CULTIVATING MEMBERS

9,636 MEMBERS
2,281 NEW MEMBERS
(from 47 states, 7 countries)

867 MEMBERS ATTENDED VIRTUAL & IN-PERSON MEMBER-ONLY EVENTS

WELCOMING DIVERSE AUDIENCES

106,180 VISITORS
(from 50 US states, 32 countries)
(28% of guests were first time visitors)

551 VIRTUAL & IN-PERSON PUBLIC PROGRAMS & TOURS
(21,770 attendees)

ENGAGING OUR DIGITAL FOLLOWERS

NEW FOLLOWERS ON
Facebook 817 (32,603 total)
Instagram 3,772 (46,312 total)
Twitter 1,135 (33,521 total)

109,644 YOUTUBE VIEWS

PHILLIPS WEBSITE
1,852 average daily visitors
(50 US States, 220 countries)

SHARING OUR GROWING COLLECTION

98 NEW ACQUISITIONS

24 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS

INSPIRING YOUNG MINDS

226 TEACHERS IN PROFESSIONAL DEVELOPMENT SESSIONS

322 ART LINKS STUDENTS
8 PARTNER SCHOOLS

228 ART KITS GIVEN TO K-2 GRADE STUDENTS

230 ADULT, SCHOOL & UNIVERSITY TOURS
(2,716 attendees)

28 INTERNS, 4 FELLOWS

Note: In FY22, due to the covid-19 pandemic, our capacity changed throughout the year based on city and CDC guidelines.
In FY22, we continued our Centennial celebrations. There were riveting exhibitions, artist talks, workshops, concerts, music commissions, and the unveiling of a commission by artist Wesley Clark at Phillips@THEARC. And, of course, a big birthday party and a fabulous Gala at the National Cathedral. Despite the ongoing challenges of the pandemic, the Phillips welcomed visitors in-person and virtually to experience art.

In the fall, we honored two important DC icons—David Driskell and Alma Thomas—which allowed us to partner with many organizations throughout the city. Sanford Biggers’s Intersections project culminated in a dynamic multidisciplinary performance that dismantled his floor piece made with sand, while Daniel Canogar’s Intersections project digitally liquefied hundreds of our permanent collection works into swirling melted imagery. In the spring, we took a close look at Picasso’s Blue Period. This extensive exhibition, in the making for 12 years, showed how deep art historical research and technical analysis can reveal new discoveries. The Intersections project by Marta Pérez García poignantly addressed issues related to domestic violence. Legendary DC printmaker Lou Stovall was featured in an exhibition in the summer. On view at Phillips@THEARC and in the Sant Building lower level galleries, our community exhibitions showcased our many partnerships.

The Phillips continued to engage audiences of all ages. Our education team developed and offered resources, workshops, and tours for K–12 students and educators, and also built on our dynamic museum–school partnerships. A robust group continued to attend our weekly virtual meditations. The Creative Aging program welcomed participants—including new partners—to the galleries for meaningful conversation. Phillips@THEARC continued to engage the Ward 7 and 8 community through Wellness Kit distribution, pop-up events, and family programs, as well as our first Summer Camp.

There were many changes in leadership this year. Klaus Ottmann stepped down as Chief Curator and Deputy Director for Academic Affairs after 12 years of distinguished leadership. Elsa Smithgall, a 25-year Phillips veteran, assumed the role of Chief Curator. We welcomed Dr. Yuma Tomes as the new Horning Chair for Diversity, Equity, Access, and Inclusion. John, a longtime Phillips champion, became the new Board Chair in June; thank you to Dani Levinas for pushing the Phillips in the contemporary art and innovation space for six years. Dorothy announced that she would step down at the end of 2022 and a board committee was formed to find her successor. All of these important changes continue the forward momentum of the Phillips.

Thank you all for celebrating our Centennial, for your continued support, and for joining us on our journey into our next century.

JOHN DESPRES  
Chair of the Board of Trustees

DOROTHY KOSINSKI  
Vradenburg Director and CEO
EXHIBITIONS

SPECIAL EXHIBITIONS

David Driskell: Icons of Nature and History
October 16, 2021-January 9, 2022

Alma W. Thomas: Everything Is Beautiful
October 30, 2021-January 23, 2022

Picasso: Painting the Blue Period
February 26-June 12, 2022

Lou Stovall: The Museum Workshop
July 23-October 9, 2022

INTERSECTIONS

Daniel Canogar: Amalgama Phillips
September 8, 2021-January 30, 2022

Sanford Biggers: Mosaic
October 16, 2021-January 9, 2022

Marta Pérez García: Restos-Traces
March 31-August 28, 2022

CELEBRATING TWO DC ICONS

In fall 2021, the Phillips was honored to celebrate two DC cultural leaders. Alma Thomas and David Driskell were close friends for decades. Both migrated from the South, settled in Washington, DC, and attended Howard University, though decades apart. Moving in similar professional and social circles, their paths often converged. Together, they frequented galleries and museums like The Phillips Collection, and they exhibited their work as part of the local arts scene. Driskell and Thomas built bridges between communities through their passion for art and beauty.

David Driskell had deep connections to the DC arts community, having studied at Howard and Catholic University and having taught at Howard and the University of Maryland. Driskell was also a long-time friend and supporter of The Phillips Collection, from his visits to the museum in the 1950s to serving as a trustee from 2016 to 2019. The Phillips dedicated the presentation of the exhibition of his work to his loving memory.

The fall citywide celebration of Alma Thomas (led by the Phillips and the National Gallery of Art) kicked off with a proclamation by Mayor Bowser, naming September 22, 2021, as Alma Thomas Day, followed by exhibitions and programs organized by over a dozen cultural and educational institutions across the city.

...a thrilling glimpse of Picasso coming into his own.

Blake Gopnik, *The New York Times*

—

There is still more to learn from some of the world’s most studied paintings.

