FY 21 ANNUAL REPORT
August 1, 2020–July 31, 2021
Note: In FY21, The Phillips Collection was closed from August 1–October 8, then from December 23–March 5 due to the covid-19 pandemic. Our capacity and open hours changed throughout the year based on city and CDC guidelines. Most programs were virtual.

CULTIVATING MEMBERS

6,542 MEMBERS

1,289 NEW MEMBERS
(from 41 states, 5 countries)

417 MEMBERS ATTENDED
10 VIRTUAL MEMBER-ONLY EVENTS

WELCOMING DIVERSE AUDIENCES

24,486 VISITORS
(from 49 US states, 18 countries)

253 VIRTUAL PUBLIC PROGRAMS
(15,842 attendees)

ENGAGING OUR DIGITAL FOLLOWERS

NEW FOLLOWERS ON
Facebook 1,9K (32K total)
Instagram 8K (43K total)
Twitter 1K (32K total)

107,487 YOUTUBE VIEWS

PHILLIPS WEBSITE
1,184 average daily visitors
(50 US States, 209 countries)

SHARING OUR GROWING COLLECTION

234 NEW ACQUISITIONS

15 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS

INSPIRING YOUNG MINDS

140 TEACHERS IN PROFESSIONAL DEVELOPMENT SESSIONS

527 ART LINKS STUDENTS
6 PARTNER SCHOOLS

25 NEW LESSONS ADDED TO THE PK-12 SECTION OF THE WEBSITE
When the Phillips Memorial Gallery opened in 1921, it comprised one room and 237 paintings. The Phillips family lived in the building then, welcoming visitors into their home. 100 years later, The Phillips Collection, now with over 5,000 works of art and expanded buildings, is still considered home to art-lovers from around the world. We know the Phillips is a special place for so many, from international travelers to longtime DC residents.

As we began FY21 in August 2020, although our doors were still closed due to the covid-19 pandemic, we were able to share art experiences through our many virtual programs, while carefully preparing for a safe reopening. We are grateful to have been able to welcome limited visitors from October through December, so that people could see our exhibitions that had opened in the spring, including Riffs and Relations: African American Artists and the European Modernist Tradition. In January and February, we closed again to safely install our centennial exhibition: Seeing Differently: The Phillips Collects for a New Century. The exhibition, planned over many months with the help of our Community Advisory Group, was shaped into an experience that encompassed the full museum and tackled issues of identity, history, senses, and place, with a renewed effort to make community our top priority. The exhibition also included a juried invitational to showcase the talented artists of our greater DC region. Over the summer we also presented Jacob Lawrence’s Struggle series, an Intersections project by Marley Dawson, and two of our centennial commissions, featuring Victor Ekpuk and Nekisha Durrett.

In February, we endowed the position of Horning Chair for Diversity, Equity, Access, and Inclusion, a powerful indication of our commitment to DEAI work. We presented an astounding 253 virtual events, including a Centennial Duncan Phillips Lecture by Arlene Dávila, numerous conversations with collectors and artists, and magnificent chamber music performances. We have engaged with audiences of all ages (from our family workshops to our Creative Aging program with older adults) and continued our work with PK-12 students and teachers throughout the region. As part of our centennial work, we also redesigned our website, launched a new app, and began digitizing our extensive archives.

At a time of profound loss and division in our country, our centennial 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 not only see beauty, but to also “see differently.” We embrace this momentous occasion to celebrate with old friends, and introduce ourselves to new ones, welcoming all through our doors for another 100 years.

Sincerely,

DANIEL LEVINAS
Chair of the Board of Trustees

DOROTHY KOSINSKI
Vradenburg Director and CEO
EXHIBITIONS
August 1, 2020–July 31, 2021

SPECIAL EXHIBITIONS

Riffs and Relations: African American Artists and the European Modernist Tradition
February 29, 2020–January 3, 2021 (extended due to covid-19 closure)

Moira Dryer: Back in Business
February 8–December 13, 2020 (extended due to covid-19 closure)

Seeing Differently: The Phillips Collects for a New Century
March 6–September 12, 2021

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

Inside Outside, Upside Down
July 17–September 12, 2021

CENTENNIAL PUBLICATION & COMMUNITY VOICES

Collaborating with a Community Advisory Group, the Phillips engaged in a community-centered planning process to develop two major exhibitions to celebrate its centennial year: Seeing Differently and Inside Outside, Upside Down. Seeing Differently went beyond traditional curatorial perspectives and invited an array of local voices—students, educators, community partners, chefs, poets, and others—to contribute object labels that sparked personal connections with works of art (also shared on the museum website). For its juried invitational, the Phillips invited artists of the DC region to submit works in response to the global covid-19 pandemic and recent social upheaval. The exhibition showcased the vitality of the DC artistic community, and also offered a people’s choice award.

The centennial publication, The Phillips Collection’s first comprehensive collection publication since 1999, provides diverse perspectives on its recent acquisitions of the 21st century. This richly illustrated book includes an opening essay by Dorothy Kosinski; artist conversations with John Edmonds, Whitfield Lovell, Alyson Shotz, and the late David C. Driskell (clips of which are available on the museum website); 11 thematic essays by scholars across disciplines; and object responses by notable contributors, including artists Antony 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.

Some small art museums are perpetually entrapped by their founder’s vision. They labor under strictures that prevent the art from ever being moved, or lent to other museums, or that make it difficult to collect new works and integrate them into the existing collection. The Phillips, fortunately, wasn’t limited in such blunt ways by Duncan Phillips. The burden it carries, which turns out to be a blessing, is the lingering shadow of Phillips not as an art collector but an art lover.

And love is the critical thing. Some museums have it and know how to share it, others don’t. The Phillips has earned another century.

Philip Kennicott, The Washington Post

INTERSECTIONS
Marley Dawson: ghosts
May 20-September 5, 2021

SPECIAL INSTALLATIONS
Hopper in Paris: Selections from the Whitney Museum of Modern Art
October 10, 2020-January 3, 2021

Jenny Holzer: Moral Injury/So Vote
September 24-December 31, 2020

Celebrating Women Artists in The Phillips Collection
September 24-December 27, 2020

Brian Dailey: America in Color
October 8-December 20, 2020


COMMUNITY EXHIBITIONS

Community in Focus
December 29, 2020–March 5, 2021

Real World History
March 6-June 2, 2021

James McLaughlin Memorial Staff Show
July 12, 2021-January 2, 2022

PHILLIPS@THEARC

Community in Focus
December 29, 2020-September 18, 2021

Throughout fall 2020, the Phillips worked with students participating in the Center for Inspired Teaching’s Real World History class to integrate Jacob Lawrence’s Migration Series into their curriculum. Pastor Angeloyd Fenrick was interviewed about her migration to DC as part of the class project.

