CULTIVATING MEMBERS
8,384 MEMBERS
1,794 NEW MEMBERS
(from 41 states, 2 countries)
1,482 MEMBERS ATTENDED MEMBER-ONLY EVENTS

WELCOMING DIVERSE AUDIENCES
109,140 VISITORS
(from 50 US states, 25 countries)
(23% of guests were first time visitors)
412 PUBLIC PROGRAMS
(23,245 attendees)
102 SCHOOL TOURS (2,912 attendees)
647 ADULT TOURS (5,474 attendees)

ENGAGING OUR DIGITAL FOLLOWERS
NEW FOLLOWERS ON
Facebook 1348 (34,303 total)
Instagram 7,891 (50,556 total)
X -1,018 (32,501 total)
91,984 YOUTUBE VIEWS

PHILLIPS WEBSITE
2,697 average daily visitors
(50 US states, 223 countries)

SHARING OUR GROWING COLLECTION
116 NEW ACQUISITIONS
69 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS

INSPIRING YOUNG MINDS
19 TEACHER DEVELOPMENT SESSIONS (495 attendees)
1,374 ART LINKS STUDENTS
13 PARTNER SCHOOLS
16 INTERNS, 3 FELLOWS
In March 2023, Jonathan P. Binstock joined The Phillips Collection as the Vradenburg Director and CEO. We express our gratitude to Dorothy Kosinski, who stepped down at the end of 2022 after 15 years of distinguished leadership that strengthened the Phillips for the future and positioned us as a pioneering, forward-thinking modern and contemporary art museum. Jonathan has brought his love for the Phillips to his new role and will use his extensive leadership experience to continue elevating the Phillips nationally and internationally and increasing the diversity of our offerings and community engagement. This exciting change in leadership reflects the forward momentum of the museum as we begin our second century.

The art on view at the Phillips in FY23 demonstrated the breadth of our exhibitions and programming and our ongoing efforts to enrich understanding and appreciation of modern and contemporary art. From DC icon Lou Stovall to overlooked Italian Impressionist Giuseppe De Nittis, our exhibitions spanned centuries and genres. We mounted the first career survey of photographer Frank Stewart. We showcased digital art, photography, textile works, and more. In our community exhibition space, we displayed the work of our school and community partnerships. Our new acquisitions brought exciting new perspectives to our permanent collection. We thank our many donors for their generous gifts of art.

In September 2022, we were thrilled to welcome visitors back to Phillips after 5, following a long hiatus due to the pandemic. Our Phillips Music concerts wowed audiences both in-person and online. The Creative Aging program invited participants—including new partners—to the galleries for meaningful conversation. Phillips@THEARC continued to engage neighborhoods in Ward 7 and 8, including a program linking art and yoga and a mural-making summer camp. We explored the role of art in nuclear disarmament during our Artists of Conscience program. While our attendance was robust, the Phillips, like most museums across the country, continues to struggle with returning to pre-pandemic attendance numbers. Thus, we have been and will continue to be focused on growing our relevance and strengthening the legacy of Duncan Phillips.

Take a look at all the wonderful things we have accomplished in FY23 in the following pages. Thank you for your continued support.

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JONATHAN P. BINSTOCK
Vradenburg Director and CEO
SPECIAL EXHIBITIONS

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

Lou Stovall: The Museum Workshop, curated by the artist’s son, Will Stovall, showcased how Stovall’s innovative techniques in printmaking elevated the medium to new artistic heights. Stovall’s influence on the DC arts scene was evident through his collaborations and in the history and legacy of the Dupont Center. Created and led by Stovall and curator Walter Hopps, the Center created a haven for artists of different cultures and generations. Amid the Civil Rights Movement, the Dupont Center served as a space for the exchange of ideas and art-making.

An Italian Impressionist in Paris: Giuseppe De Nittis
November 12, 2022–February 12, 2023

This was the first exhibition in the US devoted to the work of Italian painter Giuseppe De Nittis (1846–1884). A major international collaboration, the exhibition was organized by The Phillips Collection with the patronage of the Italian Ministry of Culture in collaboration with the Pinacoteca Giuseppe De Nittis, the City of Barletta, Italy, and the Region of Puglia with the Fondazione Pino Pascali. It united 73 works from leading institutions and private collections in the US, France, and Italy, 32 of which were loans from the Pinacoteca De Nittis.

As museums around the country wrestle with how to make their spaces more equitable and accessible to their communities, this show, curated by Stovall’s son, artist and writer Will Stovall, offers a model.

Kelsey Ables, The Washington Post

This initiative is a perfect testimony to the long-standing friendship between Italy and the United States and the unremitting work of both countries to strengthen our bond through art and culture.

H.E. Mariangela Zappia, Ambassador of Italy to the United States
SPECIAL EXHIBITIONS

Pour, Tear, Carve: Material Possibilities in the Collection  
March 18–May 14, 2023

Featuring over 65 works drawn from the permanent collection, this exhibition considered how artists have utilized traditional and nontraditional art materials to act as conduits of meaning. Pour, Tear, Carve spotlighted how the selection and manipulation of materials—whether poured, torn, carved, sewn, beaded, or glued—can enhance a viewer’s understanding of and dialogue with art. The exhibition introduced several key recent acquisitions by living artists with well-known and never-before-exhibited works.

Frank Stewart’s Nexus: An American Photographer’s Journey, 1960s to the Present  
June 10–September 3, 2023

Frank Stewart’s Nexus was a dynamic retrospective of Stewart’s photography that centered on his sensitive and spontaneous approach to portraying world cultures and Black life in many forms—including music, art, travel, food, and dance. Tracing both Stewart’s explorations of life on the road and the trajectory of his stylistic journey, the exhibition brought together a comprehensive visual autobiography through over 100 black-and-white and color photographs.