*Patricia Favero, Phillips Conservator, Smithsonian Magazine*

—

Brilliant From the Beginning

*Karen Wilkin, The Wall Street Journal*

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**CONSERVATION LABS**

At the heart of *Picasso: Painting the Blue Period* was new scientific and art historical research undertaken on the three Blue Period paintings in the collections of the two co-organizing institutions: *The Blue Room* (Paris, 1901) from The Phillips Collection, and *Crouching Beggarwomen* (Barcelona, 1902) and *The Soup* (Barcelona, 1903) from the Art Gallery of Ontario. The research on *The Blue Room* was led by the Phillips’s Conservator Patricia Favero. Research on the Art Gallery of Ontario works was led by Conservator Emerita Sandra Webster–Cook. This is the first exhibition to approach the Blue Period in this manner. These studies form the technical foundation of the exhibition, establishing context for these works with particular focus on the underlying hidden compositions and motifs newly revealed beneath each work.

Favero began her research on the painting in 2008, first using X-radiography and infrared imaging, and then working with scientists nationally and internationally to examine the painting with state-of-the-art spectroscopic techniques. This research and its discoveries became the genesis for the exhibition project.


BOTTOM: Left to right: Gianluca Pastorelli, Sandra Webster-Cook, Kenneth Brummel, and Emeline Pouyet discuss observations of *The Soup* and *Crouching Beggarwoman* by Pablo Picasso in the Art Gallery of Ontario Conservation Lab, 2017. Photo: Art Gallery of Ontario

TOP ROW: Panel discussion for Portraits of Resilience with Jonathan Banks (center), survivors (left to right) Leonce Byimana, Hagir Elsheikh, and Sufi Laghari, and Alyssa Taggert of TASCC International. Photo: Ryan Maxwell; DC Is Beautiful: Jackson Reed High School Photography Club; BOTTOM ROW: Jonathan Banks, Sudan, 2019, Photograph, 31 3/4 x 44 in., Courtesy of the artist; Installation image of What a Relief: small relief sculptures, featuring Ana Rendich, Vessel, 2021, with works in the background (left to right) Joanne Kent, Natural Selection No.11, 2020; Heidi Lippman, Dark Moon Fragment, 2021; Cindy Winnick, Feeling a Little Boxed In, 2021; Jack Gans, A fall day, 2021. Photo: Ryan Maxwell; Photo by Jackson Reed student Olivia Biggs

SPECIAL INSTALLATIONS
One-on-One: Bridget Riley / Pierre-Auguste Renoir
February 10–May 8, 2022
Tobi Kahn Collection Unit
February 12–July 22, 2022

COMMUNITY EXHIBITIONS
2021 James McLaughlin Staff Show
July 12, 2021–January 2, 2022
DC Is Beautiful: Jackson Reed High School Photography Club
March 1–April 10, 2022
Arts Integration: Inspiring Connections
April 23–June 15, 2022
Art + Music: More than a Feeling with Washington School for Girls
July 23, 2022–February 19, 2023

PHILLIPS@THEARC
What a Relief: small relief sculptures
January 24–March 18, 2022
Portraits of Resilience: Photographs by Jonathan Banks
April 27–July 29, 2022
Centennial Celebrations

Our Centennial celebrations continued in FY22:

- Duncan Phillips Lecture Series featured Smithsonian Secretary Dr. Lonnie Bunch discussing the future of museums and President of the Mellon Foundation Dr. Elizabeth Alexander on the dynamism of DC’s Black art spaces and artists.
- Conversations with Collectors series welcomed Schwanda Rountree and Darryl Atwell and Brenda and Larry Thompson.
- “Our Logo Reimagined” project continued, inviting prominent local artists to reimagine our centennial logo and present a talk about their design.
- The prizewinners of Inside Outside, Upside Down Dominick Rabrun, Kristina Penhoet, and Simone Agoussaye gave artist talks.
- The Phillips Collection conducted interviews with Marta Pérez García, Whitfield Lovell, Alyson Shotz, John Edmonds, and the late David C. Driskell.
- The Phillips threw a 100th Birthday Party on November 11, 2021, which was declared “The Phillips Collection Day” by DC Mayor Muriel Bowser.

Learn more at PhillipsCollection.org/100.

This is a time when museums are needed even more, not only because they’re places that broaden the way we understand things and see things but also because in many ways, at their best, they’re part of the glue that holds communities together.

Lonnie Bunch, Duncan Phillips Lecture, October 14, 2021
PUBLIC PROGRAMS

In FY22, 551 programs and tours reached 21,770 people, including weekly meditation, Duncan Phillips Lectures, Conversations with Artists, the Centennial series Conversations with Collectors, Phillips Music concerts, teacher professional development, family workshops, staged readings, donor tours, Member Mornings, and more.

29% Music
21% Art + Wellness
19% Adult
11% Tours
8% PK12
5% Donor & Special Events
3% Family
3% Members
1% University

Tackling Climate Change

In the spring, the Phillips presented installations and programs that tackled climate change. Two galleries were filled with artworks depicting nature, including an installation featuring seven landscape paintings displayed without their frames as a metaphor for nature exposed. In conjunction with COAL+ICE (an exhibition visualizing the climate crisis held at the Kennedy Center and organized by the Asia Society) and the inaugural Frankenthaler Climate Art Awards (presented by the Hirshhorn Museum and Sculpture Garden, the Kennedy Center, and The Phillips Collection), the Phillips hosted a panel discussion on April 2 as part of its Artists of Conscience series. In May, the Phillips hosted a 5-week workshop on Nature|Spirit|Art led by UMD professor Joshua Shannon, Unitarian minister Robert Hardies, and Aparna Sadananda, who leads our weekly meditation events. The workshop included visits to the galleries, art workshops, meditation sessions, and nature walks.

Meditation session in the galleries led by Aparna Sadananda. Photo: AK Blythe

Conversations with Collectors featuring Schwanda Rountree and Darryl Atwell, October 19, 2021; After two years of only virtual events, the Contemporaries gathered in-person at the Yours Truly Hotel for a holiday party, December 9, 2021; Staged reading of Jeffrey Hatcher’s “A Picasso” featuring Ed Gero and Shanara Gabrielle, May 26, 2022
ART & WELLNESS

In FY22, we offered 45 Creative Aging programs to 528 participants. The 12-year partnership with Iona Senior Services continued with alternating monthly visits to the museum or the Iona locations in Tenleytown and Congress Heights. Our ongoing Arts for the Aging (AFTA) collaboration included workshops with The Deaf and Hard of Hearing Center in Ward 8 and Greenbelt Community Center in Maryland. The Creative Aging program has grown to include special early-entry tours for older adults from Parklands Villages, Brightwood, Knollwood, and West End Village. Our weekly Virtual Guided Meditation (led by Aparna Sadananda and followed by a spotlight talk) continued to average 50 participants per session.