Photographs submitted to our Community in Focus project to document 2020. TOP ROW LEFT TO RIGHT: Ambrose Wumis, Liza Banks Campagna, Sahara Artiga Oliver; BOTTOM ROW LEFT TO RIGHT: Phyllis Kimmel, Arjun Rihan, Janice Gordon. Visit PhillipsCollection.org/community-in-focus to see all of the submissions.
Phillips in the Socialsphere

Most popular blog post:
A Bright and Bold New Century (on the Phillips’s new centennial colors) (January 4, 2021)

Most popular Instagram post, Tweet, and Facebook post: I am once again asking you not to touch the artwork (a riff on the Bernie Sanders meme from the Presidential Inauguration) (January 20, 2021)

Centennial Celebrations

Our logo, created in 2014, took a cue from Duncan Phillips’s love of color, and was created from a palette drawn from collection favorites by Pierre-Auguste Renoir, Mark Rothko, El Greco, and Jacob Lawrence. For the Centennial, we built on our lively and welcoming brand and introduced colors drawn from recent acquisitions that highlight the diversity of our growing collection, including works by Angela Bulloch, Gene Davis, Poul Gernes, Sam Gilliam, Simone Leigh, Aolar Mosley, and Janet Taylor Pickett.

As part of the celebrations, we have asked Phillips supporters to share their favorite Phillips experiences, and also worked with 12 prominent local artists to reimagine our centennial logo. Read the stories and explore the logos at PhillipsCollection.org/100.

Our mission is to use the power of art to spark connection, build empathy, and catalyze ideas. While we are not politically aligned, we are by no means neutral. We have a responsibility to meet this moment, and to play our role in nourishing conversations around urgent topics and encouraging constructive debate.

Dorothy Kosinski, The Experiment Station, January 7, 2021

Building Enhancements

While building enhancements happen every year, the facilities team was able to make some changes and improvements while the museum was closed to the public, including:

• Goh stairwell ceiling structurally enhanced to allow for heavier and more secure art hangings
• Two chillers installed in the Goh and Sant buildings
• Art hanging system completed in the House first floor galleries as well as in the Main Gallery
• Landscaping and exterior lighting enhancements on 21st Street
• Addition of Goh Annex first floor bathroom

NEW WEBSITE

Our new website, created with Web Development Group, launched in December 2020. The redesigned site includes a more user-friendly collection search, new sections that detail our community engagement initiatives, and the integration of our Prism.K12 site along with new lesson plans for educators. With bright colors and large images, the website offers a dynamic visitor experience.
UNIVERSITY OF MARYLAND PARTNERSHIP

In the final year of our special partnership, The Phillips Collection and UMD continued to produce programs and scholarship:

The 2020 Artists of Conscience virtual panel on September 24 commemorated the 100th anniversary of the 19th amendment, granting women the constitutional right to vote, and celebrated women’s accomplishments related to social justice, philanthropy, and art.

The 2021-22 UMD-Phillips Postdoctoral Fellow in Modern and Contemporary Art is Perrin Lathrop. Her research and teaching explore the interlocking histories and networks of nationalism, Pan-Africanism, and modernism that informed art produced under the strictures of colonialism in Africa.


For the fourth year, the Phillips collaborated with UMD to offer a three-credit, 12-week course to Washington, DC, Prince George’s County (MD), and Arlington County (VA) teachers on Connecting to the Core Curriculum: Building Teacher Capacity for Arts Integration provides PK-12 educators with the opportunity to blend the visual arts seamlessly into the core curriculum. Throughout the course, educators of different subjects and grade levels planned, practiced, and implemented arts-integrated lessons in their classrooms. As the culminating project for the course, the educators designed and facilitated arts-integrated lessons in their classrooms.

PHILLIPS MUSIC

Marking the 80th year of the acclaimed concert series, The Phillips Collection presented a series of 20+ free streamed performances in 2021 from January to May, introducing debut artists and return performances. Highlights of the 80th anniversary season include debuts from trailblazing young artists Conrad Tao (piano) and Stefan Jackiw (violin) (January 3), celebrated pianist David Greilsammer (February 14), soprano Leah Hawkins (March 14), and young violinist Randall Goosby (May 16).

During this milestone year, the Phillips 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 engages with works from the collection, exploring the crosscurrents and dialogues between music and visual art.
AN UPDATE ON OUR JOURNEY
In support of Black Lives Matter, June 17, 2020

The Phillips Collection has spent the past year stepping back to reflect while also moving the needle toward progress. The Phillips has acknowledged that we are at the beginning of our DEAI journey, and our commitment to DEAI work is steadfast. Here is a snapshot of our work. Read the full statement at PhillipsCollection.org/deai-update

Commitment to Change
- In February 2021, the Phillips announced a $2 million gift from Lynne and Joe Horning that endows the Chief Diversity Officer position.
- In October 2020, the Phillips hired a full time Program Manager for DEAI.
- In February 2021, Dr. Adrienne L. Childs joined the Phillips as Adjunct Curator.
- Our DEAI and HR departments have developed an equity-centered recruitment process.
- The Board of Trustees formed a standing trustee committee to advance greater representation and inclusion in governance. We have named new board members that will bring new perspectives.
- In the fall, the staff and board engaged in facilitated discussions around shared purpose and values.
- In the fall, staff from many departments and on many levels, collaboratively re-examined our five-year institutional strategic plan.
- In January, we launched the Temporary Detail Assignment Program, which allows part-time Phillips employees to work in other departments.

Commitment to Learning
- Beginning in April 2020, a series of workshops have been offered on leadership, resilience, emotional intelligence, empathy, and well-being.
- In November 2020, the staff and board participated in the Intercultural Development Inventory (IDI) to assess our intercultural competence.
- In March 2021, we launched a 10-week intergroup dialogue that brings staff together to improve knowledge, skills, and awareness around systemic oppression issues through an anti-racist framework. These dialogues are led by staff who participated in training sessions over several months.
- In mid-March, we launched Museum 101, a professional development series to foster interdepartmental learning.

Commitment to Community
- Our Community in Focus exhibition invited the public to submit photographs to create a collective portrait of the unprecedented year.
- Our centennial exhibition highlights works by people of color and women. Conversations with our Community Advisory Group in summer 2020 led to major changes to make the exhibition more community focused.
- Since July we have been distributing Wellness Kits to the Phillips@THEARC community. We also created Art Kits for schools in the area.
- Our Centennial Commissions feature three DC artists.

Commitment to Transparency
- We are examining our institutional history and collection through a contemporary lens.
- As of June 2021, approximately 46% of staff in leadership roles, including management of staff and departments, identify as BIPOC. We currently have 17% BIPOC members on our Board of Trustees.
- The collection currently encompasses 15.2% women artists. Our latest collection policy articulates the goal of acquiring, exhibiting, and supporting women artists and artists of color.

