

# PHILLIPS

**FY25 ANNUAL REPORT**

August 1, 2024-July 31, 2025

The Phillips Collection





#### WELCOMING DIVERSE AUDIENCES

- **135,301 VISITORS**  
(from 50 US states, 42 countries)  
*14% of guests were first time visitors!*
- **359 PUBLIC PROGRAMS**  
(31,248 attendees)
- **90 SCHOOL TOURS** (2,643 attendees)
- **772 ADULT TOURS** (11,529 attendees)



#### CULTIVATING MEMBERS

- **8,831 MEMBERS**
- **1,878 NEW MEMBERS**  
(from 42 states, 3 countries)
- **2,214 MEMBERS FOR 15+ YEARS**
- **36 MEMBER-ONLY EVENTS**



#### SHARING OUR GROWING COLLECTION

- **44 NEW ACQUISITIONS**
- **12 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS**



#### ENGAGING OUR DIGITAL FOLLOWERS

- **NEW FOLLOWERS**  
Instagram 10,934 (69,336 total)  
Facebook 635 (39,339 total)  
TikTok 539 (launched in August)
- **YOUTUBE VIEWS 124,170**
- **PHILLIPS WEBSITE**  
3,013 average daily active visitors  
(50 US states, 218 countries)



#### INSPIRING YOUNG MINDS

- **29 TEACHER DEVELOPMENT SESSIONS** (1,156 attendees)
- **1,385 ART LINKS STUDENTS** from 26 PARTNER SCHOOLS and 4 NON-PROFITS
- **13 INTERNS, 3 FELLOWS**



## FROM THE DIRECTOR



Duncan Phillips's vision of the museum as a space for dialogue, discovery, and shared civic responsibility feels more relevant than ever. Phillips championed art "as part of the social purpose of the world," and that ideal continues to guide our work. His legacy offers a forward-thinking framework for how museums can remain vital in turbulent times: by serving as places where individuals can better understand the world and engage in shared inquiry. Our newly launched strategic plan—which we have been advancing over the past year—renews our commitment to that founding vision.

The heart of the strategic plan is reflected in our galleries. *Breaking It Down: Conversations from the Vault* celebrated the Phillips's longstanding dedication to being a collection of artists as much as a collection of art works. Huge crowds came to see *Timeless Mucha: The Magic of Line*, which highlighted the enduring influence and appeal of Art Nouveau. We presented the art of inspiring artist-activists William Gropper and Vivian Browne. We also featured art inspired by the poetry and call-to-action of Essex Hemphill, demonstrating our institution's belief in the power of art to challenge and inspire. Community exhibitions showcased works from our Creative Aging program for older adults and Art Links program for PK-12 students. At Phillips@THEARC, we mounted two exhibitions featuring our 2023 CARD Fellows and Black comic illustrators, each born out of strong partnerships at THEARC. In October, The Morris and Gwendolyn Cafritz Foundation Gallery was transformed to introduce guests to our unique approach to collecting and exhibiting art and to provide tools to confidently explore the collection.

In the fall, we refreshed membership and donor benefits to make the Phillips a museum of exceptional value for each of you, in ways that are meaningful and personal. Our Phillips Travel program relaunched to great success, and my staff and I are now able to better connect with supporters through a series of new events that share the exciting work happening at the museum. We also launched two bold new public program series: the intimate Living Room and the virtual Art & Wellness Club, each inviting deeper engagement with art in fresh and dynamic ways. I want to thank our superlative team for making all of this possible, alongside the expertise and support of our growing Board of Trustees, including our new Board Chair, Julie Garcia.

The Phillips carries on as a space for discovery, learning, and joy. We remain committed to enriching how we experience and interact with art, always mindful of fostering meaningful connections with you, our supporters. It is with heartfelt joy that I thank you for your enduring commitment to our beloved museum.

JONATHAN P. BINSTOCK, PHD  
Vradenburg Director & CEO

ON THE COVER: Rush Baker IV, *View from Charleston Harbor*, 2024, Acrylic, resin, paper, and spray paint on canvas, 36 x 24 in., The Phillips Collection, Contemporaries Acquisition Fund, 2024

TOP TO BOTTOM: Notes on Essex program: Danez Smith, Camille Brown, Michelle Parkerson, Jericho Brown, Christopher Prince, Gregory Ford, Wayson Jones, Gregory Adams, Lyle Ashton Harris, June 2025; Blake Gopnik and Jonathan Binstock Living Room talk, April 2025; Guest with Allan de Souza, *Future, no Entry, Crossing, and Pressure* (2011), February 2025 Phillips after 5; Loudon County teacher workshop, September 2024; Renée Maurer and Shepard Fairey artist talk, May 2025

## EXHIBITIONS

Exhibitions on 21st Street and at Phillips@THEARC garnered thousands of visitors in person and online. Sincere thanks to the dozens of sponsors whose generous support brought these exhibitions to our audiences.