FAMILY PROGRAMMING

In March, in-person family programming resumed with the series “The Phillips Plays.” During the 75-minute program on the second Saturday of each month, families explored the galleries with an educator. Then, in the studio, a teaching artist guided families to create artwork inspired by the gallery experience. For instance, as families learned about Sonia Delaunay’s abstractions, they played with color; as they investigated Nekisha Durrett’s designs, they played with shape.

PHILLIPS@THEARC

The Phillips developed, assembled, and distributed 1,500 Wellness Kits to the Ward 8 community. These kits provided PPE (facemasks and hand sanitizer), Phillips-branded items (pencil sharpeners and notebooks), and art activities connected to upcoming family workshops. The Phillips joined other resident partners at THEARC-sponsored holiday events and pop-ups. Additionally, we welcomed visitors to our workshop and gallery during studio workshops presented by teaching artists Ara Koh, Chinenu Felix Osuchukwu, and Marta Pérez Garcla.

In August, we hosted our first free, weeklong summer camp at Phillips@THEARC, which had 14 attendees (ages 8–12) over the two sessions. As “Art Investigators,” participants explored different artistic mediums, learned about artists in the collection, and examined the role of museums in our lives. Activities took place at THEARC, The Phillips Collection, and District Clay Center.

Staffing Changes

In March, Elsa Smithgall was appointed Chief Curator to lead the curatorial, registrar, preparator, and conservation teams. Anne Taylor Brittingham, as Deputy Director for Education and Responsive Learning Spaces, leads a combined education, library, and archives department in designing a bold education and learning strategy that increases equitable access and meaningful engagement with the museum’s collections, exhibitions, and archives. She leads a cross-departmental team that will reimagine the library and public areas on the lower levels of the Sant Building to create accessible spaces that help visitors make deeper connections to the collection and archives. Vesela Sretenović, as Director of Contemporary Art Initiatives and Academic Affairs, has taken the lead in broadening contemporary art initiatives at the Phillips and THEARC and nurturing academic partnerships with universities, including the University of Virginia. This post provides expanded focus to Vesela’s interdepartmental and cross-disciplinary work around curatorial practice and collection building, scholarly research, digital innovation, and community engagement.
2021–22 Sherman Fairchild Fellows

The Sherman Fairchild Fellowship is a yearlong paid program that includes hands-on experience, mentoring, and professional development. Alexis Boyd worked with the DEAI and Curatorial departments on the Institutional History Project by conducting historical and archival research in an effort to broaden the museum’s historical narrative. Gary Calcagno worked in the DEAI department, collaborating with a UMD professor to develop the lecture series “Antiracism: Communities + Collaborations.” Shiloah Coley’s work bridged the Community Engagement and Marketing & Communications departments, considering how to be intentional about storytelling and civic engagement, with a focus on programs happening at Phillips@THEARC. Working with the Strategy and Operations and Education Departments, Karina Gaytan created and sent out surveys to Phillips event attendees to collect data to evaluate events and also worked with the volunteer program.

Phillips in the Socialsphere

Most popular blog post: “The Phillips Collects: Desmond Beach” by Shiloah Coley (October 25, 2021)

Most popular Instagram post: It’s OPENING DAY: Alma W. Thomas: Everything Is Beautiful! “Creative art is for all time and is therefore independent of time. It is of all ages, of every land.” - Alma W. Thomas

Most popular Facebook post: Join us for a free 30-minute guided meditation and celebrate spring in Ernest Lawson’s May in the Mountains. (May 24, 2022)

Most popular Tweet: We’re collaborating with Villa Albertine for a virtual talk with our Director, Dorothy Kosinski, to discuss the extraordinary French art at the Phillips. See you on Feb 24! (February 13, 2022)

FROM THE ARCHIVES

In 2019, The Phillips Collection was awarded a grant from the Institute of Museum and Library Services to digitize three archival collections. Three years and over 20,000 images later, these collections are ready for remote access. There are two Directorial Correspondence collections and one Historic Photograph collection. The letters in the collections range from c. 1918 to 1973, and include exchanges between museum founders and collectors, as well as job inquiries, postcards from artists, and prices of artwork. The content of these collections give insight into relationships between museum staff and trends in the art and museum world. The historic photographs include photos of family members, guests, staff, and interior and exterior shots of the museum from 1880–1999.

Visit PhillipsCollection.org/archives to browse these collections.

WHAT IS COLLECTING?

The Phillips developed a series of online games to discover the history of the museum’s collection and what it means for a museum to collect. Take a quiz to find out how well you know the Phillips, consider your own collections and how they compare to others, decide where to display collections, explore how the Phillips’s collection was formed, and create a conversation between artworks.

Play at PhillipsCollection.org/collecting-interactive
PK-12 EDUCATION

School Partnerships
Art Links is The Phillips Collection’s multi-visit school program. It provides art experiences to support teaching and learning in schools across DC, Maryland, and Virginia. Phillips Education staff worked closely with classroom teachers to develop engaging and relevant programs that support teachers and students in an ever-changing school environment.

Professional Development
For the fifth year, the Phillips collaborated with UMD to offer a three-credit course on arts integration, this time with 15 teachers from DC, Maryland, Virginia, Texas, and Kuwait. 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 planned, practiced, and implemented arts-integrated lessons in their classrooms. In collaboration with UMD, the hybrid Summer Teacher Institute “The Meaning We Make” had 30 participants. Inspired by Lou Stovall: The Museum Workshop, educators engaged in critical thinking exercises, slow looking at art, and art-making activities to inspire meaningful personal connections when teaching with art. The Phillips also offered three virtual educator workshops in the spring, each focused on a different topic and Phillips artist. In them, educators learned practical skills for teaching arts-integrated lessons through student-centered, inquiry-based, and culturally-responsive approaches.