NEW APP
The Phillips Collection is a proud partner of Bloomberg Connects—an app that allows visitors to enhance their experience in the galleries through audio tours, videos, and more—joining a growing roster of international art institutions. The Phillips guide launched with the opening of our centennial exhibition on March 6. Audiences at home can also explore exhibitions, highlights from the collection, and more.
CREATIVE AGING

In FY21, we offered 40 Creative Aging programs to 365 participants. The 11-year partnership with Iona, which serves older adults with dementia, continued with virtual discussions twice a month, resuming in-person sessions in May 2020 at Iona’s two locations, Tenleytown and Congress Heights. Additionally, the Phillips partnered with Arts for the Aging (AFTA) at two senior centers, The Deaf and Hard of Hearing Center in Ward 8 and Kensington Senior Center in Maryland. Phillips educators collaborated with AFTA teaching artists to develop curriculum for the online workshops, which included virtual gallery tours, discussions, creative movement, and art making.

PHILLIPS@THEARC

Since 2017, the Phillips has collaborated with AppleTree Early Learning Public Charter School, a resident partner at THEARC, on a six-session family workshop series. The FY21 series focused on building community in times of isolation. We engaged 18 families from neighborhoods near THEARC.

While THEARC was closed to the public in FY21, the Phillips developed, assembled, and distributed 2,300 Wellness Kits to the Ward 8 community. Kits include a practical wellness component, offering facemasks, hand sanitizer, toothbrushes, or tissues, as well as an art activity designed by Phillips educators. In the spring, we began offering virtual and outdoor workshops.

Spring weather also allowed for outdoor community pop-ups at the Villages of Parklands, the apartments adjacent to THEARC. These pop-ups brought art to people’s homes and allowed us to introduce ourselves, the museum, and the work of artist David Driskell through a printmaking activity. We met neighbors and discussed their needs, which led to the formation of a workshop series specifically for Parklands seniors.

Public Programs

In FY21, 253 virtual programs reached 15,842 people, including weekly meditation, Conversations with Artists, the new Centennial series Conversations with Collectors, Phillips Music concerts, teacher professional development, donor tours, Member Mornings: Coffee & Conversation, and more.

Teacher Professional Development

In spring 2021, Phillips Education Department staff conducted a series of virtual workshops for 107 teachers focused on using arts integration. These workshops promoted culturally responsive teaching to cater to students’ strengths and experiences and arts integration as a multimodal instructional strategy. Topics included: Art & Math; Art & Counter-storytelling; and Art & Empathy.

In July 2021, Phillips Education Department staff conducted a virtual week-long Summer Teacher Institute for 28 teachers. Participants engaged in meaningful discussions and interactive activities to enhance skills in designing and implementing arts-integrated lessons; learn strategies for tailoring arts integration lessons to their students; connect with other DMV teachers; and design an arts-integrated lesson using Prism.K12. The program featured workshops with guest artists Jeffrey Kent and Wesley Clark.
CENTENNIAL ART COMMISSIONS

In May, The Phillips Collection announced bold, contemporary site-specific commissions by DC-based artists Wesley Clark, Nekisha Durrett, and Victor Ekpuk. The Phillips Collection’s Centennial Artist Commissions are supported generously by the DC Commission on the Arts and Humanities, the Frauke de Looper Trust, and the Sherman Fairchild Foundation.

Installed in August, DC artist Nekisha Durrett’s Art Deco-inspired “stained glass” design made of colorful, translucent window film creates a sacred space on the two bridges of The Phillips Collection. Titled Airshaft, the modernist, geometric work is influenced by Jacob Lawrence’s Migration Series and Duke Ellington’s instrumental Harlem Airshaft, written in the same era, which speaks to the city noise heard all around Harlem apartments.

Victor Ekpuk is internationally renowned for his paintings, drawings, and sculptures, which reimagine the ancient Nigerian communication system, Nsibidi, to create his own language of abstraction. Titled State of the Union: Things have fallen apart, can the center still hold?, the installation is made of adhesive vinyl that covers the museum’s vestibule and was unveiled in June.

DIGITIZING THE ARCHIVES

Archivists Rachel Jacobson and Juli Folk continued to work on achieving the goals of our collections stewardship and access grant from the Institute of Museum and Library Services. They mentored a detail and volunteers who assisted with IMLS tasks such as inventory creation, quality assurance checks, and numbering folders. Rachel managed a contract with a digitization vendor and completed the imaging of three archival collections for digitization. Rachel implemented and began work in ArchivesSpace, an archival information management system.
WELCOME NEW BOARD MEMBERS

NINA CHUNG DWYER is an artist who works in drawing, painting, and printmaking. Dwyer has taught at George Washington University, the Smithsonian Institution, and Montgomery College, where she has taught both in-studio and online. Her work has been featured in galleries in Washington, DC, Maryland, Virginia, and New York, and is in the collection of the Library of Congress. In addition to being a member of the Board of Trustees of The Phillips Collection, she is a member of the Board of the Print Legacy Project and a member of the Art Advisory Board of the University of Maryland Global Campus, College Park, Maryland. While taking art courses at Montgomery College in the 1980s, Dwyer met Professor Allan Marsh, who introduced her to The Phillips Collection and its visionary eye toward American Modernism. “The collection’s embrace of certain contemporary works reflects an awareness of issues that continue to be relevant to this day, including migration, racism, and inequity,” explains Dwyer. “I am grateful for the Phillips’s constant exploration of new artists, new geographies, and new media that have not been highlighted in Washington, DC. That is what will help us engage future generations.”

Despite having grown up in small town North Carolina, without access to museums, JUANITA MOORE was immersed in art and music in school and church. She took history courses in college, and eventually pursued a career in museums, realizing that what museums collect is what determines what stories are told (and not told). “I know how much it changed my life and how it made me want to learn and grow. Museums are where people learn about history and how people live.” Moore’s 35-year museum career includes serving as President/CEO of the Charles H. Wright Museum in Detroit, Executive Director of the American Jazz Museum, and Founding Director of the National Civil Rights Museum, as well as serving on numerous boards. At these museums she witnessed people have conversations in the galleries: “It was amazing to see how connected people became—there were discussions, people getting to know each other, people started teaching each other and having respect for each other—that is the power of museums.” She became a Phillips trustee upon learning about Dorothy Kosinski’s vision for the Phillips: “I see museums as very significant institutions in the nation and in the world, places that can open minds and change lives, and give people the tools they need to live better lives. Dorothy’s commitment to community creates a place that gives people hope and inspires people and helps them grapple with things happening in the country. I have always been extremely hopeful for the possibilities museums can have and the impact that we can make.”
The following donors generously supported The Phillips Collection in its mission during fiscal year 2021. These gifts included contributions made for acquisitions, conservation, capital repairs and improvements, education, endowments, exhibitions, the annual gala, memberships, music programming, unrestricted funds, and the University of Maryland Center for Art and Knowledge at The Phillips Collection.