Most of “Pour, Tear, Carve” carries the Phillips far from the impressionist and colorist works for which it’s best known. That doesn’t mean, however, that the museum’s essential nature has been lost. Times and expectations have changed, but the adventurous spirit endures.

Mark Jenkins, The Washington Post

Frank Stewart is not just a photographer; he’s an artist.

Briana Ellis-Gibbs, Hyperallergic

—

Through his lens, we experience a fragmented history of the United States.

Karen Wilkin, The Wall Street Journal
INTERSECTIONS
Jonathan Monaghan: Move the Way you Want
September 22–December 31, 2022

Linling Lu: Soundwaves
February 9–April 30, 2023

SPECIAL INSTALLATIONS
Jacob Lawrence and the Children of Hiroshima
August 23–November 27, 2022

TRAVELING EXHIBITIONS
A Modern Vision: European Masterworks from The Phillips Collection
North Carolina Museum of Art
October 8, 2022–January 22, 2023

Artists of Conscience: Art, Nuclear War, Peace, and Reconciliation

Presented with All Soul’s Church, Unitarian, the Artists of Conscience engagement (October 27 & 28, 2022) on nuclear weapon disarmament was organized in collaboration with The Bahá’í Chair for World Peace, University of Maryland. Day one featured a film screening of The Bomb. On the second day, Chief Curator Elsa Smithgall moderated a conversation exploring the role of art in addressing nuclear weapons abolition, peace, and reconciliation, with panelists artist, curator, and historian Leslie King-Hammond; nuclear weapons abolition activist Mel Hardy; and filmmaker and artist Smriti Keshari. The program included musical reflections by pianist Ryo Yanagitani, cellist Char Prescott, and members of the All Soul’s Choir, led by Jennifer Hayman, Director of Music and Arts.
COMMUNITY EXHIBITIONS

Art + Music: More than a Feeling
July 23, 2022—February 19, 2023

Shaping Ourselves: The Materials of Our Lives
March 10—June 4, 2023

Focal Point: Shifting Perspectives through Photography
June 16—September 10, 2023

PHILLIPS@THEARC

Shiloah Symone Coley: Mama Lula
September 15, 2022—January 31, 2023

Dee Dwyer: Wild Seeds of the Soufside
February 16—May 11, 2023

Frank Stewart’s Nexus
June 14—August 31, 2023

Collection Care

Antoine Pevsner’s Construction in Space (1929), acquired by Duncan Phillips in 1953, was made with Celluloid. Over the years, the Celluloid became discolored and deteriorated, making it impossible for the sculpture to be restored or exhibited intact again. To preserve the work’s original appearance and to present the work in the Pour, Tear, Carve exhibition, Stefan Prosky, a 3-D animator and technology artist, made a virtual reconstruction of the sculpture using 800 digital images of the work.

The Phillips Collection was one of 23 cultural institutions globally to be awarded Bank of America’s 2023 Art Conservation Project Grant. Two compositions by Paul Cézanne, Mont Sainte-Victoire (1886–87) and Self-Portrait (1870–80), are receiving extensive treatment for the first time in 45 years. The Phillips’s fully restored Cézanne unit of six paintings and one print will be exhibited at the museum in spring 2024.

From November 2022 to June 2023, the Phillips’s Ellsworth Kelly sculpture Untitled (EK927) in the Hunter Courtyard underwent a major conservation treatment. Years of strong sunlight, heat, humidity, freezing temperatures, snow, pollen, and other abrasive airborne particulates, caused the artwork’s clear lacquer coating to start clouding and the black patina to degrade. The coating and patina were removed, and a new black matte patina applied. Instead of reapplying a lacquer, numerous applications of a custom wax tinted with black pigments serve as the final surface coating. We are grateful to the Ellsworth Kelly Foundation for underwriting the restoration.

TOP TO BOTTOM: Prosky recording Pevsner’s Construction in Space; Bronze et al., Ltd., tinted wax to the surface of Untitled (EK927).
Welcome, Jonathan P. Binstock

Dr. Jonathan P. Binstock became the Vradenburg Director & CEO of The Phillips Collection in March. Dr. Binstock comes to the Phillips following eight years as the Mary W. and Donald R. Clark Director of the Memorial Art Gallery (MAG) of the University of Rochester in New York, where he led an expansion and diversification of the museum’s collection, exhibition program, public engagement efforts, and audience, as well as a significant increase in the museum’s annual budget. For Binstock this role marks a return to Washington, where he was previously Curator of Contemporary Art at the Corcoran Gallery of Art from 2000–07.

The Phillips may be more than 100 years old, but I see it as still in its adolescence…. Where will our open-minded curiosity lead us? For the Phillips, the best is always yet to come.

Jonathan P. Binstock, April 6, 2023

Phillips in the Socialsphere

Most popular Instagram post and Tweet: The Phillips Collection was honored to have Supreme Court Justice Kentaji Brown Jackson visit last week! She toured our special exhibitions Lou Stovall: The Museum Workshop and Jacob Lawrence and the Children of Hiroshima. (August 20, 2022)

Most popular Facebook post: Accomplished performers, improvisers, and composers, Linda May Han Oh and Fabian Almazan make their Phillips debut this Sunday at 4 pm! (October 19, 2022)

Most popular blog post: Capturing the Perfect iPhone photograph (June 20, 2023)

15 Years of Leadership

Dorothy Kosinski concluded her tenure as Vradenburg Director & CEO at the end of 2022 and was named Director Emerita. Since the beginning of her tenure in 2008, Dr. Kosinski led a campaign to augment the endowment, resulting in a five–fold growth approaching $100M. Kosinski revitalized the Phillips’s dialogue with contemporary art and grew the collection from 2,000 objects to over 5,000, with emphasis on artists of color and women. Kosinski hired a Chief Diversity Officer in 2018, making the Phillips among the first museums to have such a position. She extended the Phillips’s reach with the opening of Phillips@THEARC in Ward 8 and a major partnership with the University of Maryland in College Park.