### SPECIAL EXHIBITIONS

#### William Gropper: Artist of the People

October 17, 2024–January 5, 2025

William Gropper (1897–1977) was a leading social realist of the 20th century. Gropper used his art to call attention to social injustice, contributing thousands of satirical illustrations to radical publications. The first exhibition dedicated to Gropper in Washington, DC, this presentation featured more than 50 works that reveal his biting commentary on human rights and democracy.

This exhibition was organized by The Phillips Collection and was made possible in part by the generosity of Phillips Trustee Emeritus Harvey Ross.

#### Breaking It Down: Conversations from the Vault

November 2, 2024–January 19, 2025

The Phillips Collection, from its inception, has focused on creating what Duncan Phillips called “units”: groups of works of art that represent key aspects of an artist’s vision or spirit. This presentation offered a deep dive and new take on several artists who are cornerstones of the collection alongside a growing collection of works by trailblazers of our time.

This exhibition was organized by The Phillips Collection.

The Phillips Collection gratefully acknowledges the Frauke de Looper Trust for lead support of this exhibition.

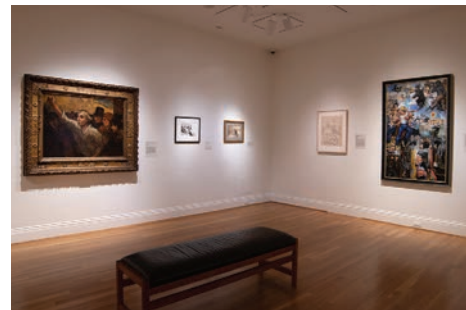
This exhibition was made possible, in part, by Stephanie and Greg Guyett and the Linda Lichtenberg Kaplan Exhibition Fund.

Presented with the generous support of Martha R. Johnston and Lugano.

Additional support was provided by Robert Berish and Barbara Brown, Daniel W. Hamilton, and Susan Lee and Stephen A. Saltzburg.

### ARTISTS OF OUR DEMOCRACY

In conjunction with *William Gropper: Artist of the People*, The Phillips Collection presented a special installation of socially conscious works in the collection by French artist Honoré Daumier and others who were inspired by his example, including 20th-century social realists Philip Evergood, George Grosz, Everett Shinn, and John Sloan, along with contemporary artists Patrick Oliphant and Federico Solmi. Their artistic expressions across styles, media, and time addressed topics that continue to resonate in our current socio-political climate. Phillips saw in Daumier’s painting *The Uprising* the shared human struggle of all oppressed peoples.



Artworks left to right by Honoré Daumier, George Grosz, and Philip Evergood

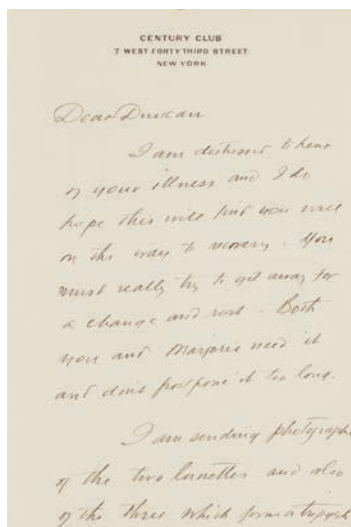


LEFT TO RIGHT: William Gropper, *It's About the Future of the World*, 1945, Ink, crayon, and opaque white paint on paper, 20 3/4 x 23 1/4 in., Collection of Harvey and Harvey-Ann Ross; Guests with Sam Gilliam's *Red Register* (1970), *Maya* (1970), and *Broad Cape* (1972) on view during *Breaking It Down*. Photo: Carl Nard



## TIME CAPSULE

For *Breaking It Down*, the Phillips's Archives contributed records to the exhibition and created a companion archival gallery to further explore the relationships between the Phillips family and select artists. The Time Capsule installation featured materials that detail the formation of "units" featuring Augustus Vincent Tack, Georges Braque, Paul Klee, and Richard Diebenkorn. To accommodate the abundance of materials and limited wall space, a digital gallery was also created using the platforms Matterport and Treedis. The immersive Virtual Time Capsule extended the visitor experience beyond the physical gallery, increased access to the archives, and dived deeper into our institutional



histories. The Virtual Time Capsule presented 3D renderings of works by Diebenkorn, Sam Gilliam, and Georgia O'Keeffe alongside correspondence, exhibition ephemera, oral histories, and installation photography. Historic photographs of the Rothko Room and an exhibition of Marjorie Phillips's paintings were paired with their corresponding installation records.

Letter from Augustus Vincent Tack to Duncan Phillips, 1930

## SPECIAL EXHIBITIONS

### Timeless Mucha: The Magic of Line

February 22–May 18, 2025

*Timeless Mucha* surveyed Czech artist Alphonse Mucha (1860–1939), exploring his revolutionary contributions to graphic design and the enduring influence of his signature style. Featuring over 100 works from the Mucha Trust Collection, the exhibition traced Mucha's artistic evolution and demonstrated how his distinctive style continues to inspire psychedelic rock posters, album covers, comic books, and Japanese manga.