**$1,000,000 AND ABOVE**
- Anonymous (2) +
- The Marion F. Goldin Charitable Fund +
- Lynne and Joseph Horning +
- Robert and Arlene Kogod +
- Toni Averett Ritzenberg Estate +
- Sherman Fairchild Foundation +
- University of Maryland +

**$100,000-$999,999**
- Bank of America
- Bloomberg Philanthropies
- Charina Endowment Fund
- DC Commission on the Arts and Humanities
- Fidelity Charitable Gift Fund
- Institute of Museum and Library Services +
- Estate of Karl O. Knaths
- Henry Luce Foundation +
- The Andrew W. Mellon Foundation +
- Carol Melton and Joseph M. Hassett +
- National Capital Arts and Cultural Affairs Program and the U.S. Commission of Fine Arts
- National Endowment for the Humanities +
- Dr. and Mrs. Ronald A. Paul
- Prince Charitable Trusts +
- Sharon Percy Rockefeller +
- Ednah Root Foundation
- The William and Lucretia Tanner Fidelity Charitable Trust +
- Linda and Steve Weitz +
- Elizabeth H. Williams and Thomas Moore +

**$50,000-$99,999**
- Altria Group, Inc.
- The Morris & Gwendolyn Cafritz Foundation
- Lindsay and Henry Ellenbogen +
- Michelle and Glenn Engelmann +
- Julie and Jon Garcia
- Greater Washington Community Foundation
- Donna and David Herman
- The McMillen Foundation
- The Motley Foundation
- The National Trust for Historic Preservation
- Peter von Matt Foundation
- The Robert and Arlene Kogod Family Foundation
- The Robert H. Smith Family Foundation
- The T. Rowe Price Program for the Humanities +
- The University of Maryland Foundation
- The University of Maryland Center for the Humanities

**$10,000-$24,999**
- Anonymous (4)
- Ruth and Sam Alward
- Milton and Sally Avery Arts Foundation
- Lisa Barry and James Gale
- Sylvia Bergstrom and Joe Rothstein
- Beatriz Bolton and the Dosal Family Foundation
- Chevy Chase Trust Company
- Community Foundation for a Greater Richmond
- Brian D. Dailey
- Robert and Debra Drumheller
- Nina and Dan Dwyer
- Anne and Gus Edwards
- The Embassy of the State of Qatar in the United States
- Fidelity Brokerage Services LLC
- Virginia L. Fulton
- The Ann and Gordon Getty Foundation
- Heather and Paul Haaga
- Claudia and Thomas O. Henteleff
- Alan Ionuey
- Russell Katz +
- Helen and David T. Kenney
- Andrew & Julie Klingenstein Family Fund, Inc.
- The Judy and Peter Blum Kovler Foundation
- Thelma Z. Lenkin
- Wendy W. Makins
- Jacqueline B. Mars
- Mars Foundation
- The Morningstar Foundation
- Joan and Dan Mulcahy +
- National Philanthropic Trust
- James D. Parker
- Alice Phillips and Daniel Swistel M.D.
- Ben Post
- Robbins, Russell, Englert, Orseck & Untereriene LLP
- S&P Global
- Richard F. Schreiber
- Lisa and Chris Smith/VVC Smith
- Eileen and Michael Tanner +
- Peggy and Jay Treadwell
- Elisse Walter and Ronald Stern

**$5,000-$9,999**
- Roseann and Jonathan Aaronsohn
- Arent Fox LLP
- Judy and Kenneth Bacon
- Jamie Baldinger
- Greg and Bess Ballentine
- Capital One Bank
- Judith F. and Thomas M. Chused
- Sandra Cummings-Haid +
- Allen Haid
- Katherine and David Bradley
- Joseph P. DiGangi
- Sarah G. Epstein and Donald A. Collins
- Merle Fabian
- Nancy M. Folger
- Barbara K. Gordon
- Henry Greenewalt
- Marin Hagen and Sylvia Bergstrom
- Franziska Harsanyi and Raymond Garcia
- Deborah Houlihan
- Mark and Carol Hyman Fund
- IONA Senior Services
- Audrey and Sheldon Katz
- Susan and John Klein
- Edith Lauer
- The Jacob & Charlotte Lehrman Foundation
- Edward Lenkin and Roselin Atzwanger
- William J. Levy
- Sandra Mabry
- Nancy Peery Marriott Foundation
- James and Marsha Mateyka
- Cathy and Scot McCulloch
- Neil McElroy
- Kathleen McNamara
- Peter and Janelle Morris
- Joan Nathan
- Robert K. Oaks
- Jane E. Ramsay
- Lola C. Reinsch
- Carol Ridker
- Harold I. Rosen and Wendy Ponvert
- Barbara and Arthur Rothkopf
- Roberta Ong Rownel
- Sagalyn Family Fund
- Roger Sant
- Travis and Scott Segal
- Lisa Seigel
- Mary Jo and Ira Sherman
- Virginia Singer

*Multi-year gift +Endowment*
The Honorable Ann Stock and Mr. Stuart Stock
Merrielou and Edward Symes, Ill
Courtney Toomath-West and Kenneth West
Hasan Tuluy and Andrée Wynkoop
Emily and Antoine van Agtmael
Reid Walker
George Wasserman Family Foundation, Inc.
Beth Wehrle and Matthew Miller
Missy and Michael Young

$2,000-$4,999
Anonymous (2)
Katie Adams
Michael J. Armstrong
Lynne Barnes
Max N. Berry
Kathy Borrus
Lillibeth Boruchow
Evelyn and Bill Braithwaite
Betty Bullock and John Silton
James Burks and Bette Jane Pappas
Constance R. Caplan
Leslie A. Carothers
Susan Christie
Jennifer Cockburn and Bernardo Frydman
Clarence B. Coleman and Joan F. Coleman Charitable Foundation
Alex Cohen
Louise de la Fuente and Mace Rosenberg
Claire Dewar
Mitchell F. Dolin
Loretta M. Downey
Christopher Duff and Mark A. Westman
Eleanor and Andrew Glass
Nicole A. Halbreiner
Anita Herrick
Nancy Hirshbein and Robert Roche
Sari Hornstein and Alex Lightfoot
Mareen D. Hughes
Anna Jenefsky and Wynn Segall
Pamela Johnson and Stephen Lintner
Akemi Kawano and David Levine
Barbara D. Kerne
Dr. Dorothy Kosinski and Mr. Thomas M. Krähenbühl
John and Jean Lange
Susan Lee Larimer
Prue Larocca
Marion Ein Lewin
Willee and Finlay Lewis
Barbara J. and Robert Liotta
Jack and Betty Lou Ludwick W. Gary and Phoebe Mallard
Jane Mason
Patricia McGuigan and Richard Bush
Jeanne McManus
Josephine A. Merck
Simone and Christopher Meyer
Florence and Laurence Meyer
Eric Michael and Craig Kruger
Gail and Jason Miller
Rebecca and Stephen Milliken
Dane Nichols
Cherie and Patrick Nichols
Julia J. Norrell
John O’Donnell
Office of the Deputy Mayor for Planning and Economic Development
Ruth Rudolph Perlin and Seymour Perlin, MD
Liza Phillips and Francis Cape
Susan S. Rappaport
Diana Reuter-Twinning and Edmund Twinning
John Thomas Rooney
Irene Roth and Vicken Poochikian
Georgina T. and Thomas A. Russo
Leslie Sawin
Teresa M. and Daniel C. Schwartz
Iona Sebastian
Barrie Seidman and Thomas Jesulaitis
Jennifer T. and Nicholas J. Serenyi
Valerie Singer
Sotheby’s
Julia Spicer and Kevin Sheehan
Patricia Squires and Patrick Spann
Barbara Stallings
Joanne M. Sten
Linda and Robert Stillman
Sarah Stoup
Judith and Richard L. Sugarman
Nancy Szabo and Steve Ratner
Al and Nadia Taran
Annie S. Totah
Jolene Tritt and Paul Herzog
Jonathan Tubman and Thomas Seiler
Lindsey R. Vaala
Diana and Mallory Walker
Arthur Warren and Jim Pridgen
Gail Weinmann and Nathan Billig
Ilene Weinreich and David Smith
Gail B. and William J. Wilkins
Peter and Sylvia Winik
Dorothy and Ken Woodcock
Margot Zimmerman