PARTNERSHIP WITH UNIVERSITY OF VIRGINIA

As part of a partnership with the University of Virginia (UVA) in Charlottesville, The Phillips Collection was pleased to host an undergraduate intern during summer 2023 and welcome a 2023–24 Predoctoral Fellow in Modern and Contemporary Art History, both from UVA. The partnership provides meaningful opportunities in education, innovation and research, interdisciplinary collaboration, and diversity and inclusion initiatives—hallmarks of both institutions.
PUBLIC PROGRAMS

In FY23, 1,161 programs and tours reached 31,631 people, including weekly meditation, Phillips Music concerts, family workshops, Member Mornings, and more.

33% Adult
30% Tours
13% Art + Wellness
12% Music
7% PK12
4% Family
1% Members

Public programs focused on partnerships and hands-on experiences. Highlights include:

- Opportunities to learn directly from artists, including Joseph Orzal, Linling Lu, Jae Ko, and Joyce Wellman
- Launch of *Film from the Archives* series on Third Thursday evenings featuring recently digitized films
- In conjunction with Frank Stewart’s Nexus, the Phillips presented a suite of programming all summer for all ages
- Collaboration with the National Asian Art Museum to connect artists Giuseppe De Nittis with Watanabe Seitei
- Launch of Third Thursday (previously ArtWalk) in collaboration with neighborhood partners for free admission and extended hours
- Participated in community events such as Mitchell Park Family Fun Day, Dupont Kalorama Walk Weekend, DC Public Library Discover Summer Museum Days, and The Kennedy Center/NSO’s two-day Great Migration family celebration

PHILLIPS@THEARC

Phillips@THEARC presented a variety of programs, including hands-on workshops from local artists and programs with THEARC partners. From July 17–August 11, Phillips@THEARC offered a camp about mural-making for students ages 8 to 13. Through art-making workshops, mural tours throughout DC, and more, the campers explored how murals and public art installations can reshape and uplift a community.

CREATIVE AGING

In FY23, we offered 51 Creative Aging programs to 477 participants. The 13-year partnership with Iona Senior Services alternates monthly visits to the museum with studio projects at Iona’s two locations in Tenleytown and Congress Heights. The Creative Aging program continues to grow, now including Parklands Villages, Brightwood, Knollwood, and Sunrise Assisted Living.
PK-12 EDUCATION

School Partnerships
Through ArtLinks, the Phillips Collection’s multi-visit school program with schools across DC, Maryland, and Virginia, Phillips Education staff worked with classroom teachers to develop engaging and relevant programs, producing the exhibitions *The Shape of Our Lives* and *Focal Point*.

Professional Development
The Phillips provides in-depth professional development opportunities on arts integration at the museum, at schools, and virtually. After five years of offering the 12-week course *Connecting to the Core Curriculum: Building Teaching Capacity for Arts Integration through Prism.K12*, the 45-hour course was adapted into multiple 15-hour courses offered throughout the year, each with a slightly different focus. The first 4-week course explored how artists in *Pour, Tear, Carve* used materials as an expression of their culture and identity. The weeklong Summer Teacher Institute was inspired by Frank Stewart’s *Nexus*. Participants constructed visual autobiographies through photographs, making connections to social-emotional learning (SEL) in their teaching environments.

Exhibition Activities
The Education Department developed a variety of resources to help visitors engage with *An Italian Impressionist in Paris: Giuseppe De Nittis*: a gallery with educational activities; an audio tour that encouraged visitors to slow down and look closely at works of art; and a children’s book, *Art Adventures with Friends*, that let families explore the exhibition together and understand the role of friendship in De Nittis’s work.

The Phillips Returns to Italy
Anne Taylor Brittingham and Donna Jonte returned to Italy in October 2022 to conduct additional programs in Rome, Naples, and the surrounding region through the museum’s collaboration with the U.S. Department of State. The workshops focused on fostering diversity and inclusion for audience and program development. Anne and Donna also attended the first EDI Global Forum for Education and Integration which welcomed 180 cultural institutions.

Phillips Music 2022–23 Season
The Phillips Collection presented a range of world-class soloists, in-demand chamber groups, and visionaries of the field during the 82nd season. Highlights included:

- The return of harpist Bridget Kibbey and violinist Alexi Kenney (November 27)
- The debut performance of Junction Trio (December 11)
- On November 6, our Leading International Composers series celebrated the music of George Walker.
- We saw the culmination of a project years in the making: pianist Conrad Tao and cellist Jay Campbell performed the DC premiere of *The Additive Arrow* by Catherine Lamb, a piece co-commissioned by The Phillips Collection (April 8), in the galleries of Linling Liu: *Soundwaves*.
- We presented a number of genre-bending musicians, such as bassist Linda May Han Oh and pianist Fabian Almazan (October 23) and jazz pianist Aaron Diehl with vocalist Joshua Banbury (January 15).

- Singer-songwriter Gabriel Kahane performed his own songs (January 22)
- *Invoke* string quartet presented works by living composers as well as their own compositions (April 23).
- The Centennial concert was the spectacular season opening event featuring Manchester Collective and South African cellist Abel Selaocoe (October 9).
ENGAGING THE DC COMMUNITY

In FY23, the Phillips launched several new partnerships and programs with DC organizations. Highlights include:

- In August 2022, the Phillips partnered with Chalk Riot and Positive Chalk DC for THEARC’s first Chalk Walk. Professional artists created a chalk mural in front of Phillips@THEARC and visitors were invited to make chalk art.
- In October 2022, Phillips@THEARC held its first Creative Seedlings event. Inspired by Wesley Clark’s centennial installation, Creative Seedlings is a dinner and dialogue series on Blerd culture hosted in collaboration with Blerdcon founder Hilton George and The Space for Creative Black Imagination, MICA founding director Raël Jero Salley. The now quarterly event is an opportunity to be part of a growing visual archive on Blerdom in the DMV.
- In January 2023, Phillips@THEARC piloted a yoga and art program with Washington School for Girls and Priority One Wellness. The project used restorative justice principles to promote self-awareness and self-expression through yoga and art.
- In May 2023, The Phillips Collection, DC Public Library, and The Nicholson Project announced the inaugural Collaborative Arts Resource District (CARD) Fellowship. The cross-organizational, collaborative 12-week program aims to create sustainable arts careers and bolster the local contemporary art community. The fellows receive tangible support to advance their craft through workshops, consultations, studio visits, and more. The inaugural fellowship took place fall 2023.