This exhibition was organized by the Mucha Foundation.

The presentation of this exhibition at The Phillips Collection received essential support from Robert and Debra Drumheller, Paul W. Killian and Carole Goodson, and Dina and George Perry.

With special thanks to Embassy of the Czech Republic in Washington, DC.

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Seeing these connections, having lived with or grown up with these posters, to see what inspired them is really fascinating.

Sarah Cascone, Artnet News



LEFT TO RIGHT: Alphonse Mucha, *Zodiac*, 1896, Color lithograph, 25 3/4 x 19 in., Collection of the Mucha Trust; Marcus Mucha, great-grandson of Alphonse Mucha, with his cousins Thomas Jessiman (left) and Alistair Jessiman (right) at the exhibition opening, Photo: Norwood Photography

## SPECIAL EXHIBITIONS

### Essex Hemphill: Take care of your blessings

May 17–August 31, 2025

Essex Hemphill (1957–1995) was a prominent Washington, DC, poet, performer, editor, and activist whose work engaged themes of race, gender, sexuality, love, and community during the height of the HIV/AIDS epidemic. *Take care of your blessings* explored the interdisciplinary relationship between Hemphill’s writing and contemporary visual art.

This exhibition was organized by The Phillips Collection.

*Essex Hemphill: Take care of your blessings* was made possible by Teiger Foundation.

Presented with the essential support of the Carolyn Alper Fund for Contemporary Art and The Marion F. Goldin Charitable Fund.

Additional support was provided by Daniel W. Hamilton and an anonymous donor.

### Vivian Browne: My Kind of Protest

June 28–September 28, 2025

This exhibition recovered the depth and variety of the more than four-decade career of Vivian Browne (1929–1993), featuring seven bodies of work, as well as ephemera that highlighted Browne’s pioneering activism and influential teaching career. Her signature approach to color and form challenged the neatly defined categories of abstraction and figuration, and art and politics, revealing a more nuanced approach to art-making that is part of Browne’s unique contribution to 20th-century art of the US.

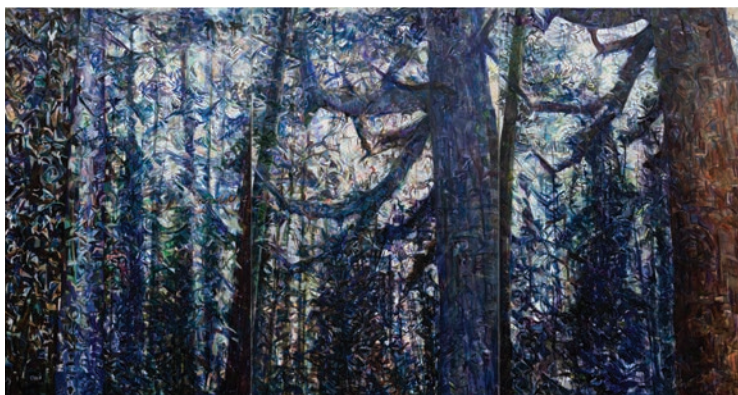
This exhibition was co-organized by The Phillips Collection and the Contemporary Arts Center, Cincinnati.

Major support for the exhibition tour and associated programs was provided by the Mellon Foundation, the National Endowment for the Arts, Terra Foundation for American Art, and the Andy Warhol Foundation for the Visual Arts.

The presentation of *Vivian Browne: My Kind of Protest* at The Phillips Collection was made possible, in part, by the Linda Lichtenberg Kaplan Exhibition Fund.

With the generous support of Anne and Gus Edwards and of Reid Walker.

Additional support was provided by Eric Richter and Charles Shoener.



| “ ” |

In a town of memorials set in stone, the [Essex Hemphill] show pulsates with optimism and collective life. It is dedicated to someone who was of these streets and who, hard as the powers that be may have tried, refused to be rendered a ghost or statistic, and did what he could to save others from that fate.

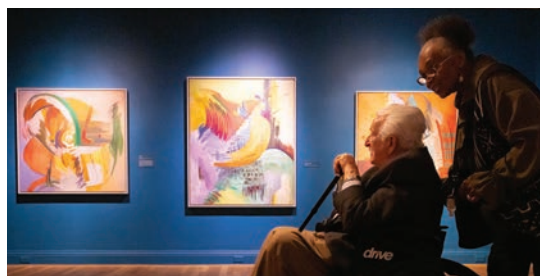
Michael Londres, *Aperture*



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Unlike the men she pictured, Browne here is cerebral, probing, nothing escaping her steely gaze. ‘It’s only the artist who can save people,’ she said, ‘if only just letting them look and see.’