The Phillips Plays: Art Cards
The Phillips developed a card game to use as a teaching tool to help us understand ourselves and the world better. The game includes 54 art image cards, 3 games, and over 40 additional activities for using the cards to integrate art into any classroom. The cards are now in more than 500 classrooms and have also been used with school groups on-site, with teachers on Zoom, and with adult and Creative Aging program participants.

The Phillips Goes to Italy
Through a grant from the US Embassy in Italy to promote diversity and inclusion in museums, staff from the Phillips conducted virtual and in-person workshops in collaboration with Italian museums. Virtual workshops took place from February–June 2021 and focused on audience and program development. Over Zoom, Phillips staff developed interactive workshops to discuss the use of empathy to connect with and grow audiences as well as design thinking to encourage creative problem solving and collaboration in the development of programs and exhibitions. Staff members at the Italian museums and the Phillips then implemented those ideas in their programming. In May 2022, Phillips educators traveled to Italy for a week to conduct workshops for community members, university and high school students, and museum professionals in Milan, Turin, Rome, and Naples. The workshops drew upon the Phillips’s arts integration framework and the centering of DEAI to provide practical strategies for integrating the arts into museum programs.

University students and Daedalus members engaging with Phillips Art Cards, Museo Madre, Naples
The Phillips Collection returned to live concerts with in-person audiences for the 2021/22 season of Phillips Music. Highlights of the 81st Season included Phillips debut-performances by renowned pianist Mishka Rushdie Momen (March 13), and a collaboration between Vijay Iyer and Craig Taborn (April 3). Solo violinist Leila Josefowicz (April 17) presented music by Bach and German composer Matthias Pintshcer, and harpist Parker Ramsay presented the world premiere of a new piece for solo harp by Marcos Balter (December 5). On May 19, Phillips Music celebrated the music of Cuban-born composer, Tania León. New commissions were a centerpiece of the 2021/22 season, with five new works that explored the creative dialogues between music and visual art by Lembit Beecher, Paul Wiancko, Gabriel Kahane, Catherine Lamb, and Marcos Balter. Each composer was invited to respond to works in the collection, with a special focus on new acquisitions. Each work received its world premiere performance at the Phillips.

*Moon Medicin: Mosaic Performance* (January 8) was a Centennial commission combining music and dance, and concluded Sanford Biggers’s Intersections project *Mosaic*. The performance featured harpist Parker Ramsay, dancers Nicoletta de la Brown and Daniel Phoenix Singh, and artist Sheldon Scott. Directed by Biggers, the dancers responded in an improvisational manner to the sound of *Omolu* by Marcos Balter. Through this performance, Biggers’s sand-floor piece was activated then dismantled.

**Centennial Concert Endowment**

This year, 16 passionate Phillips Music supporters, led by longtime Music patrons Martha Johnston and Leslie Whipkey, together raised over $265,000 to endow an annual Centennial Concert. In honor of 100 years of The Phillips Collection and 80 years of Phillips Music, the Centennial Concert helps to lay the foundation for the next century.

The Phillips Collection gratefully acknowledges the following donors who generously made possible the endowment of the annual Centennial Concert, established in 2022:

The following donors generously supported The Phillips Collection in its mission during fiscal year 2022. These gifts included contributions made for acquisitions, conservation, capital repairs and improvements, education, endowments, exhibitions, the annual gala, memberships, music programming, and unrestricted funds.

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Douglas Greenaway and Darrell Diggins
Mary Margaret and Ben Hammond+
Barbara Hanselman
Juanita and Mel Hardy
William Hearst Sullivan
Ricki and Michael Helfer
Anita Herrick
Jill Herscot and Andrew Bartley
Sherron Hiemstra and Decker Anstrom

$1,000–$1,999
Andrew Abraham
Acham-Frederick Arts Foundation+
Elizabeth Adams
Joana Allamani
Nancy Allchin
Arlene Amidon and John Crieger
Jean Anderson
Joel Ang
Anonymous
Judy Areen and Richard Cooper
Lyne Barnes
Mary Ann and John Beckley
Scott Douglas Bellard+
Elaine and Richard Binder
Elizabeth Board and Robert Hines
Mary Susan Bradshaw and Gerald Kauvar
Vivian and Marc Brodsky
Benjamin and Amelie Burgunder
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Robert Cefaratti
Morris J. Chalick
The Chassaing Foundation
Kathy and Stuart Chiron
Makeba Clay
Meg Clerc
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Melinda Cohen and Alberto Goetzl
William H. Crocker
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Karl De Jonge
Joan Glaude de Pontet
Catherine Dorman
Elizabeth W. Edgeworth
Judy and Stanley A. Feder
Karen Florini and Neil Ericsson
James Ford
Ronna and Stanley Foster
Mary Annella Frank and Valentino Bozzelli
Amy Gilbert and Steven Newpole
Alma L. and Joseph B. Gildenborn
Lynn and Harold Gill
Johanna Glass and Gordon Avery
Elsa B. Glazer
J.L. Goldschmidt
Walter and Karla Goldsbumschmidt Foundation
Katherine Goodpasture+
Douglas Greenaway and Darrell Diggins
Mary Margaret and Ben Hammond+
Barbara Hanselman
Juanita and Mel Hardy
William Hearst Sullivan
Ricki and Michael Helfer
Anita Herrick
Jill Herscot and Andrew Bartley
Sherron Hiemstra and Decker Anstrom

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Emma Adelman  
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Lorraine Gallard and Richard Levy  
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Eunice and John V. Thomas  
Sheena Thomas  
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Kazuoko and Yoshi Uchimura  
Bea Van Roijen  
David Vostriaznsky  
Christopher Wang  
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Stacey Zammit  

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$600 AND ABOVE  
The Capital Group Companies  
Charitable Foundation  
The Pew Charitable Trusts  
World Bank Community  
Connections Fund  

GIFTS IN KIND  
$600 AND ABOVE  
Crozier Fine Arts  
Farrow & Ball  
Total Wine  
WilmerHale  
Yours Truly DC Hotel
CENTENNIAL CAMPAIGN COMPLETE!