From the Archives

The Library and Archives welcomed the museum’s first full-time Digital Archivist. Staff prepared recommendations for records intake, processed exhibition catalogues and other materials, and made search enhancements for the digitized materials on ArchivesSpace. Two oral histories were completed: Dorothy Kosinski (Vradenburg Director & CEO, 2008–23) and Karen Schneider (Head Librarian, 1981–2022). Approximately 100 linear feet of Research Office Artist Files were relocated from the Center for Art & Knowledge to the library for improved research access and long-term preservation.

2022–23 Fellows

Makeba Clay Diversity Fellow Xin Zheng supported the Institutional History Project by researching the Phillips’s history from the 1940s to the 70s. Visitor Experience/Digital Audience Engagement Fellow Samantha Williams engaged in research and application of online and onsite visitor experience initiatives. Terra Curatorial Fellow Rebecca Shipman assisted with research funded by the Terra Foundation for American Art dedicated to the recontextualization of the Phillips’s collection and making connections with the Howard University Gallery of Art.
The following donors generously supported The Phillips Collection in its mission during the 2023 fiscal year. These gifts included contributions made for a range of operating activities and general operating support: acquisitions, conservation, capital repairs and improvements, education, exhibitions, the annual gala, and music programming. The Phillips Collection is grateful to all our donors and members for prioritizing the museum in your philanthropy.

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Joanne S. Martin
Christine Mayo
Florence K. Millar
Juanita Moore
Rosalie N. and W. Tabb Moore
Dana Morgan
Gerald Musarra and Carlos Ortiz Miranda
Sakura Namioka
Carlos Ocaña
William Nuernberg
Sandra J. Occhipinti
Joseph O’Hare
Edie & Joe L. Oppenheimer
Glenna and David Osnos
Pace Gallery
Elizabeth Patterson

Every effort has been made to create a complete and accurate list of contributors. Please call the Advancement Office at 202.387.2151 x250 with questions or corrections.
The 2023 Annual Gala and After Party: Threads of Connection

More than 450 guests celebrated the Phillips’s robust efforts in education, cultural diplomacy, and innovation in art, raising nearly $670,000. The Gala Honorees were Sam Gilliam (posthumous), pioneering abstract artist; Klaus Ottmann, Chief Curator Emeritus of The Phillips Collection; Mera and Donald Rubell, founders of the Rubell Museum in Miami, FL, and Washington, DC; and Darren Walker, President of the Ford Foundation.
WELCOME, NEW TRUSTEES

JOSH EASTRIGHT was a guest at the Phillips’s Annual Gala about 10 years ago and enjoyed the experience so much that he wanted to learn more. “The Phillips has always had a real focus on being connected to the community. Phillips@THEARC is a great example of how the Phillips thinks differently about education and community engagement.” Eastright is also a board member at Building Bridges Across the River, which operates THEARC. “The Phillips has such a strong legacy to build on—I hope to see it continue to engage the community and stay accessible physically and in spirit—to art experts and novices alike.”

Eastright has worked for Bloomberg his entire career, and is currently the CEO of Bloomberg Industry Group, which leads Bloomberg’s businesses that are based in DC (legal, tax, and government). Bloomberg has been a longtime supporter of the Phillips, through the Bloomberg Connects app, Annual Gala Sponsorship, and more.

BEATRIZ BOLTON hails from Havana, Cuba, and grew up in Miami. When she attended the University of Madrid to study art history, her love affair with art began. When she was introduced to the Phillips in 2019, she fell in love the minute she walked in. Bolton explains, “I passionately believe in Duncan Phillips’s vision and how it continues to develop through the museum’s community involvement, many educational programs, and all the life–enhancing ways it offers to all.” Her family foundation, the Dosal Family Foundation, supports educational programs at the Phillips and especially Creative Aging, which is a cause close to her heart. Bolton has donated two works of art to the Phillips by Spanish artist Bernardí Roig, whom she discovered through the museum. Bolton supported two exhibitions of Cuban artists at the Phillips: Zilia Sánchez in 2018 and Los Carpinteros in 2019. Bolton also supports several museums in London, including the Royal Academy, National Portrait Gallery, National Gallery, and Victoria and Albert Museum.

JANE LOLE came to know the Phillips through immersion in the wider arts scene in Washington, DC, and around the world over the last few years. As an émigré from South Sudan and now an American citizen, she is especially interested in learning about American art, a particular strength of the Phillips. “I believe in supporting the arts, in general, and The Phillips Collection, in particular, because I have enjoyed visiting the Phillips so much.” After earning a BA from Williams College, Lole earned an MA from American University and decided to make her home in DC, where she has focused her career at the intersection of finance and food security. Her work at the World Bank involves evaluating the impacts of agriculture projects in many developing countries. Outside of her professional life, she enjoys travel and art, as well as attending art fairs and design exhibitions around the world.