Angelica Hankins, *The Washington Post*



RIGHT, TOP TO BOTTOM: Lyle Ashton Harris, *Essex*, *LA Contemporary Exhibitions*, Los Angeles, 1992, 2015, Chromogenic print, 15 x 20 15/16 in. © Lyle Ashton Harris; Mantalene Hemphill and Lois Void, Essex Hemphill’s mother and sister, with exhibition curator Camille Brown at the exhibition opening, Photo: Mariah Miranda; Ken Hackman and Sharon Farmer at the exhibition opening, Photo: Ryan Maxwell; ABOVE: Vivian Browne, *Metasequoia #13*, 1987, Oil on canvas, 70 x 148 in., Courtesy of Adobe Krow Archives, Los Angeles, and RYAN LEE Gallery, New York. © Vivian Browne



## PHILLIPS@THEARC

### Three Lines: 2023 CARD Fellows

October 23, 2024–January 23, 2025

*Three Lines* brought together the work of Tina Villadolid, Paloma Vianey, and Anne C. Smith, the inaugural CARD Fellows (the Collaborative Arts Resource District Fellowship Program of The Phillips Collection, the Nicholson Project, and DC Public Library).

### The Artist's Experience: From Brotherman to Batman

March 12–July 24, 2025

*The Artist's Experience* was a celebration of the work of 20 Black sequential artists from across the comic book spectrum.

Leading support for *The Artist's Experience: Brotherman to Batman* was provided by Lynne Horning.

Additional support for exhibitions at Phillips@THEARC was provided by Kera and Bennie F. Johnson.



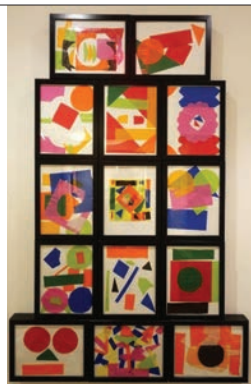
TOP TO BOTTOM: Left to right Tina Villadolid, Paloma Vianey, Anne C. Smith, Manager of Community Projects Layla Rander in the *Three Lines* exhibition; Exhibition curator Shawn Martinbrough in *The Artist's Experience* exhibition, Photo: AK Blythe

## COMMUNITY EXHIBITIONS

### Creative Aging

October 27, 2024–February 2, 2025

This annual exhibition featured 126 artworks from partnerships with Iona Senior Services Arts for the Aging, Capitol Hill Village's Memory Studio, and Congress Heights Senior Wellness Center, along with the new Reframing Care: Art + Wellness series.



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The Creative Aging and Reframing Care programs have been life changing for my husband, Paul. I was immediately captured by the Phillips when I saw the impact of this program on him. Art creates connections when words alone cannot. This is the Phillips at its most profound.

Terri Balaran, Trustee

### imPRESSED: Emerging Artists in Ink

February 19–July 22, 2025

This Art Links exhibition showcased the artworks of 182 students inspired by the prints of Alphonse Mucha. Participants: Malcolm X Elementary, Grade 5; Turner Elementary, MES; Langley School, Grades K, 4, 8; Jim Henson Academy of Visual and Performing Arts at Northwestern High School, Photography & Advanced Computer Graphics students.



TOP TO BOTTOM: Artwork created by Congress Heights Senior Wellness Center Creative Aging participants; Student from Malcolm X Elementary making prints at THEARC; RIGHT: *Timeless Mucha* listening station

## Audio Tours

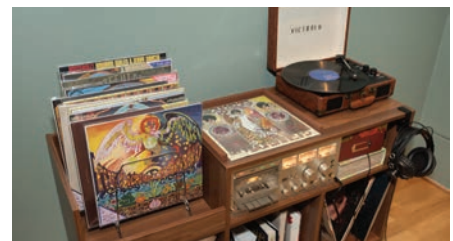
New audio stops: 59

Total audio plays: 32,488

Audio stops included:

- For *Timeless Mucha*: Marcus Mucha of the Mucha Foundation
- For *Breaking It Down*: Artists Joel Meyerowitz, Joyce Wellman, Sean Scully
- For *William Gropper*: dramatic re-enactments of Gropper's senate hearings, historic songs, and archival newsreel audio

For *Timeless Mucha*, a custom-built, digitally powered hi-fi cabinet allowed guests to have a tactile, analog experience, listening to music with Mucha-inspired record sleeves by placing the sleeves onto the console.




Download the Bloomberg Connects app




Visit [PhillipsCollection.org/community-exhibitions](https://PhillipsCollection.org/community-exhibitions) to explore the artworks from the Creative Aging exhibition, take a virtual tour with student reflections from the *imPRESSED* exhibition, and see the generous sponsors of these programs and exhibitions in 2025/26.