$1,000-$1,999
Elizabeth Adams
Judy Areen and Richard Cooper
Mary Barcella
Ellen R. Berlow
Elaine and Richard Binder
Sarah Brown and Alan Gourley
Constance Carter
Pierre Cartier
Virginia and Eli Cohen
Bonnie and Louis Cohen
Elizabeth Conahan and James Oldham
William H. Crocker
Joan Glade de Pontet
Cindy and Joe Donohoe
Joseph C. Dunn and Gustavo Ruiz
Elizabeth W. Edgeworth
Miriam and Leon Ellsworth
Karen Florini and Neil Ericsson
Philippe and Patricia Etienne
Judy and Stanley A. Feder
James Ford
Wendy Frieman and David Johnson
G.A.F. Foundation
Carol Galaty

Every effort has been made to create a complete and accurate list of contributors. Please call the Development Office at 202.387.2151 x250 with questions or corrections.
Robert Meara and Kimberly Pathman
Anne Mehrender and John Beaty
Merrill Lynch, Pierce, Fenner
Catherine Michaels
Florence K. Millar
Rosaline N. and W. Tab Moore
Sakura Namioka
National Constitution Center
Timothy and Diane Naughton
Andrea Nordell and Richard Adler
Brittany Ober Shepherd
Joseph O’Hare
Betsy Paull and Brian Yates
Michelle Pearson
Woody Peterson and Patrick Pau
Camilla Peterson
Mahy and Mihael Polymeropoulos
Thorn Pozen
Richard J. Price
Dorothy and Barry Richmond
Judy and John Ritz
Blair A. Ruble
Susan Schaffer and Michael Ragan
Geraldine P. and Alan N. Schechter
Mary Beth Schiffman and David Tochen
Celia and Leonard Schuchman
Paul T. So
Bernard and Anne Spitzer
Charitable Trust
Daniel H. Squire
Anne St. John
Elizabeth Steuart-Kret and Gary Kret
Barry S. and Evelyn M. Strauch
Jeffrey Taft
Leslie C. Taylor
Pamela Troutman and Jim Smith
James T. Turner
Melanne and Philip Verveer
Alison von Klemperer
Joan O. Weiss
Jo Weiss
Carolyn L. Wheeler
Amy Wilkins and Tyler Davenport
Beverly and Christopher With
Janet and Robert Wittes
Deborah and Dov Zakheim

$600-$999
Judith and John D. Aldock
Eve Bachrach
Mary Louise and John Bailey
Andrew Bartley and Jill Herscot
Wendy E. and Robert Beasley
Arlene and Robert Bein
Donald Bennett and Sharmeik Mitchell
Marguerite Benson
Debra Bergoffen and Bob Laman
Christine Bernick
Marlene and Stanley Besen
Juliana Biondo
Suzanne and Richard Bissell
Vivian and Marc Brodsky
Marcus Brown
Mary E. Challinor
Kathy and Stuart Chiron
John and Donna D. Clarke
Richard H. Cleva
Robert B. Cole
William and Carol Cooke
Ronald and Carolyn Cooper
Sarah A. Courtney
Patricia Davis–Callender and Wesley Callender
Deanna Dawson
Paulo De Bolle
David and Stephanie Deutsch
Alice Dress
Elizabdh Dunlop Edgeworth
David J. Edmondson and Robert Ricks
Judith Edstrom
Kerry R. Ellett
Elizabeth L. and Kirk J. Emge
Clare Evans
Carole Feld and David C. Levy
Kaywin Feldman
Alexandria Fleming
Sandra and Stephen Foote
Lorraine Gallard and Richard Levy
Vittorio Gallo
Emil E. George
Johhanna Glass and Gordon Avery
Claire Gibson Green
Douglas Greenaway and Darrell Diggins
Stephen Greenberg and Patricia Gallagher
Kathryn Grumbach and Paul Yarovsky
Wendy Haines Smith and Gary Fitch
Sarah Hall and Roger Ruckman
Mary Margaret and Ben Hammond
Anne Harrington
Alice and David Holland
Mary Suzanne and James Hurwitz
Allan Jaworski and Deborah Winn
Anders Jensen
Barbara Jones
Dolores Karp
Irene and Lou Katz
Thomas Kerst
Terri Knapp and James Pegg
Michael Kolakowski
Christopher Koontz
Susan Lee
Margaret and Terry F. Lenzner
Dianne and Herbert J. Lerner
Martin Less
Janet S. Lewis
Keith Lindblom and Kenneth Phan
Linda Lum
Helen and George Quincey
Lumsden
LeeAnn Srogi and Tim Lutz
Winton E. Matthews, Jr.
Keith Costas and Janice Moskowitz
Sherry and Louis Nevin
Nonna Noto
Cheryl Numer
Sandra J. Occhipinti
Shane Ottmann
William and Anne Overey
Geryl T. Pearl
Shakira and Brooks Polland
Elena Michaels and Nicholas Porritt
Marjorie and Jerold J. Principato
Alii Roe
Denise A. Rollins
Setsuko Rosen
Sharon Ross
Sandra and Albert Schlachtmeyer
Joseph Schwarzwalder
Stanton Sechler
Linda Ravidin and Donald Shapero
Robert J. Shapiro
Leslie Skibo
Gloria and David Solomon
Mary Jane and Ron Steele
Douglas Struck
Theresa and Katie Sullivan
Cathy Sulzberger and Joe Perpich
William Sussman and Jane Steele
Hilary Swain
Edward Szrom
John Tague
Eunice and John V. Thomas
Bryan Tramont
Christopher Wang
Consuela Washington
Judith Weintrab
Elizabeth Werner and Carl Kravitz
Jill White
Ellen and David Winter
Kenneth Winter
Noah Wofsky
Barbara B. Wood
Melissa Wyers
Barbara B. Wood
Melissa Wyers
Yonetta Young
Stephen Zwirn

MATCHING GIFT COMPANIES
$600 AND ABOVE
Benevity Impact Fund
The Capital Group Companies
Charitable Foundation
The Pew Charitable Trusts
The World Bank Community Connections Campaign

GIFTS IN KIND
$600 AND ABOVE
Farrow & Ball, Official Paint Sponsor of The Phillips Collection
McKinsey & Co.
Total Wine & More
WilmerHale
CENTENNIAL CAMPAIGN: HONORING 100 YEARS OF MODERN ART

This year the Phillips made tremendous progress on the Centennial Campaign, our major fundraising initiative in honor of 100 years of America’s first museum of modern art. As of the conclusion of fiscal year 2021, donors and friends of the Phillips had committed over $59 million in support of the museum’s endowment, capital needs, and special projects. As of fiscal year 2022, we are delighted to announce that the Centennial Campaign has met its goal of $60 million! The Phillips is grateful for each contributor who gave generously to the campaign and helped us meet this ambitious goal during such a pivotal milestone.