GAIL LIONE began visiting the Phillips in the 90s with her young daughter, appreciating how the scale and art was perfect for children and also recalled her memories of visiting the Frick Collection growing up in New York. As a board member of the University of Rochester, she became friends with Jonathan Binstock, who was then director of the university’s art museum. “I got to witness first hand how Jonathan transformed the museum—the building, grounds, and the collection—bringing real excitement to the Rochester community. He is bringing that same energy to the Phillips, so it is exciting to be working with him on the board.” Lione has served as general counsel for companies in various industries, worked for several major art collectors, and served on the board of the Milwaukee Art Museum, where she learned to hone her collection of work by women artists. She is now Senior Counsel with Dentons and an adjunct professor at Georgetown Law Center.
## CENTENNIAL CAMPAIGN

The Centennial Campaign, celebrating The Phillips Collection's 100th anniversary, raised critical funds for the museum's endowment, capital needs, and special projects. We are grateful to all those who contributed and celebrated the Centennial with us. Their vision and outstanding generosity will continue to reverberate for years to come as we look forward to another century of lasting impact. It is with extraordinary gratitude that we recognize the following donors for their commitments to The Phillips Collection's Centennial Campaign.

<table>
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<th>$50,000-$99,999</th>
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<td>Susan and Dixon Butler*</td>
<td>Mr. and Mrs. † Bernard J. Cutler</td>
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<td>L. William Derrow†*</td>
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<td>C. Richard Belger† and Evelyn Craft Belger</td>
<td>Ann Greer*</td>
<td>Christopher Duff and Mark† A. Westman*</td>
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<td>Lynne and Joseph† Horning*</td>
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<td>Institute for Contemporary Expression</td>
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<td>Mirella† and Dani Levinas</td>
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<td>Toni Averett Ritenberg Estate*</td>
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<td>Mr. and Mrs. Thomas D. Rutherfoord, Jr.*</td>
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<td>Lee M. Yarbro</td>
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</tbody>
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*Planned Gift †Deceased
THE ELIZA LAUGHLIN SOCIETY

Named for Duncan Phillips’s mother, Eliza Laughlin Phillips, who made the first bequest to the museum, this society is a community of individuals committed to the long-term health and future of The Phillips Collection. The museum is deeply grateful to the following individuals and families who have included The Phillips Collection in their testamentary plans.

Anonymous (8)
Esthý† 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 Crowley†
Carol and B.J. Cutler†
Frauke and Willem de Looper†
Bill DeGraff
L. William Derrow†
John and Gina Despres
Joseph P. DiGangi
Nina Chung Dwyer
Lindsay and Henry Ellenbogen
Christopher Duff and
Mark† A. Westman
Jane Engle†
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 Grall†
Ann Greer
Pamela Gwaltney
Barbara and Bob Hall
Harold P. Halpert†
Richard A. Herman†
Bonnie B. Himmelman
Lynne and Joseph† Horning
Deborah Houlihan
Scott E. Huch
Estate of Dora D. Ide
William N. Jackson†
Linda Lichtenberg Kaplan
Estate of Karl O. Knaths
Estate of Judith D. Krueger
Susan Lee
Martin Less
Blanche Levenberg†
Ada H. and R. Linowes†
Betty Lou and Jack Ludwig
Wendy Luke
Sandra L. Mabry
Raymond Machesney†
Caroline† and John Macomber
Bradford Maupin
Estate of Mercedes Mestre
Estate of Jeanette and
Nathan Miller†
A. Fenner 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 Gifford Phillips
Estate of Laughlin Phillips
Liza Phillips
Virginia B. Prange–Nelson
Jack Rachlin†
Jane Evans Ramsay
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
Tori Averett Ritzenberg Estate
Estate of John F. Rolph III
Mr. and Mrs. Thomas D. Rutherfoord, Jr.
Penelope de Bordenave Saffer
Edna Salant†
Victoria† and Roger Sant
Lili–Charlotte Sarnoff†
Leslie Savin
Richard Sawyer and
Jeffrey P. Beaty
Joan S. and Richard H. Schmidt
Barton F. Sheffield
Estate of Peter Sheldon
H. Theodore Shore†
Estate of Esther Swallen Shores
Jodie H. and David A. Slaughter
Bernard† Slosberg and Mary Chor
Ruth Karl Snyder
Patti and Jerry Sowardsky
Riley St. Claire
Malia S. and Kamau O. Steeple
Elizabeth C. Stein†
Patricia Strauss†
George D. Swygert and
Lori Jenkins
Louise C. Taylor Bruno
Richard E. Thompson†
Helene Toiv
Annie Simonian Totah
Jonathan Tubman and
Thomas Seiler
G. Duane Vieth†
George and Trish† Vradenburg
Ruby Weinbrecht
Mary Weinmann†
Harry and Joan Weintrob
Sally L. Wells
Betsy and Henry J. Werronen
Beverly and Christopher With
Alan and Irene Wurtzel
Cynthia Young†
Judy and Leo E. Zickler
†Deceased

YOUR INVESTMENT MATTERS

In FY23, over 85% of our operating budget comprised support 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 philanthropic support, which enable us to create a dynamic environment for collaboration, innovation, scholarship, and public engagement.

36% Visitor services
26% Curatorial, exhibition, and collections support
18% Education and public programming
11% Fundraising
9% Administration

37% Individual support
25% Endowment income for operations
12% Special government pandemic funding
11% Corporate, foundation, and government support
7% Admissions, programs, and other revenue
3% Gala
3% Museum shop (net)
2% Traveling exhibitions
## STATEMENTS OF FINANCIAL POSITION

**As of July 31**

<table>
<thead>
<tr>
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<th>2023</th>
<th>2022</th>
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<tr>
<td><strong>ASSETS</strong></td>
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<td>Property and equipment, net</td>
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<td><strong>NET ASSETS</strong></td>
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<td>Without donor restrictions:</td>
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<td>With donor restrictions</td>
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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