As of July 2022, The Phillips Collection completed the Centennial Campaign, which raised critical funds for the museum’s endowment, capital needs, and special projects. We are thrilled to have raised over $64 million, exceeding the goal of $60 million. We are grateful to all those who contributed and celebrated the Centennial with us. The achievements of the campaign will continue to reverberate for years to come, and we look forward to another century of lasting impact.

Centennial Campaign by the Numbers

- $64.4 million committed to the campaign
- 180 donors
- 62 planned gifts
- 4 endowed positions—the first at the Phillips!
  - Vradenburg Director & CEO
  - Horning Chair for Diversity, Equity, Access, and Inclusion
  - Lucretia Dewey Tanner Internship
  - Makeba Clay Diversity Fellowship
- 4 newly endowed funds, including 2 exhibition funds and 2 program funds
- 99 interns and 12 fellows since the launch of the paid internship and fellowship program in 2018
- 4 Centennial Art Commissions—by Angela Bulloch, Wesley Clark, Nekisha Durrett, and Victor Ekpuk
- 7 Centennial Exhibitions
- 8 Centennial Music Commissions inspired by works in the collection premiering during the 80th Anniversary Season of Phillips Music
- 1 endowed annual Centennial Concert
- Launch of the Bloomberg Connects mobile app
- Over 100,000 items digitized in the Phillips’s archives, including historic photographs and Duncan and Marjorie Phillips’s correspondence
- 2 capital improvement projects completed
  - Thermal upgrades in the 1897 Phillips House
  - Modernization of the historic House elevator

Thank you to all who supported the Centennial Campaign. Here’s to the next 100 years!

The Phillips Collection 100th Birthday Party, November 11, 2021. Photo: Ryan Maxwell
CENTENNIAL CAMPAIGN

The following have made gifts to The Phillips Collection’s Centennial Campaign through The 1921 Society

**$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**
- Anonymous (2)
- Carolyn S. Alper
- C. Richard Belger and Evelyn Craft Belger
- The Morris & Gwendolyn Cafritz Foundation
- Frauke de Looper Trust*
- John and Gina Despres*
- The Vradenburg Foundation*
- Rheda Becker
- Anonymous (2)

**$500,000-$999,999**
- James D. Parker*
- Robert and Arlene Kogod
- Mellon Foundation
- Estate of Gifford Phillips*
- Estate of Jack Rachlin*
- Toni Averett Ritzenberg Estate*
- Mr. and Mrs. Thomas D. Rutherfoord, Jr.*
- Jodie H. and David A. Slaughter*
- George Vradenburg and The Vradenburg Foundation*
- Alan and Irene Wurtzel*

**$100,000-$249,999**
- Anonymous
- Mr. John P. Cahill*
- DC Commission on the Arts and Humanities
- Bill DeGraff*
- Lindsay and Henry Ellenbogen Institute of Museum and Library Services
- Sachiko Kuno Philanthropic Fund
- Estate of R. Robert and Ada H. Linowes*
- Sandra L. Mabry*
- Bradford Maupin*
- Carol Melton and Joseph M. Hassett
- Robert E. Meyerhoff and Rheda Becker
- Estate of Sheila A. Morgenstern*
- Prince Charitable Trusts
- Robert C. Rea*
- Lisa A. Reiner
- Renee Reiner and Michael DeSanto
- Sharon Percy Rockefeller
- Ednah Root Foundation
- Ricki and Joe Rosenberg
- George Swygert and Lori Jenkins*

**$250,000-$499,999**
- Anonymous (2)
- Esthry and James Adler*
- Bloomberg Philanthropies
- Susan and Dixon Butler*
- Estate of Helen and Charles Crowder
- Henry H. and Carol Brown Goldberg
- Ann Greer*
- Barbara and Bob Hall*
- A. Fenner Milton*
- James D. Parker*

**$50,000-$99,999**
- Anonymous
- Estate of Dorothy Bunevich*
- Mr. and Mrs. Bernard J. Cutler L. William Derrow*
- Robert and Debra Drumheller
- Christopher Duff and Mark A. Westman*
- Nina Chunig Dwyer*
- Michelle and Glenn Engemann
- Dr. Helene C. Freeman*
- Ellen L. Goldstein*
- Philip L. Graham Fund
- Institute for Contemporary Expression
- Martha R. Johnston
- Ellsworth Kelly Foundation
- Mireilla and Dari Levinas
- Estate of Raymond Machesney*
- Sally Wells*
- Elizabeth H. Williams and Thomas Moore

**$25,000-$49,999**
- Scott Douglas Bellard*
- Barbara Brown and Robert Berish
- Estate of Dennis Cannaday*
- Crozier Fine Arts
- Judith and Thomas Chused*
- Joseph P. DiGangi*
- Leonard Lauder
- Susan Lee*
- Wendy Luke*
- Charles McKittrick, Jr.

**$10,000-$29,999**
- Amanda and Marc Meadows
- Estate of Mercedes Mestre*
- Morgan Stanley
- Joan and Dan Mulcahy
- Robert Oaks
- Dina and George Perry
- Carol Myers Ravenal Irrevocable Trust*
- Eric Richter
- Leslie Sawin*
- Annie Simonian Totah*

**$10,000-$29,999**
- Anonymous
- Sam and Ruth Alward
- Michael J. Armstrong
- Terry Beaty and Anne Mehtringer
- Mary Kay Blake
- Bruce D. Carlson
- Dr. Nils Carlson and Mrs. Dianne Carlson
- Nancy and Charles Clarvit
- Brian D. Dailey
- Anne and Gus Edwards
- Dr. and Mrs. Gerald W. Fischer
- Galena-Yorktown Foundation
- Barbara Brown Hawthorne
- Deborah Shore Houlihan
- Helen and David T. Kenney
- Martin Less*
- Cathy and Scot McCulloch
- Inna and William Metter
- Monica D. and Samuel A. Morley*
- Judy Pomeranz
- Harvey Ross
- Richard Sawyer and Jeffrey Beaty*
- Riley St. Claire*
- Barbara Stallings
- Ronald Stern and Eilisse Walter
- Eileen and Michael Tanner
- Lee M. Yarbro