The Phillips’s centennial year has been full of groundbreaking exhibitions, thoughtful programming, new commissions, and more. Campaign highlights from this year include:

- Endowment of the Horning Chair for Diversity, Equity, Access, and Inclusion
- Successful presentation of the Phillips’s major centennial exhibition, Seeing Differently: The Phillips Collects for a New Century, and the museum’s first juried invitational, Inside Outside, Upside Down
- Launch of the Bloomberg Connects mobile app
- Premiere of new music commissions honoring the Phillips’s centennial during the 80th Season of Phillips Music
- Endowment of the first named internship, The Lucretia Dewey Tanner Internship

Thank you to all those who have supported the Centennial Campaign. Though we have reached the overall goal, you can still support the campaign’s remaining priorities for a limited time.

Installation photograph of Seeing Differently: The Phillips Collects for a New Century, featuring Howard Hodgkin, As Time Goes By (red) and (blue) (2009). Photo: Lee Stalsworth
CENTENNIAL CAMPAIGN

The following have made commitments to The Phillips Collection’s Centennial Campaign of $10,000 or more.

$10,000,000 AND ABOVE
Sherman Fairchild Foundation

$5,000,000-$9,999,999
Anonymous
Victoria and Roger Sant*

$1,000,000-$4,999,999
Carolyn S. Alper
C. Richard Belger and Evelyn Craft Belger
The Morris & Gwendolyn Cafritz Foundation
Frauke de Looper Trust*

$500,000-$999,999
James Burks and Bette Pappas*
Robert and Arlene Kohod
Henry Luce Foundation

THE 1921 SOCIETY

The following have made gifts to the endowment in support of the Centennial Campaign through The 1921 Society

Mr. John D. Macomber*
Dr. and Mrs. Ronald A. Paul

Sharon Percy Rockefeller
Ednah Root Foundation
George Swygert and Lori Jenkins*
The William & Lucretia Tanner Fidelity Charitable Trust
Richard E. Thompson*
Linda and Steve Weitz
Elizabeth H. Williams and Thomas Moore
Leslie Whispy and Lee Hoffman

THE 1921 SOCIETY

Scott Douglas Bellard
Robert Benson and Naomi Salus
Bonnie Cohen

Katherine Goodpasture
Ruth Gramlich
Mary Margaret Hammond

Joseph and Sharon Holston
Frank Randolph
Harold Rosen

Nicholas and Jennifer Serenyi
Anne Wotring

For information about supporting the Centennial Campaign or The 1921 Society, please contact Emily Doll, Campaign Chief of Staff, at edoll@phillipscollection.org or 202.387.2151 x229
**THE ELIZA LAUGHLIN SOCIETY**

The following have arranged life income or estate gifts for The Phillips Collection.

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

---

**YOUR INVESTMENT MATTERS**

Each year, nearly 60% of our operating budget is comprised of contributions from generous donors like you. We are committed to ensuring that these investments deliver the greatest benefit to those we serve.

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

---

**OPERATING EXPENSE**

- 33% Curatorial, exhibition, and collections support
- 30% Visitor services
- 16% Education and public programming
- 11% Fundraising
- 10% Administration

**OPERATING REVENUE**

- 37% Corporate, foundation, and government support
- 28% Individual support
- 15% Endowment income for operations
- 13% Cares Act debt forgiveness
- 2% Traveling exhibitions
- 2% Admissions, programs, and other revenue
- 2% Gala
- 1% Museum shop (net)
## STATEMENTS OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th>As of July 31</th>
<th>2021</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$572,183</td>
<td>$1,303,405</td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade</td>
<td>559,389</td>
<td>148,494</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>1,412,389</td>
<td>3,182,446</td>
</tr>
<tr>
<td>Pledges: endowment</td>
<td>1,422,536</td>
<td>639,337</td>
</tr>
<tr>
<td>Total receivables</td>
<td>$3,394,314</td>
<td>$3,970,277</td>
</tr>
<tr>
<td>Merchandise inventory</td>
<td>382,938</td>
<td>354,781</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>315,591</td>
<td>320,998</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>30,669,935</td>
<td>31,560,972</td>
</tr>
<tr>
<td>Beneficial interest in charitable remainder trust</td>
<td>5,906,499</td>
<td>4,925,162</td>
</tr>
<tr>
<td>Investments</td>
<td>92,601,976</td>
<td>73,134,153</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$133,843,436</strong></td>
<td><strong>$115,569,748</strong></td>
</tr>
</tbody>
</table>

| **LIABILITIES AND NET ASSETS** |              |              |
| Liabilities              |              |              |
| Accounts payable and accrued expenses | $683,410 | $671,749 |
| Accrued compensation      | 492,148      | 411,430      |
| Deferred revenue          | 88,881       | 332,711      |
| Capital lease obligation  | 53,704       | 81,977       |
| Gift annuity debt         | 60,613       | 90,658       |
| Note payable              | 186,534      | 326,434      |
| Federal loan payable      | 1,470,526    | 1,462,886    |
| HVAC loan payable         | 3,540,800    | 3,743,700    |
| Bonds payable             | 6,958,295    | 7,642,768    |
| **Total liabilities**     | **13,534,911** | **14,764,313** |

| Net Assets               |              |              |
| Without donor restrictions: |              |              |
| Undesignated             | 21,670,833   | 21,670,833   |
| Board designated         | 7,751,307    | 6,150,000    |
| Total net assets without donor restrictions | 29,422,140 | 27,820,833 |
| With donor restrictions   | 90,886,385   | 72,984,602   |
| **Total net assets**     | **$120,308,525** | **100,805,435** |