## YEAR IN REVIEW

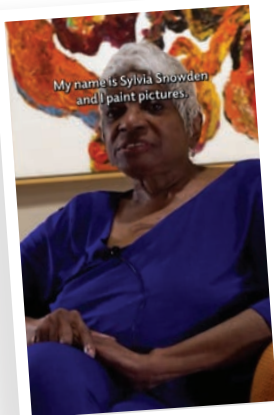
### Phillips in the Socialsphere

 Top post on Instagram and Facebook: “I never see you at the club.” Okay? Well I never see you contemplating art during Third Thursday at The Phillips Collection. (November 14, 2024)

 Launched TikTok in August 2024. The most popular post has been our interview with artist Sylvia Snowden.

Most popular blog post: Engaging the Body by Tie Jojima (April 1, 2025)

 Most watched Youtube video: Promotional video for Vivian Browne: *My Kind of Protest*



### Phillips Music 2024-25 Season

In its 84th year, Phillips Music reaffirmed its place as one of Washington’s most treasured chamber music series, presenting world-class artists and bold programs in the Music Room. The season opened on October 13 with the celebrated Trio con Brio Copenhagen. On October 20, pianist Kit Armstrong offered a recital of virtuosic contrasts, while the Chiaroscuro Quartet brought historical interpretations that shed new light on classical repertoire. Rising stars were featured throughout, including guitarist Raphaël Feuillâtre, violinist Adé Williams, and pianist Elisabeth Brauß. Collaborations included the Daedalus Quartet and pianist Stewart Goodyear, the Escher Quartet and flutist Brandon Patrick George, and the PostClassical Ensemble with oboist James Austin Smith. Contemporary innovation was highlighted in the Leading International Composers series with Claire Chase performing works by Dai Fujikura, and the Centennial Concert with pianists Timo Andres and Aaron Diehl. The season came to a powerful close on May 4 with cellist Leonard Elschenbroich and pianist Alexei Grynyuk.

### Diversity & Inclusion

In our ongoing efforts to ensure that the pipeline of museum leaders is shaped by equitable practices, we mentored 12 interns and three fellows, as well as 17 year-round volunteers. Phillips Collection Fellow Chelsea Chhem developed and supported public programs such as Phillips after 5 and the Living Room series. Makeba Clay Diversity Fellow Elizabeth Chung examined the museum’s collecting history, focusing on artist demographics for acquisitions made from 1967 to 1999. UVA Predoctoral Fellow Ash Duhrkoop researched modernism in the Congo in the context that country’s history of mineral extraction.

Part of our mission is to serve all members of the community justly. Internally, the Phillips provided a series of professional learning sessions for staff: Micro/Macroaggressions in the Workplace, Intentional Diversity, Unpacking Privilege—Loading Equity, and The Color of Diversity. For external audiences, from November 2024 through April 2025, the Phillips conducted a new in-gallery visitor demographic survey to better understand who we serve today and how we can continue to connect authentically with audiences of all kinds—a key goal of our strategic plan.



Raphaël Feuillâtre performs in the Music Room, November 2024



The Phillips's spring 2025 interns at THEARC.



## ENHANCING THE DONOR EXPERIENCE

In FY25, new programs and benefits were introduced for members and donors at all levels.

In fall 2024, we announced exciting changes to our **membership program**. New ways to connect with the Phillips included a **members-only visiting hour** every Sunday from 10–11 am and travel benefits. The **Contemporaries** membership was redesigned as a special level within our Friends membership program.

**Phillips Travel** relaunched with three signature experiences designed to connect members more deeply and strategically to the work of our curatorial team and each other in the United States and around the globe. Last fall, members joined **Phillips in the Field** for intimate, curator-led tours of the Armory Show in New York City and Art Basel in Miami Beach. A small group embarked on our first **Circles Tour** to Philadelphia—a weekend of exploration featuring two private collection visits and exclusive tours of the Philadelphia Museum of Art and the Barnes Foundation. We ended the year preparing for a once-in-a-lifetime **Phillips Abroad** journey to Barcelona and Mallorca, Spain, exploring the life and work of Joan Miró, in anticipation of our 2026 exhibition *Miró and the United States*.

We were delighted to launch three annual events designed to bring supporters closer to the Phillips. In late spring, a **Town Hall** created space for direct conversation between museum leadership and our community. **Music on the Horizon** in the summer offered a preview of the 85th Music Season from Director of Music Jenny Lin. During **Exhibitions on the Horizon** in the fall, Chief Curator Elsa Smithgall discussed upcoming exhibitions, expounding on her creative vision and presenting opportunities for support. Together, these programs invite our supporters to be active participants in shaping the future of the Phillips.

Finally, a series of intimate gatherings was introduced to celebrate corporate partnership and foster cross-industry dialogue. Co-hosted by Jonathan Binstock, Phillips Trustees, and corporate partners, the **Director's Invitational** series brought together executive leaders for three breakfasts and a finale dinner in the galleries. Anchored by the exhibitions on view or collection highlights, these events offered a unique forum for connection, conversation, and reflection on topics relevant across sectors.