**Year ended July 31**

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<tr>
<td><strong>REVENUE</strong></td>
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<td>Fees from exhibitions and loaned art</td>
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<td>Admissions</td>
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<td>Other revenue</td>
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<td>Contributed services and materials</td>
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<td>1,321,753</td>
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<tr>
<td>Insurance</td>
<td>304,785</td>
<td>445,256</td>
</tr>
<tr>
<td>Utilities</td>
<td>711,755</td>
<td>635,106</td>
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<tr>
<td>Other facility costs</td>
<td>925,502</td>
<td>954,367</td>
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<tr>
<td>Administrative expenses</td>
<td>1,099,657</td>
<td>1,214,886</td>
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<tr>
<td>Printing and publications</td>
<td>264,846</td>
<td>180,792</td>
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<tr>
<td>Information technology expenses</td>
<td>287,847</td>
<td>364,839</td>
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<tr>
<td>Fundraising activities and institutional events</td>
<td>703,337</td>
<td>439,307</td>
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<tr>
<td>Cost of goods sold</td>
<td>404,208</td>
<td>419,248</td>
</tr>
<tr>
<td>Marketing and advertising</td>
<td>216,906</td>
<td>229,785</td>
</tr>
<tr>
<td>Contributed services and materials</td>
<td>318,437</td>
<td>255,053</td>
</tr>
<tr>
<td>Traveling exhibitions</td>
<td>57,430</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>15,422,562</strong></td>
<td><strong>14,115,698</strong></td>
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<thead>
<tr>
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<th>2023</th>
<th>2022</th>
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<tbody>
<tr>
<td>Change in net assets from operations before ERC, extinguishment of PPP loan, and other items</td>
<td>4,384,705</td>
<td>(1,080,340)</td>
</tr>
<tr>
<td>Employee retention credit</td>
<td>1,777,108</td>
<td>-</td>
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<tr>
<td>Extinguishment of PPP loan</td>
<td>-</td>
<td>1,399,609</td>
</tr>
<tr>
<td>Change in net assets from operations before other items</td>
<td>6,161,813</td>
<td>319,269</td>
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<thead>
<tr>
<th></th>
<th>2023</th>
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<tbody>
<tr>
<td><strong>OTHER ITEMS</strong></td>
<td></td>
<td></td>
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<tr>
<td>Non-operating investment earnings, net</td>
<td>2,817,702</td>
<td>(4,790,917)</td>
</tr>
<tr>
<td>Long-term financing expenses</td>
<td>(395,978)</td>
<td>(423,788)</td>
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<tr>
<td>Depreciation of non-operating assets</td>
<td>(1,148,459)</td>
<td>(1,171,538)</td>
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<tr>
<td>Art collection acquisitions</td>
<td>(261,851)</td>
<td>(147,604)</td>
</tr>
<tr>
<td>Campaign expenses</td>
<td>(19,312)</td>
<td>(75,851)</td>
</tr>
<tr>
<td><strong>Changes in net assets</strong></td>
<td><strong>7,153,915</strong></td>
<td><strong>(6,968,429)</strong></td>
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<table>
<thead>
<tr>
<th></th>
<th>2023</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets, beginning of year</td>
<td><strong>113,340,096</strong></td>
<td><strong>120,308,525</strong></td>
</tr>
<tr>
<td>Net assets, end of year</td>
<td><strong>$120,494,011</strong></td>
<td><strong>$120,308,525</strong></td>
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</table>
FY23 acquisitions listed in alphabetical order by artist

LEON BERKOWITZ, G. O’K No. 4, 1985, Oil on canvas, 26 ½ x 30 in., Gift of Elsa Barr Williams, initiated 2022, completed 2023 (PG 2022.007.0003 / 2023.013.0003)

SANFORD BIGGERS, Glitch, 2022, Assorted fabrics and acrylic resin, 50 7/8 x 33 x 4 in., The Dreier Fund for Acquisitions, 2022 (2022.023.0001)

HARRY CALLAHAN, Gift of James A. and Marsha Perry Mateyka, 2022
  Eleanor, 1947, Gelatin silver print, 5 5/8 x 4 1/8 in. (2022.017.0001)
  Eleanor and Barbara, Chicago, 1953, Gelatin silver print, 7 ½ x 9 ½ in. (2022.017.0002)


STUART DAVIS, Promised Gift of Leo E. and Judy Zickler
  The Café Logue, 1912–13, Crayon and pencil on paper, 18 x 24 in. (PG 2022.006.0001)
  At the Theater, c. 1912, Crayon and pencil on paper, 18 x 24 in. (PG 2022.006.0002)


MOIRA DRYER, Untitled (Target), not dated, Casein on wood and metal, Diameter: 43 in., Gift of the Estate of Moira Dryer, 2022 (2022.019.0001)

FREDERICK CARL FRIESEKE, Under the Tree, summer, 1915, Oil on canvas, 39 ½ x 40 ¼ in., Promised gift of Sharon Percy Rockefeller (PG 2022.004.0001)

MARTA PÉREZ GARCÍA, Purchase through the Gift of Robert and Barbara Liotta (through the Sidney and Nina Josephs Trust) in honor of Dorothy Kosinski, 2022
  Nameless 7, 2022, Torso made of colored abaca handmade paper, 56 x 14 x 10 in. (2022.022.0001)
  Nameless 30, 2022, Torso made of colored abaca handmade paper, 38 x 14 x 17 in. (2022.022.0001)

ALBERTO GIACOMETTI, Untitled (Landscape in Rome), c. 1920–21, Oil on canvas, 17 x 15 in. Gift of Dr. Vittorio Gallo in memory of his mother Prof. Milena Galante Gallo, 2022 (2022.016.0001)

SAM GILLIAM, Easy Siders Series, 1996, Mixed media on handmade paper and polypropylene mounted to birch plywood, 47 x 48 in., Gift of Elsa Barr Williams, initiated 2022, completed 2023 (PG 2022.007.0002 / 2023.013.0002)