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

## STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

<table>
<thead>
<tr>
<th>Year ended July 31</th>
<th>2021</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts, grants, and corporate support</td>
<td>$10,465,469</td>
<td>$6,929,523</td>
</tr>
<tr>
<td>Fees from exhibitions and loaned art</td>
<td>257,357</td>
<td>708,806</td>
</tr>
<tr>
<td>Admissions</td>
<td>155,065</td>
<td>424,028</td>
</tr>
<tr>
<td>Shop revenue</td>
<td>260,051</td>
<td>552,269</td>
</tr>
<tr>
<td>Other revenue</td>
<td>21,416</td>
<td>163,141</td>
</tr>
<tr>
<td>Contributed services and materials</td>
<td>893,378</td>
<td>419,329</td>
</tr>
<tr>
<td>Endowment earnings transfer, net</td>
<td>1,570,000</td>
<td>2,928,331</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>$13,622,736</strong></td>
<td><strong>$12,125,427</strong></td>
</tr>
</tbody>
</table>

| **EXPENSES**        |              |              |
| Personnel           | 6,840,045    | 6,996,628    |
| Traveling exhibitions | 15,000    | 235,379      |
| Contractual services | 811,351   | 494,920      |
| Insurance           | 273,369      | 275,585      |
| Utilities           | 481,690      | 530,272      |
| Other facility costs | 917,917    | 600,030      |
| Administrative expenses | 439,981 | 837,478      |
| Printing and publications | 219,743 | 223,235      |
| Information technology expenses | 364,176 | 306,884      |
| Fundraising activities and institutional events | 128,968 | 252,513 |
| Marketing and advertising | 196,626 | 276,578      |
| Contributed services and materials | 893,378 | 419,329      |
| Cost of goods sold  | 140,406      | 288,741      |
| **Total expenses**  | **11,722,650** | **11,737,572** |

| Change in net assets from operations before extinguishment of debt and other items | 1,900,086 | 387,855 |
| Extinguishment of debt | 1,391,969 | - |
| Change in net assets from operations before other items | 3,292,055 | 387,855 |

| **OTHER ITEMS**     |              |              |
| Non-operating investment earnings, net | 18,384,046 | 539,883 |
| Long-term financing expenses | (441,231) | (483,312) |
| Depreciation of non-operating assets | (1,127,983) | (1,125,697) |
| Art collection acquisitions | (199,583) | (948,411) |
| Campaign expenses | (404,214) | (309,921) |
| **Changes in net assets** | 19,503,090 | (1,939,603) |

| Net assets, beginning of year | 100,805,435 | 102,745,038 |
| Net assets, end of year | **$120,308,525** | **$100,805,435** |
FY21 acquisitions listed in alphabetical order by artist

IDA APPLEBROOG, Untitled (Fireman), n.d., Ink and rhoplex on vellum, 14 ¼ x 17 ¼ in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0001)


STEPHAN BALKENHOL, Bequest of The Carolyn S. Alper Revocable Trust, 2020

JAKE BERTHOT, Nymphia Red, 2021 (2021.004.0001)


ROSS BLECKNER, Untitled, c. 1996, Screenprint on paper, 18 x 18 in., Bequest of Frauke de Looper, 2020 (2020.018.0001)

PIERRE BONNARD, Le Pont des Arts, c. 1897, Lithograph, 15 ½ x 20 in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0009)

ROZEAL (AKA IONA ROZEAL BROWN), Gold ‘n Browns of, uh… ‘Merica, 2020-21, Mixed media on cardboard, 43 x 23 in., Director’s Discretionary Fund purchase and with the generous support of Giorgio Furioso, 2021 (2021.008.0001)


KENDALL BUSTER, Untitled, 1988, Graphite on mylar, 11 x 9 in., Bequest of Frauke de Looper, 2020 (2020.018.0014)


MARC CHAGALL, Auf dem Ofen (On the Stove), 1922-23, Lithograph, 7 x 8 ¼ in., Gift of Beverly and Chris With, 2021 (2021.025.00002)


RICHARD DIEBENKORN, Passage II, 1990, Aquatint etching, ink transfer method, 14 x 12 ¼ in., Bequest of Frauke de Looper, 2020 (2020.018.0002)


WERNER DREWES, Gift of Ingrid Rose in memory of Milton Rose, 2020

Abstraction, 1973, Woodcut (A.P. no.1), 12 ½ x 29 in., 2020.030.0031

Two Red Poppies, 1964, Watercolor, 23 x 16 ½ in. (2020.030.0034)

Untitled, 1945, Etching, 7 x 8 in. (2020.030.0007)


JEFFERY GIBSON, Promised gift of Lindsay and Henry Ellenbogen, 2021

Fire, 2020, Acrylic on deer hide, glass beads and artificial sinew inset into wood frame, 34 ¼ x 28 7/8 in. (PG 2021.002.0001)

A Rare and Gentle Thing, 2020, Acrylic on deer hide, glass beads and artificial sinew inset into wood frame, 34 ½ x 28 7/8 in. (PG 2021.002.0002)

SAM GILLIAM

Moments Series 1, 1999, Collage of acrylic on paper, silkscreen on paper with acid-free foam core and polyvinyl framed by Lou Stovall, 10 x 8 ¼ in., Promised gift of Beverly and Chris With, 2021 (PG 2021.001.0003)


MARSDEN HARTLEY, Trees, 1927, Pencil on trimount, 22 x 17 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0032)


RICHARD HUNT


TOBI KAHN, INHA, 2020, Acrylic on wood, 40 x 30 x 2 in., Acquired through the generosity of Ben Z. Post, 2021 (2021.010.0001)

ELLSWORTH KELLY, Gift of Richard E. Thompson, 2020

Orange/Green, 1970, Color lithograph, 42 1/2 × 30 1/4 in., Ed. 34/75 (R 2020.025.0001)

Black/Yellow, 1972, Color lithograph on Arjomari paper, 34 x 39 ¾ in. (2020.025.0001)


KÄTHE KOLLWITZ, Zertretene (The Downtrodden), 1901, Line etching, dry point, aquatint, burnisher, 9 x 7 ¾ in., Gift of Beverly and Chris With, 2021 (2020.018.0024)

WALT KUHN, Gift of Ingrid Rose in memory of Milton Rose, 2020


JAMES MCBY, New York, 1941, Drypoint, 13 x 17 ½

CONTEMPORARY VOICES

Living and working in Washington DC, ROZEAL (b. 1966, Washington, DC) is best known for traversing cultural identity through her art. In Gold ‘n Browns of, uh … ‘Merica, ROZEAL blends Black and Native American iconography in her redressing of the Statue of Liberty. ROZEAL replaces the torch—a symbol of enlightenment—with a microphone connected to a boom box which stands in for the tablet of law. Lady Liberty’s crown becomes a Native American headdress, accompanied by large gold earrings. Gold is flecked throughout the canvas.