TOP ROW: Phillips in the Field at Art Basel Miami Beach; BOTTOM ROW: Circles Tour visit to the Barnes Foundation; Jonathan P. Binstock shares remarks at a Director's Invitational breakfast. Photo: AK Blythe

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The Phillips Collection has created such an inviting space for its visitors and members. After a year of membership, I knew that I wanted to further engage with the museum and its community. I joined the Contemporaries, drawn to its special events, travel experiences, and network of fellow art patrons. Spending time with the Phillips at Art Basel Miami in 2024 was a highlight, and I look forward to continuing to build a lasting relationship with the museum!

*Yemi Adewunmi*



## EDUCATION AND RESPONSIVE LEARNING

In May, the Education Department was restructured into four divisions: Teaching and Learning (formerly PK-12 Education), Public Programs, Library and Archives, and Phillips@THEARC. This restructuring unifies all audience-focused initiatives under one department, strengthening our ability to expand access to diverse communities.

### PHILLIPS@THEARC

Phillips@THEARC presented a variety of programs and partnerships:

**62 programs · 1,835 participants**  
**· 26 local artist partnerships ·**  
**620 gallery visitors**

Highlights include record attendance for programs and gallery visitors with the exhibition *The Artist's Experience: From Brotherman to Batman*; deepened impact and audience development through community art activations and ongoing workshops, including the Hands-on series and Spinning a Yarn: Crochet Circle.

Ashley Whitfield, Director of Public Programs, is now also the Director of Phillips@THEARC, leading the staff for both divisions and setting the vision for all programming in these two areas.



TOP TO BOTTOM: Hands-on with Figure Drawing led by Shawn Lindsay in April; Hands-on with Graffiti Painting led by Luis de Valle in March

### TEACHING AND LEARNING

Teaching and Learning programs provide lifelong learning opportunities at The Phillips Collection.

**Phillips Plays: Family Workshops:** In FY25, monthly family workshops served **490 participants**—primarily young children (under age 6) and their caregivers. Each session highlights an artwork on view, featuring a family-friendly tour, artmaking activities, and play inspired by the artwork's theme and medium.

**PK-12 School Tours:** In FY25, we welcomed **2,643 PK-12 students for tours** exploring themes ranging from color, line, and shape to multiple perspectives. All tours are inquiry-based, hands-on, and led by specially trained Phillips Educators with expertise in museum and arts education.

#### Art Links School

**Partnerships:** Art Links offers free, multi-visit arts integration programs that include museum tours, classroom visits, hands-on artmaking, and an annual Community Exhibition of student work. In FY25, Art Links celebrated its **19th year** and expanded its reach to **27 local schools** and youth organization partners. The program facilitated **2,329 total interactions**, including onsite visits for **1,404 students**, outreach visits for **494 students**, and public events with **431 attendees**.

#### Teacher Professional Development:

The Phillips provides in-depth professional development for educators in the DC region and across the country, with a strong commitment to arts integration. In FY25, teacher programs recorded **1,156 interactions** through virtual workshops and immersive 15-hour courses.

**Creative Aging:** Creative Aging is a multi-visit program for senior adults experiencing memory loss. It includes partnerships with local senior centers as well as a public programming series, Reframing Care. In FY25, **646 seniors participated** in Creative Aging programs—**532 through partner programs** and **114 through Reframing Care**.

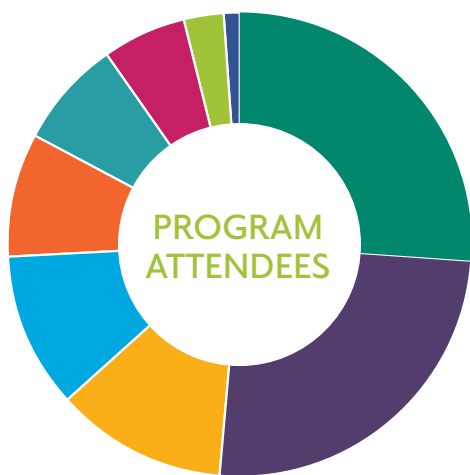


TOP TO BOTTOM: In fall 2024, the Phillips collaborated with Janney Elementary School students and artist Rose Jaffe to create a mural at the school; Phillips Educator Leslie Turner leads a tour during Evening with Educators.



## PUBLIC PROGRAMS & TOURS

In FY25, 1,221 programs and tours reached 45,420 people.



29% Adult Public Programs  
19% Adult Tours  
12% Music  
12% School  
12% Member  
7% Phillips@THEARC  
5% Art & Wellness  
3% Teacher  
1% Family



Phillips after 5: Party with Pride with a performance by Vagenesis

## LIBRARY AND ARCHIVES

The museum is implementing its first Digital Asset Management System (DAMS) with the vendor Terentia. Completed digitization projects include **eight linear feet of installation records**, dating between 1931–2020, from the Office of the Registrar, as well as approximately **120 Phillips Collection exhibition publications and catalogues** from between 1920–1989. The estimated total number of **digitized files to date is 275,000**. Processing activities continue for installation photography, vertical files, and exhibition history records. Additional projects include archival Reading Room installations for specific exhibitions and collecting oral histories from long-term staff.