*Planned Gift

THE 1921 SOCIETY

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

- Acham-Frederick Arts Foundation
- Mary Lashley Barcella
- Scott Douglas Bellard
- Robert Benson and Naomi Salus
- Jere and Bonnie Broh-Kahn
- Thomas Burton
- Bonnie and Louis Cohen
- Tibby and David Ford
- Katherine Goodpasture
- Ruth Gramlich
- Jesse Halpern
- Mary Margaret and Ben Hammond
- Joseph and Sharon Holston
- Lester Joseph and Sarah Rockwell
- Dorothy Kosinski and Thomas Krähenbühl
- Judy Lamana
- Joanne and Steven Lamm
- Joan Lunney
- Frank Randolph
- John Thomas Rooney
- Harold Rosen
- Joseph J. Schwarzwalder
- Nicholas and Jennifer Serenyi
- Scott and Lucy Wilson
- Anne and Thomas Wotring

PhillipsCollection.org
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.

THE ELIZA LAUGHLIN SOCIETY

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

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

OPERATING EXPENSE

34% Visitor services
33% Curatorial, exhibition, and collections support
15% Education and public programming
9% Fundraising
9% Administration

OPERATING REVENUE

28% Individual support
24% Corporate, foundation, and government support
23% Endowment income for operations
10% Special government pandemic funding
6% Admissions, programs, and other revenue
4% Gala
3% Museum shop (net)
2% Traveling exhibitions
## Financial Review

### Statements of Financial Position

<table>
<thead>
<tr>
<th>As of July 31</th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$1,283,575</td>
<td>$572,183</td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade</td>
<td>155,182</td>
<td>559,389</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>1,428,747</td>
<td>1,412,389</td>
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<tr>
<td>Pledges: endowment</td>
<td>722,732</td>
<td>1,422,536</td>
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<tr>
<td>Total receivables</td>
<td>2,306,661</td>
<td>3,394,314</td>
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<tr>
<td>Merchandise inventory</td>
<td>379,472</td>
<td>382,938</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>228,081</td>
<td>315,591</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>29,701,029</td>
<td>30,669,935</td>
</tr>
<tr>
<td>Beneficial interest in charitable remainder trust</td>
<td>4,624,342</td>
<td>5,906,499</td>
</tr>
<tr>
<td>Investments</td>
<td>87,429,565</td>
<td>92,601,976</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$125,952,725</strong></td>
<td><strong>$133,843,436</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Liabilities and Net Assets</strong></th>
<th><strong>Liabilities</strong></th>
<th><strong>2022</strong></th>
<th><strong>2021</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal loan payable</td>
<td>$</td>
<td>-</td>
<td>$1,470,526</td>
</tr>
<tr>
<td>Line of credit</td>
<td>620,000</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>1,662,209</td>
<td>683,410</td>
<td></td>
</tr>
<tr>
<td>Accrued compensation</td>
<td>459,917</td>
<td>492,148</td>
<td></td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>59,931</td>
<td>88,881</td>
<td></td>
</tr>
<tr>
<td>Capital lease obligation</td>
<td>133,610</td>
<td>53,704</td>
<td></td>
</tr>
<tr>
<td>Gift annuity debt</td>
<td>48,371</td>
<td>60,613</td>
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</tr>
<tr>
<td>Note payable</td>
<td>46,634</td>
<td>186,534</td>
<td></td>
</tr>
<tr>
<td>HVAC loan payable</td>
<td>3,328,500</td>
<td>3,540,800</td>
<td></td>
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<tr>
<td>Bonds payable</td>
<td>6,253,457</td>
<td>6,958,295</td>
<td></td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>12,612,629</strong></td>
<td><strong>13,534,911</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Net Assets</strong></th>
<th><strong>2022</strong></th>
<th><strong>2021</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Without donor restrictions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Undesignated</td>
<td>22,081,289</td>
<td>21,670,833</td>
</tr>
<tr>
<td>Board designated</td>
<td>8,274,184</td>
<td>7,751,307</td>
</tr>
<tr>
<td><strong>Total net assets without donor restrictions</strong></td>
<td><strong>30,355,473</strong></td>
<td><strong>29,422,140</strong></td>
</tr>
<tr>
<td>With donor restrictions</td>
<td>82,984,623</td>
<td>90,886,385</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>113,340,096</strong></td>
<td><strong>$120,308,525</strong></td>
</tr>
</tbody>
</table>

### Statements of Activities and Changes in Net Assets

<table>
<thead>
<tr>
<th>Year ended July 31</th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts, grants, and corporate support</td>
<td>$7,887,232</td>
<td>$10,465,469</td>
</tr>
<tr>
<td>Fees from exhibitions and loaned art</td>
<td>322,807</td>
<td>257,357</td>
</tr>
<tr>
<td>Admissions</td>
<td>753,793</td>
<td>155,065</td>
</tr>
<tr>
<td>Shop revenue</td>
<td>806,650</td>
<td>260,051</td>
</tr>
<tr>
<td>Other revenue</td>
<td>64,823</td>
<td>21,416</td>
</tr>
<tr>
<td>Contributed services and materials</td>
<td>255,053</td>
<td>893,378</td>
</tr>
<tr>
<td>Endowment earnings transfer, net</td>
<td>2,945,000</td>
<td>1,570,000</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>13,035,358</strong></td>
<td><strong>13,622,736</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Expenses</strong></th>
<th><strong>2022</strong></th>
<th><strong>2021</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Personnel</td>
<td>7,655,324</td>
<td>6,840,045</td>
</tr>
<tr>
<td>Traveling exhibitions</td>
<td>-</td>
<td>15,000</td>
</tr>
<tr>
<td>Contractual services</td>
<td>1,321,753</td>
<td>811,351</td>
</tr>
<tr>
<td>Insurance</td>
<td>445,256</td>
<td>273,369</td>
</tr>
<tr>
<td>Utilities</td>
<td>635,106</td>
<td>481,690</td>
</tr>
<tr>
<td>Other facility costs</td>
<td>954,367</td>
<td>917,917</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td>1,214,868</td>
<td>439,981</td>
</tr>
<tr>
<td>Printing and publications</td>
<td>180,792</td>
<td>219,743</td>
</tr>
<tr>
<td>Information technology expenses</td>
<td>364,839</td>
<td>364,176</td>
</tr>
<tr>
<td>Fundraising activities and institutional events</td>
<td>439,307</td>
<td>128,968</td>
</tr>
<tr>
<td>Cost of goods sold</td>
<td>419,248</td>
<td>140,406</td>
</tr>
<tr>
<td>Marketing and advertising</td>
<td>229,785</td>
<td>196,626</td>
</tr>
<tr>
<td>Contributed services and materials</td>
<td>255,053</td>
<td>893,378</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>14,115,698</strong></td>
<td><strong>11,722,650</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Change in net assets from operations before extinguishment of debt and other items</th>
<th><strong>2022</strong></th>
<th><strong>2021</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1,080,340)</td>
<td></td>
<td>1,900,086</td>
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</table>

