2 million gift from trustee Lynne Horning and her husband, Joe, that will permanently endow the chief diversity officer position. Only the museum’s second endowed position — after its director and chief executive — it serves as an example of the museum field’s attempts to actively confront its diversity problems and as a model for other museums that have committed to the work.

Making the trailblazing position permanent emphasizes its importance and the museum’s long-term commitment to change, said Phillips director Dorothy Kosinski.

“Makeba’s work is not a stand-alone, isolated effort. She works with us to change the entire institution’s culture. All of us share that responsibility — leadership, staff, trustees,” Kosinski said. “We all feel how important it is that the museum demonstrate its relevance to today and to the future.”

Many major arts organizations — including the Metropolitan Museum of Art and the National Gallery of Art — hired diversity officers after the summer’s activism and calls from staffers to address inequality and racism. The Phillips’s effort dates to 2016, when a staff-driven task force began to address cultural competence, diversity and inclusion, Kosinski said. That work pushed her to “move the needle” by raising funds for paid internships and fellowships, and a grant was secured to support a senior-level diversity officer. Clay started in March 2018.
The work she’s been doing since then took on new urgency last year.

“These issues around polarization and social unrest and inequality are not new, but people now seem to see them differently,” Clay said of the activism that rocked the museum field. “What was on display became so real, and the fact that we were stuck at home, that made us pay attention to it. It gave individuals within institutions that voice to say, ‘Look, this is what I’ve been experiencing, what I’ve been talking about.’”

The progress made during her first two years helped the Phillips engage with the 2020 crisis, Clay said, and led to the Horning gift.

“I know how critical it is for the board to be laser-focused on this work,” she said. “They have been very supportive, and obviously, this is how we’ve gotten this gift.”

Lynne Horning is an artist and arts education advocate who has served on the Phillips board since 2007. She was involved in the museum’s work with the Town Hall Education Arts Recreation Campus (THEARC) in Southeast Washington, where the Phillips has been a resident since 2018.

In an email, Lynne and Joe Horning pointed to Kosinski’s leadership as critical to helping the museum address such issues.

“The events of 2020 make it more clear that this is essential and urgent,” the couple wrote. “We are honored to make a gift that builds on these efforts at The Phillips Collection and creates a lasting impact. It is our hope that this gift will inspire other museums and their trustees to consider race and equity as an important part of their work.”

Since 2018, the museum has improved its hiring practices, held training sessions and launched paid internship and fellowship programs while recruiting at historically Black colleges and universities and other minority-serving institutions. The board established a standing committee on equity and inclusion, and exhibition and programming decisions are more transparent and welcoming, according to Clay and Kosinski. The museum has asked the community to weigh in on programing and exhibitions, bringing new voices to the table, they said.

“There is a major movement around accountability and transparency,” Clay said. “This is what people want from us. We have to be willing to go there.”
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 (Congolese, b. 1968). Working primarily with wood and an adze—a traditional African woodworking tool—the Belgium-based Congolese 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 headaddress 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 Rodriguez; a rendering that riffs on the iconic portraits of Che Guevara and Camilo Cienfuegos from the Plaza de la Revolucion 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 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.


# # #
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
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
creativity and creation. Our goal is to initiate the transformation of 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.
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.
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,
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.
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, 49th 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 Guitarist, 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

TPC.1999.2

TPC.1999.3

TPC.1999.4

TPC.1999.5

TPC.1999.6

TPC.1999.7

2000
TPC.2000.1*

TPC.2000.2*

TPC.2000.3

TPC.2000.4*

TPC.2000.5*

TPC.2000.6*

2001
TPC.2001.1*

TPC.2001.2*

TPC.2001.3

TPC.2001.4*

2002
TPC.2002.1

TPC.2002.2

TPC.2002.3

TPC.2002.4*

TPC.2002.5

TPC.2002.6*

2003
TPC.2003.1*
TPC.2003.3

TPC.2003.3

2004

TPC.2004.1*

TPC.2004.2

TPC.2004.3*

TPC.2004.4

TPC.2004.5*

2005

TPC.2005.1*

TPC.2005.2

TPC.2005.3

2006

TPC.2006.1*

TPC.2006.2

TPC.2006.3*
Klee and America, June 17–September 10, 2006. Organizing institution: The Menil Collection, Houston, TX.

TPC.2006.4*

TPC.2006.5*

TPC.2006.6

2007

TPC.2007.1*

TPC.2007.2

TPC.2007.3*

TPC.2007.4*

2008

TPC.2008.1*

TPC.2008.2

TPC.2008.3*

TPC.2008.4*

TPC.2008.5*

TPC.2008.6

TPC.2008.7
Paint Made Flesh, June 20–September 13, 2009. Organizing institution: Frist Center for the Visual Arts, Nashville, TN.

TPC.2008.8*

TPC.2008.9

TPC.2008.10

TPC.2009.1*

TPC.2009.2

TPC.2009.3*

TPC.2009.4*

TPC.2009.5*

TPC.2009.6

TPC.2009.7

TPC.2009.8

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,
2011


2013


2014


2015


2016


2017


**TPC.2017.6**

**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, IADA at Hillyer, Stable and ArtTable.

**TPC.2018.2**

**TPC.2018.3**

**TPC.2018.4**

**TPC.2018.5**

**TPC.2018.6**

**TPC.2018.7**

**TPC.2019.1**

**TPC.2019.2**

**TPC.2019.3**

**TPC.2019.4**

**TPC.2019.5**

**TPC.2019.6**

**TPC.2019.7**

**TPC.2019.8**

**TPC.2020.1**

**TPC.2020.2**

**TPC.2020.3**

**TPC.2020.4**

**TPC.2021.1**

**TPC.2021.2**

**TPC.2021.3**

**TPC.2021.4**

**TPC.2021.5**

**TPC.2021.6**