In FY25, Public Programming continued to connect with broad audiences, launching two new series, expanding partnerships, and more.

**Phillips after 5:** Phillips after 5 continued to reach new heights, breaking attendance records by welcoming over 1,200 guests to programs such as **Techno Takeover** in collaboration with DJ Adrian Loving and launching a three-year-long partnership with **DC Jazz Fest**.

### Exhibition Programs:

Over 100 guests received a specially commissioned **tattoo** from Second Son Tattoo in conjunction with *Timeless Mucha*. A historic afternoon of **poetry readings and reflections on Essex Hemphill's** transformative impact garnered widespread press attention.

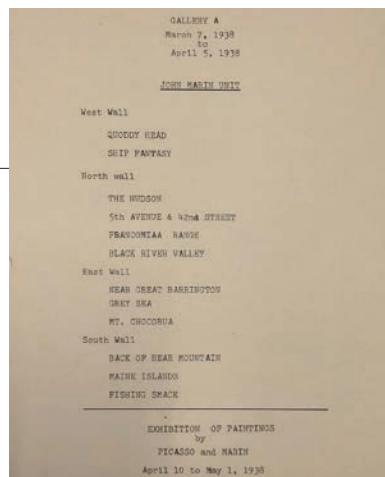
**Artist Talks:** Third Thursday programming was cemented as a platform to engage with **globally renowned artists**.

In FY25, the Phillips hosted talks with generation-defining artists such as Shepard Fairey, Mickalene Thomas, Renée Stout, and Derrick Adams.

**New Series:** The Phillips launched the **Living Room** series, a Friday noon program that welcomes arts and museum professionals, authors, and more in an intimate setting. The Phillips's longstanding commitment to wellness deepened with the virtual **Art and Wellness Club**, expanding weekly meditation sessions to include practices led by local and national wellness practitioners inspired by artworks in the collection.



TOP TO BOTTOM: Chief Preparator Alec MacKaye leading a Living Room talk; Ofosu Jones-Quartey led the June Arts & Wellness Club



Installation record for Gallery A in 1937 shows 12 works by John Marin on view

## BOARD LEADERSHIP CHANGES

At the conclusion of this past fiscal year, we were delighted to welcome philanthropist, artist, educator, and retired attorney **Julie Garcia** as the new Chair of the Board of Trustees. Julie succeeds **John Despres**, who was named Chair Emeritus in recognition of his years of devoted service to the museum as chair and as a dedicated trustee.

Together with John, whose legacy of stewardship helped position the museum for a vibrant and strong future, we salute Trustee Emerita **Barbara Hall** and Trustee **Sala Patterson**, who served as Vice Chairs, for their instrumental roles in onboarding new leadership and shaping the museum's strategic plan.

In addition, Barbara played a central role in growing contributed revenue for the museum, notably by co-chairing the Eliza Laughlin Society for legacy giving, leaving a lasting impact on the institution, and by chairing the Advancement Committee through the transformative Centennial Campaign.

We also salute beloved Trustee Emerita **Lynne Horning** for concluding her nearly two-decade-long service. Lynne and her husband, Joe, established the museum's Horning Chief of Diversity, Equity, Access, and Inclusion position, endowing the first Chief Diversity Officer role at an art museum in the nation, and helped launch Phillips@THEARC.



Chair of the Board of Trustees Julie Garcia



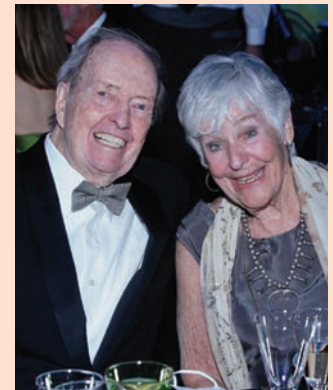
John Despres



Barbara Hall



Sala Patterson



Joe and Lynne Horning

## Staff Leadership Changes

The Phillips Collection welcomed new staff leadership (pictured at right).

**Director of Music Jenny Lin** leads Phillips Music, overseeing a pillar of the Phillips's cultural offerings, connecting audiences with artists from around the world to witness a diverse range of musical styles, world premieres, and new collaborations. As a professional pianist, Lin has built an impressive reputation, performing with renowned orchestras and symphonies at the world's most notable concert halls.

**Chief of Education and Responsive Learning Tiffany McGettigan** leads the museum's educational vision, programs, and community initiatives. McGettigan's wide-ranging portfolio includes school partnerships, public programs, the library and archives, Phillips@THEARC, and initiatives connecting art and wellness.