ANTONY GORMLEY, BRACE, 2019, 833 Corten steel, 74 1/8 x 18 1/8 x 14 3/16 in., Acquired by exchange with the artist and through the generosity of the Tony and Heather Podesta Collection, 2022 (2022.034.0001)

WILLIAM GROPPER, Capriccios, 1953–57, Portfolio of 50 lithographs, 16 ½ x 12 ½ in. (each), Gift of Harvey Ross in honor of Dorothy Kosinski’s exemplary service to The
Michal Venera, 2023

of Corbin Gwaltney, 2023

Pamela Gwaltney, in Memory

Marsha Perry Mateyka, 2022

10 in., Gift of James A. and

calligraphy ink, 55 x 13 x

2012, Rolled paper, glue and

JAE KO,

(2023.002.0001)

Gift of Judith L. Klavans, 2023

13 ¼ x 6 ¾ x 3 ½ in., Gift of

Fluted Shell

2009, Bronze,

ANITA HUFFINGTON,

(2023.007.0001

from Robin Moore Legacies,

KEVIN MACDONALD, Gift

Fund for Acquisitions, 2023

93 x 93 x 2 in., The Dreier

The Dreier Fund for

2020, Acrylic on canvas,

Melodies of Solitude, No. 99,

LINLING LU,

(2023.001.0002)

Gift of Giorgio Furioso, 2023

GIUSEPPE ZAMBRANO, Gift of

the Painter in recognition of

the directorship of Dorothy

Kosinski, 2022

Terra Verta, 2013, Acrylic and

linen on stretcher 47 x 49 in.

(2022.018.0002)

Yellow, 2003, Acrylic and

linen on stretcher 36 x 34 in.

(2022.018.0003)

Maroon Painting, 2003,

Acrylic and linen on stretcher

30 x 34 in. (2022.018.0003)

Ochre Painting, 2008, Acrylic

and linen on stretcher 59 x 55

in. (2022.018.0004)

Green Painting, 2000, Acrylic

and linen on stretcher 27 x 26

(2022.018.0005)

JONATHAN MONAGHAN, The Dreier Fund for

Acquisitions, 2022

Move the Way you Want, 2022, Video with color and sound, and media player, (2022.030.0001)

Promised Gift of Christopher and Beverly With

BoConcept Fawn, 2014, 3D printed steel with gold-plate on 3D printed glazed ceramic and acrylic, 8 ¼ x 6 in. (PG 2022.005.0001)

Unicorn in Captivity, 2017, 3D printed steel with gold-plate on 3D printed glazed ceramic and acrylic, 23 ¾ x 15 ½ x 9 in.

Boy Rolling Tire Downhill,

New York City or “Uptown

(Bronx)”, 1951, Vintage

gelatin silver print, 10 x 12 in.

(2022.018.0001)

Joanne M. Brignolo, 2022

13 ¼ x 6 ¾ x 3 ½ in., Gift of

Brooklyn near Belt Parkway

(boats), not dated, Vintage
gelatin silver print, 6 ½ x 6

5/8 in. (2023.011.0005)

Divers, East River (variant),

1948, Gelatin silver print, 11 x

14 in. (2023.011.0006)

Pitt Street Pool, 1947, Gelatin

gelatin silver print, 14 x 11 in.

(2023.011.0019)

Untitled (man, palm reading),

c. 1970, Gelatin silver print, 10

½ x 13 ½ in. (2023.011.0020)

Untitled (woman with

crutches), not dated, Vintage
gelatin silver print, 13 x 10 ½ in.

(2023.011.0021)

Untitled (men in white shirts

sitting on car), not dated,

Gelatin silver print, 9 x 12 ½ in.

(2023.011.0022)

Untitled (woman in front of

curtain with arm up India),

not dated, Gelatin silver print,

12 ½ x 10 in. (2023.011.0023)

Untitled (men in white shirts

sitting on car), not dated,

Gelatin silver print, 9 ½ x 12 ¼ in.

(2023.011.0024)

Circus, c. 1965, Gelatin 

silver print, 7 ¼ x 9 5/8 in. (2023.011.0011)

LEON LEVINSTEIN, Gift of

Michal Venera, 2023

Coney Island (couple sitting

on stools, on boardwalk), c.

1970, Gelatin silver print, 13 ¼

x 10 in. (2023.011.0012)

Haiti (man with hand up

looking out of car window),

1970s, Gelatin silver print, 13

¾ x 11 in. (2023.011.0013)

India (man smoking

cigarette), 1970s, Gelatin

silver print, 13 ½ x 10 ½ in.

(2023.011.0014)

Untitled (back view of man

in hat), not dated, Vintage

gelatin silver print, 15 ½ x 12 ½

in. (2023.011.0015)

Untitled (flag and garbage

cans), Vintage gelatin 

silver print, 11 x 14 in.

(2023.011.0016)

Untitled (Haiti man in

shantytown), not dated,

Vintage gelatin silver print

(2023.011.0017)

Untitled (man in hat looking

through window), 1960, 8 x 12

½ in. (2023.011.0018)

Auto Shop from “Girls

Portion,” prelude to the

Mysteries of Silver Spring,

2005, Oil on paper, 52 x 52 in.

(2023.003.0003)

Gift of Giorgio Furioso, 2023

Barnet Newman’s Collage,

1978, Graphite and
color pencil, 15 x 22 in.

(2023.004.0001)

JOSEPH MARIONI, Gift of

the Painter in recognition of

the directorship of Dorothy

Kosinski, 2022

Terra Verta, 2013, Acrylic and

linen on stretcher 47 x 49 in.

(2022.018.0001)

Yellow, 2003, Acrylic and

linen on stretcher 36 x 34 in.