<table>
<thead>
<tr>
<th>Extinguishment of debt</th>
<th><strong>2022</strong></th>
<th><strong>2021</strong></th>
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<tbody>
<tr>
<td>1,399,609</td>
<td></td>
<td>1,391,969</td>
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<table>
<thead>
<tr>
<th>Change in net assets from operations before other items</th>
<th><strong>2022</strong></th>
<th><strong>2021</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>319,269</td>
<td></td>
<td>3,292,055</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Other Items</strong></th>
<th><strong>2022</strong></th>
<th><strong>2021</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-operating investment earnings, net</td>
<td>(4,790,917)</td>
<td>18,384,046</td>
</tr>
<tr>
<td>Long-term financing expenses</td>
<td>(423,788)</td>
<td>(441,231)</td>
</tr>
<tr>
<td>Depreciation of non-operating assets</td>
<td>(1,171,538)</td>
<td>(1,127,983)</td>
</tr>
<tr>
<td>Art collection acquisitions</td>
<td>(147,604)</td>
<td>(199,583)</td>
</tr>
<tr>
<td>Campaign expenses</td>
<td>(753,851)</td>
<td>(404,214)</td>
</tr>
<tr>
<td><strong>Total changes in net assets</strong></td>
<td><strong>(6,968,429)</strong></td>
<td><strong>19,503,090</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Net assets, beginning of year</strong></th>
<th><strong>2022</strong></th>
<th><strong>2021</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>120,308,525</td>
<td></td>
<td>100,805,435</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Net assets, end of year</strong></th>
<th><strong>2022</strong></th>
<th><strong>2021</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>$113,340,096</td>
<td>$120,308,525</td>
<td></td>
</tr>
</tbody>
</table>
FY22 acquisitions listed in alphabetical order by artist

CAROL ANTEZANA,
Las Gringas, 2021, Digital photographic print, 20 x 16 in., The Dreier Fund for Acquisitions, 2021 (2021.018.0001)


DESMOND BEACH, #SayTheirNames 2, Fabric and paper, 25 x 21 1/2 in., The Dreier Fund for Acquisitions, 2021 (2021.019.0001)

THERESA BERNSTEIN, Self-Portrait, 1914, Oil on canvas, 23 x 18 in. (2022.007.0001)

LEWISohn Stadium, 1919-22, Oil on canvas, 40 x 50 in. (2022.007.0002)

Portrait of William, 1923, Oil on canvas, 37 x 25 in. (2022.007.0003)

JAKE BERTHOT, 23 prints, from 1898 and 2004, Various dimensions, Watercolors on paper, Gift of Betty Cuningham Gallery, 2021 (2022.029.0001-23)

CHARLES BISCHOFF, Bronx Park, c.1920s, Crayon on paper, 18 x 24 in., Gift of the Marjorie B. Rachlin Trust, 2021 (2021.032.0002)

DIANE BURKO, Hike to Ilulissat, 2014, Archival pigment print, 30 x 30 in., Gift of the artist, 2022 (2022.013.0001)

LUCA BUVOLI, Astrodoubt and the Quarantine Chronicles, Episode #12—Picture: Present (“Cosmos-in-the-Box” Edition), 2021, 13 collaged drawings in metal box, 7 x 7 in. (each), The Dreier Fund for Acquisitions, 2021 (2021.022.0001)


ROBERTO COIN, Untitled, 1978, Acrylic, gouache, crayon, charcoal, and pastel on paper, 28 1/4 x 22 in., Promised gift of the Stenn Family in honor of Sam Rose (PG 2022.002.0001)

NEKISHA DURRETT, Eleanor Bumpurs Killed By Police on October 29, 1984 / Age 66, 2021, Magnolia leaves, poplar, velvet, acrylic, and LED lighting, 19 1/4 x 19 1/4 x 5 in., The Dreier Fund for Acquisitions, 2021 (2021.017.0001)

VICTOR EKPUK, Lean on Me, 2000, Oil on canvas, 40 x 30 in., Gift of Janet Stanley, 2021 (2021.030.0006)

HELEN FREDERICK, Hesjene, 1974, Engraving with a relief roll, 4 x 4 in., Promised gift of Beverly and Christopher With (PG 2022.003.0005)

NICHOLAS GALANIN, Let Them Enter Dancing and Showing Their Faces: Thief, 2018, Monotype and gold leaf on paper, 30 x 21 in., Director’s Discretionary Fund, 2022 (2021.035.0001)


MIMI HERBERT, Butterfly, 2021, Formed acrylic, 45 x 29 in., Promised gift of Margot Stein, 2022 (PG 2022.009.0001)

HEDIEH JAVANSHIR ILCHI, Something discernible in the hollow space of its absence, 2022, Acrylic on individual Masonite panels, 36 x 54 in.,

CONTEMPORARIES ACQUISITION

Hedieh Javanshir Ilchi’s work embraces the notion of duality; it stands between abstraction and representation, geometric patterns and gestural expression, depth and flatness, as well as between different histories, cultures, and art traditions. The Contemporaries Steering Committee acquired this work for the museum through the Contemporaries Acquisition Fund.