In Number 220, Leonardo Drew (b. 1961, Tallahassee, Florida) transforms wood into a wave. Drew’s architectural sculptures defy space and gravity and are often forged using a mix of found and natural materials. His sculptures tread the line between order and chaos, regeneration and decay, and evoke reflections on time, history, and nature.
Linn Meyers, Untitled, 2018, Four-color lithograph on White Somerset satin; Edition of 14, 38 ¼ x 29 ¼ in., Promised gift of Beverly and Chris With, 2021 (PG 2021.001.0001)

Joel Meyerowitz, Gift from the Collection of Michael and Joyce Axelrod, Mill Valley, California, 2021


Grace Reading, 1983, Vintage chromogenic print, 11 x 14 in. (2021.003.0002)


Louise Nevelson, Full Moon, 1980, Cast polyester, resin assemblage, 18 ½ x 18 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0016)

Kenneth Noland, Composition, 1957, Oil on canvas, 28 x 25 1/2 in., Gift of Phyllis O. Charney and Donald K. Charney, 2020 (2020.018.0011)

Joel Meierowitz, Gift from the Collection of Michael and Joyce Axelrod, Mill Valley, California, 2021


Grace Reading, 1983, Vintage chromogenic print, 11 x 14 in. (2021.003.0002)


Louise Nevelson, Full Moon, 1980, Cast polyester, resin assemblage, 18 ½ x 18 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0016)

Kenneth Noland, Composition, 1957, Oil on canvas, 28 x 25 1/2 in., Gift of Phyllis O. Charney and Donald K. Charney, 2020 (2020.018.0011)

Joel Meierowitz, Gift from the Collection of Michael and Joyce Axelrod, Mill Valley, California, 2021


Grace Reading, 1983, Vintage chromogenic print, 11 x 14 in. (2021.003.0002)


Louise Nevelson, Full Moon, 1980, Cast polyester, resin assemblage, 18 ½ x 18 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0016)

Kenneth Noland, Composition, 1957, Oil on canvas, 28 x 25 1/2 in., Gift of Phyllis O. Charney and Donald K. Charney, 2020 (2020.018.0011)

Joel Meierowitz, Gift from the Collection of Michael and Joyce Axelrod, Mill Valley, California, 2021


Grace Reading, 1983, Vintage chromogenic print, 11 x 14 in. (2021.003.0002)


Louise Nevelson, Full Moon, 1980, Cast polyester, resin assemblage, 18 ½ x 18 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0016)

Kenneth Noland, Composition, 1957, Oil on canvas, 28 x 25 1/2 in., Gift of Phyllis O. Charney and Donald K. Charney, 2020 (2020.018.0011)

Joel Meierowitz, Gift from the Collection of Michael and Joyce Axelrod, Mill Valley, California, 2021


Grace Reading, 1983, Vintage chromogenic print, 11 x 14 in. (2021.003.0002)


Colorado Gold Dredge, 1932, Lithograph, 12 x 17 in. (2020.030.0055)

Gem Mining Co. Colorado, Lithograph, 1932, Ed. 22/25, 16 ¼ x 10 ½ in. (2020.030.0056)


RANJANI SHETTAR, (2020.016.0014)


ANNE TRUITT


JULIA WACHTEL, Rabbit Hole, 2009, Oil on wood, 40 x 46 in., The Hereward Lester Cooke Memorial Fund, 2021 (2021.011.0001)

KANJI WAKAE, Bequest of Frauke de Looper, 2020


PW-84-II, 1994, Linocut on handmade paper, 21 ½ x 30 ¼ in. (2020.018.0012)

ANNA WALINSKA, Gift of Rosina Rubin, 2021

Self Portrait, c. 1950, Charcoal and oil on board, 23 x 19 ½ in. (2021.005.0001)

Odalisque & Friend, 1951, Oil on canvas, 25 x 30 in. (2021.005.0002)


FRED WEBSTER, Judas Iscariot and Christ (with cock crowing), n.d., Painted wood, 8 x 14 ¼ x 4 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0023)

TOM WESSELMANN, OP 44, c. 1970, Serigraph on paper, 6 x 7 in., Bequest of Frauke de Looper, 2020 (2020.018.0013)

WILLIAM WILLIS, Bequest of Frauke de Looper, 2020

Trees with Fire, 1987, Gouache on museum board , 10 ¼ x 6 ¾ in., (2020.018.0020)

Untitled, 3-87, 10/24/87, 1987, Pencil and ink on paper, 13 ½ x 10 ½ in. (2020.018.0021)

JIM WOLFE, Little Prince (Bethlehem Steele series), 1986, Painted steel, 16 x 15 x 10 in., Bequest of Frauke de Looper, 2020 (2020.018.0022)

IRVING WOLFSON, Gift of Ingrid Rose in memory of Milton Rose, 2020


Going to the Theater, New York, 1930s, Etching, 16 x 10 ½ in., (2020.030.0024)

NYC night scene of couples on theater district, 1930s, Etching, 15 x 11 in. (2020.030.0025)

FRANK LLOYD WRIGHT, Gift of Richard E. Thompson, 2020

Leaded Glass Window from the B. Harley Bradley House in Kankakee, c. 1900, Leaded glass with original oak frame, 43 ¼ x 19 ½ in. (R 2020.025.0002)

Leaded Glass Window from the B. Harley Bradley House in Kankakee, c. 1900, Leaded glass with original oak frame, 43 ¼ x 19 ½ in. (R 2020.025.0003)

ALFREDO ZALCE, Gift of Ingrid Rose in memory of Milton Rose, 2020

Henequen Plant, Yucatán (from Mexico Art-A Portfolio of Mexican People and Places), 1946, Lithograph, 15 x 17 ½ in. (2020.030.0018)

Salinas de Celesten (Salt Deposit of Celesten), 1945, Lithograph, 12 x 17 ½ in. (2020.030.0019)

PAN PUBLICATIONS


Pan #2: June–July 1895, Klinger, Eckman, Gruenewald, Steinen, and more, 1895, Various mediums, 15 x 11 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0048)

Pan #1: May–October 1898, Signac, Luce, Petitjyan, Hildebrand, Seurat, and more, 1898, Various mediums, 15 x 11 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0049)

Various works, Bequest of Frauke De Looper, 2020 (R 2020.018.0001-97)
THE ROAD TO REOPENING

After closing on March 13 due to the covid-19 pandemic, The Phillips Collection reopened on October 8 to community partners and members and on October 15 to the public.

WHILE WE WERE CLOSED
From March through September 2020, staff from several departments had to be on site, and we are thankful to those dedicated and exceptional staff members that kept our buildings and artworks secure and operations running. The security team continued the 24/7 security functions to protect the building, our finance team had to be on-site to carry out financial operations, our conservation and installations teams had to be in the galleries to check on the artworks, and our facilities team took care of the buildings.

CROSS-DEPARTMENTAL WORK
The reopening process was a months-long collaborative effort, starting in May through a Reopening Task Force with colleagues from every department. This dedicated team met weekly, gathering and analyzing information to determine how and when The Phillips Collection would reopen. This included following the Mayor’s guidelines and recommendations from the CDC and local health experts, and looking at the current data for DC. We conferred with national and international museum colleagues to gain best practices.

SAFETY MEASURES
The key to our reopening plan was our phased approach, beginning our reopening with only the Goh Annex and Sant Building on a limited basis and for a limited number of guests. We added the House galleries and additional timed entries based on DC and CDC health guidelines, with all galleries opened in March for our centennial exhibition. We have worked closely with our facilities team to optimize our air filtration. PPE and hand sanitizer stations and safety signs were placed throughout the museum. Covid-19 mitigation and return to work protocols were implemented. We measured every gallery to determine capacity, carefully directing the best route for visitors to minimize crowding and cross traffic. Security staff were brought back in a phased approach to meet reopening operational needs.

Staff meeting to discuss on-site safety protocols; Some of our first visitors when we reopened in October; Safety measures in place including hand sanitizer stations and directional signage