(2022.018.0002)

Maroon Painting, 2003,

Acrylic and linen on stretcher

30 x 34 in. (2022.018.0003)

Ochre Painting, 2008, Acrylic

and linen on stretcher 59 x 55

in. (2022.018.0004)

Green Painting, 2000, Acrylic

and linen on stretcher 27 x 26

(2022.018.0005)

JONATHAN MONAGHAN, The Dreier Fund for

Acquisitions, 2022

Move the Way you Want, 2022, Video with color and sound, and media player, (2022.030.0001)

Promised Gift of Christopher and Beverly With

BoConcept Fawn, 2014, 3D printed steel with gold-plate on 3D printed glazed ceramic and acrylic, 8 ¼ x 6 in. (PG 2022.005.0001)

Unicorn in Captivity, 2017, 3D printed steel with gold-plate on 3D printed glazed ceramic and acrylic, 23 ¾ x 15 ½ x 9 in.
Robert Motherwell, Hollow Men Suite, 1985-86, Lift-ground etchings with aquatint, on handmade cream Moriki paper with chine collé, 11 ¼ x 12 in. (each), Gift of James A. and Marsha Perry Mateyka, 2022 (2022.017.0004a-g)


Elizabeth Murray, Promised Gift of Beverly and Christopher With, 2023

Her Story #1, 1988-90, Offset lithograph with etching, 11 ¼ x 8 7/8 in. (PG 2023.001.0001)

Her Story #3, 1988-90, Offset lithograph with etching, 11 ¼ x 8 7/8 in. (PG 2023.001.0002)

Her Story #9, 1988-90, Offset lithograph with etching, 11 ¼ x 8 7/8 in. (PG 2023.001.0003)

Nathan Oliveira, Gift of James A. and Marsha Perry Mateyka, 2022

Swimmer, 2001, Oil and alkyd on canvas, 50 x 42 in. (PG 2023.017.0005)

Site Coimbra, 1998, Monotype with hand coloring, 17 ½ x 22 in. (2022.017.0006)

Baboon (Celadon), 1994, Color drypoint with aquatint, 44 ¼ x 38 ½ in. (2022.017.0007)

Ruth Pastine, Fetish (Red), Primary Red Series, 2011, Oil on canvas, 32 x 32 in., Gift of the artist and Pazo Fine Art, 2022 (2022.031.0001)

Joe Daniel Phillips, Ben, 2015, Charcoal and graphite on paper, 94 x 42 in., Gift of Audrey and Bill Whittington, 2022 (2022.032.0001)

Charles Rumph, Over 200 photographs and negatives, The Charles Rumph Collection and Photography Fund established through the Bequest of Shirley Z. Johnson Trust (2022.026.0001-200)

Pinaare Sanpitak, breast cloud notes, 2022, Acrylic, pencil on paper, 59 x 51 1/8 in., Director’s Discretionary Fund, 2022 (2022.029.0001)

Sonja Sekula, Untitled, 1946-47, Indian ink and gouache on paper, 14 3/4 x 19 11/16 in., Director’s Discretionary Fund, 2022 (2022.028.0001)

Aaron Siskind, Gift of Michal Venera, 2023

Venice 8, 1978, Gelatin silver print, 11 x 14 in. (2023.009.0001)

Peru 30, 1977, Gelatin silver print, 11 x 20 in. (2023.009.0002)

Lima 184, 1980, Gelatin silver print, 14 x 11 in. (2023.009.0003)

Turkey 44, 1986, Gelatin silver print, 11 x 14 in. (2023.009.0004)

Morocco 297, 1982, Gelatin silver print, 11 x 14 in. (2023.009.0005)

Coatzalcoacs 54, 1973, Gelatin silver print, 11 x 14 in. (2023.009.0006)

Remembering Joseph Cornell in Merida 23, 1975, Gelatin silver print, 11 x 14 in. (2023.009.0007)

Yucatan 2, 1955, Gelatin silver print, 16 x 20 in. (2023.009.0008)

Arc of Constantine 2, 1967, Gelatin silver print, 16 x 20 in. (2023.009.0009)

Rome, Arch of Constantine 2, 1967, Gelatin silver print, 16 x 20 in. (2023.009.0010)

Gift of Kurtz Family in memory of Saul and Helen Levi, 2023

Rome 17, 1963, Gelatin silver print, 16 x 20 in. (2023.010.0001)

Rome 77, 1977, Gelatin silver print, 11 x 14 in. (2023.010.0002)

Mexico 30, 1982, Gelatin silver print, 20 x 24 in. (2023.010.0003)
Expanding the Art Historical Canon

The paintings by Light and Tolliver were part of the collection of the Souls Grown Deep Foundation, a non-profit organization dedicated to promoting the work of Black artists from the American South and supporting their communities by fostering economic empowerment and racial and social justice. These two paintings are the first by Light and Tolliver to enter the collection, and further the Phillips’s commitment to broadening the art historical canon. They provide compelling juxtapositions with a range of historical and contemporary artists in the collection, including Morris Graves, Grandma Moses, Horace Pippin, and Albert Pinkham Ryder, as well as the five Gee’s Bend quilts acquired in 2019.
THANK YOU FOR YOUR SUPPORT

FIRST ROW: Tasting of Don Ciccio & Figli in the Museum Shop at December 2022 Phillips after 5; Guests with Jon Sloan, Six O’Clock Winter, 1912, at December 2022 Phillips after 5; Guests with Aimé Mpane, Maman Calcule, 2013, and Kate Beynon, Dragon Vision, 2008; SECOND ROW: Food from Bread Furst, which opened in the Vradenburg Café May 2023; Family Day celebrating Jacob Lawrence’s Migration Series; Linling Lu and Vesela Sretenovic speak at the opening of Lu’s exhibition Soundwaves; THIRD ROW: A student tour of An Italian Impressionist in Paris: Giuseppe De Nittis; A guest at the opening of Dee Dwyer: Wild Seeds of the Southwest; Photos: AK Blythe and Dorothy Francis