Hedieh Javanshir Ilchi (third from left) at the unveiling of her work, September 2022. Photo: AK Blythe
Contemporaries Acquisition Fund, 2022 (2022.004.0001)


JACOB LAWRENCE, Gift of Jon and NoraLee Sedmak, 2021

*The Book of Genesis* portfolio, 1990, 8 color screenprints chine-collé on St. Armand paper, 20 x 24 in. (each) (2021.026.0001-8)

*New Dawn: Hiroshima* portfolio, 1983, 8 color screenprints on Somerset paper, 15 x 11⅛ in. (each) (2021.026.0009-16)

KIM LLERENA, *Stonewall Jackson (Dismantled)*, Monument Avenue, Richmond, Virginia, 2020, Archival pigment print, 20 x 16 in., The Dreier Fund for Acquisitions, 2021 (2021.021.0001)


AARON MAIER-CARRETERO, *Not in Front of the Kids*, 2020, Oil on canvas, 55 x 72 in., The Dreier Fund for Acquisitions, 2021 (2021.016.0001)


PETER MILTON, *Points of Departure: Mary’s Turn*, 1994, Resist ground etching and engraving, 18 x 28 in., Gift of Michael and Patricia S. Maher, 2022 (2022.012.0001)

JILL MOSER, Promised gift of Beverly and Christopher With 6.7.2020, 2020, Gouache, 8 x 8 in. (PG 2022.003.0003)

VENUS, 2021, Woodcut, 8 x 8 in. (PG 2022.003.0004)


NAÚL OJEDA, Gift of Philomena Ojeda, 2022


*El Descanso*, date unknown, Woodcut on paper, 38 x 22 in. (2022.006.0004)


ACQUISITIONS FROM 2021 JURIED INVITATIONAL

A centerpiece of The Phillips Collection’s 100th anniversary celebration, *Inside Outside, Upside Down* continued the museum’s steadfast commitment to acquire, present, and promote the work of local artists. Comprising 65 works by artists at various stages of their careers, the exhibition showcased the vitality of the DC artistic community. We are proud to enrich our growing collection with works that reflect important issues of our time. Following a formal selection process, the Phillips acquired from the exhibition artworks by Carol Antezana, Desmond Beach, Nekisha Durrett, Kim Llerena, Aaron Maier-Carretero, and Marta Peréz García.

**TERRY PARMELEE**, *Rose*, 1968, Oil on canvas, 50 x 50 in., Gift of the artist and Pazo Fine Art, 2022 (2022.009.0001)

**MARTA PÉREZ GARCÍA**, *Your Hand*, 2020, Molded cotton handmade paper and stitching with yarn, 19 x 11 in., The Dreier Fund for Acquisitions, 2021 (2021.020.0001)


**DEBORAH REMINGTON**, *Elyria*, 1975, Oil on canvas, 56 1/2 x 52 1/2 in. Promised gift of John Raimondi, 2021 (PG 2021.005.0001)

**ANIL REVRI**, Acquired through the generosity of the Rosseel Sultan Foundation, 2021

1. *Geometric Abstraction 2*, 2020, Mixed media on handmade paper, 18 x 18 in. (2021.027.0001)
2. *Geometric Abstraction 3*, 2020, Mixed media on handmade paper, 18 x 18 in. (2021.027.0002)

**TIM ROLLINS**, Promised gift of Beverly and Christopher With *The Marvelous Work Behold*
from The Creation (after Haydn), 2005, Water-based silkscreen with chine colle, 23 5/8 x 14 1/8 in. (PG 2022.003.0001)

In Splendour Bright (right) from The Creation (after Haydn), 2005, Water-based silkscreen with chine colle, 23 5/8 x 14 1/8 in. (PG 2022.003.0002)


ELIAS SIME, Gift of Janet Stanley, 2021

Yediro Suk, 1996, Framed burlap and yarn collage, mixed media, 26 3/4 x 29 in. (2021.030.0001)


TONY SMITH, Maquette for New Piece, 1966 (restored 2021), Fiberboard with lacquer finish, 10 1/2 x 10 1/2 x 10 1/2 in., Gift of Christine and Peter Raimondi, courtesy of John Raimondi Gallery, 2021 (2021.023.0001)

LOU STOVALL, Untitled, 2009, Monoprint, 30 1/4 x 48 3/4 in., Gift of the Helen B. Stern Estate in memory of Helen B. Stern and in honor of Lou Stovall, 2021 (2021.033.0001)


JOYCE WELLMAN, Gift of the artist, 2022

The Big 5, 2005, Acrylic and mixed media on canvas, 72 x 60 in. (2022.010.0001)

Journey Through Migration, 1985, Color viscosity etching, 22 x 16 in. (2022.010.0002)

MARGUERITE ZORACH, Cups and Flowers, c. 1935, Oil on canvas, 18 x 24 in., Gift of the Marjorie B. Rachlin Trust, 2021 (2021.032.0001)
CENTENNIAL GALA
Seeing Differently
Reimagining Tomorrow


The Centennial Gala featured entertainment by Katherine Smith Contemporary Dance Ensemble, performing a piece inspired by Jacob Lawrence’s Migration Series, and Sylver Logan Sharp, former lead singer of the group CHIC; curated cocktails and menu by Aaron Silverman of Rosé’s Restaurant Group; and art activations inspired by works in The Phillips Collection.

The Gala raised over $800K, which directly supports The Phillips Collection’s interdisciplinary education programs and community engagement initiatives.

FIRST ROW: Chair Emeritus Dani Levinas, Kerry Kennedy, Vradenburg Director and CEO Dorothy Kosinski, Gala Honorary Chair George Vradenburg; Gala Honorees Juanita and Mel Hardy; SECOND ROW: Gala Honoree Kurt Newman, Dorothy Kosinski, Gala Honorary Chair Roger Sant, Congresswoman Doris Matsui; Gala Honorary Chair Sharon Percy Rockefeller; THIRD ROW: Washington National Cathedral; Katherine Smith Contemporary Dance Ensemble; Gala Chef Aaron Silverman, Mary Howell, and Lisa B. Barry; FOURTH ROW: Gala Chair Julia Garcia and artist Daniel Canogar; Vocalist Sylver Logan Sharp. Photos: Tony Powell