**Curator of Modern Art Clarisse Fava-Piz** helps steward the Phillips's internationally recognized modern art collection and collaborates across departments to create

dynamic exhibitions and fresh scholarship that foster more inclusive narratives about modern art within a global context.

**Chief Operating Officer Bradley Freedman** oversees all aspects of the museum's operations, including the supervision of facilities, security, human resources, and information technology. He champions the museum's strategic plan to facilitate growth and sustainability, and serves as a staff liaison for the Board of Trustees.



## WELCOME, NEW TRUSTEES

In this last fiscal year, we were excited to welcome three new members to the Board of Trustees. These leaders bring expertise from a broad range of industries, and we are so pleased that their voices and perspectives will help move the Phillips forward.



**THERESA BALARAN** is a partner at Brown Advisory, with over 30 years of investment experience. Terri's

interest in the Phillips stems from her husband Paul's passion for art and the important role art has played in their lives as Paul has battled Alzheimer's disease: "The Phillips, walking distance from our home, became a frequent destination and at times a nourishing refuge as Paul fought to remain connected to others and the world around him. The museum's excellent programming for those with memory loss, guided meditations, Rothko Room, Bonnards, and Doves have all become meaningful for my family." Terri hopes to support and sustain the Phillips's outreach to those with memory loss so the museum can continue to uplift those affected by the devastations of dementia. "I am inspired by the Phillips's commitment to offering joyful, exceptional arts experiences. I understand firsthand the power of art to make life better."



**ANNE N. EDWARDS**, a native of Newport News, Virginia, is a leading voice for the arts and arts education

throughout the mid-Atlantic region. She was the first full-time art critic for the *Newport News Times Herald*, and has also written about art for the *Alexandria Gazette* and the *Journal Newspapers of Northern Virginia*. Among the many arts and education boards she has served on, Edwards was a trustee of the Corcoran Gallery and College of Art and Design for 15 years. Today, she is a trustee of the Virginia Museum of Fine Arts and Pratt Institute, and a founding patron of the Torggler Center for the Visual Arts at Christopher Newport University. "The Phillips holds a special place in my heart. It illustrates how the focus of art pivoted away from the old masters at the beginning of the 20th century toward modernism. The passion and foresight of Duncan Phillips helped change the trajectory of art not only in DC, but for the whole nation."



**SARAH MILLS**, President/CEO of Alta Strategies, is a policy consultant and political strategist with more than 15

years of experience helping clients across the healthcare, life science, and biotechnology spheres. Sarah volunteers her time and resources to organizations in the DC area that support the arts, healthcare, and children and family services, including the National Symphony Orchestra, The Rancho Foundation, and The Ednah Root Foundation. She was first drawn to the Phillips when a personal health battle forced her to take a step back from work. Sharing Duncan Phillips's deeply held belief that art has a profound impact on our health and well-being, she became a strong proponent of the museum's arts and wellness and community education initiatives. She hopes to grow partnerships between pivotal healthcare industry leaders and arts organizations who prioritize arts and wellness as part of their core missions.



CLOCKWISE FROM TOP LEFT: Jenny Lin, Tiffany McGettigan, Bradley Freeman, Clarisse Fava-Piz

A key initiative of the strategic plan is to strengthen our financial foundations. In the first year, we are thrilled to share that more donors are diversifying their giving to the Phillips and investing for the long-term in our mission.

- 9 donors made gifts to The Phillips Collection's endowment, helping to ensure the long-term sustainability of the museum
- 14 donors made exceptional gifts at the \$100,000 level and above
- 9 donors made multi-year gifts in support of exhibitions, programming, and general operations
- Over 750 members made additional donations throughout the year

## DONORS

With sincere thanks, we acknowledge the individuals, foundations, and organizations whose contributions made our work in FY25 possible. Together, their support strengthens every aspect of our mission and ensures that we can continue to grow, innovate, and bring people together, for learning and discovery, and to experience joy and respite.

### \$100,000 AND ABOVE

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Bloomberg Philanthropies  
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CLOCKWISE FROM LEFT: Dr. Heather McPherson; Maggie, John, and Jean Lange at the opening of *Timeless Mucha: The Magic of Line*, Photo: Norwood Photography; Christy Kavulic and Akio Tagawa at the opening of *Breaking It Down: Conversations from the Vault*, Photo: Mariah Miranda; Lola Reinsch and George Swygert; Wenny Dong and Islam Abudaoud at the New Years Celebration, Photo: Mariah Miranda

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CLOCKWISE FROM TOP LEFT: Dixon Butler, Irene Roth, Vicken Poochikian at the opening of *Breaking It Down: Conversations from the Vault*, Photo: Mariah Miranda; Deborah Cullen-Morales, Mary Ryan, Jonathan P. Binstock at the opening of *Vivian Browne: My Kind of Protest*, Photo: Ryan Maxwell; Tie Jojima and Pam Gwaltney at Phillips in the Field trip to the Armory Show; Joyce Wellman at the opening of *Essex Hemphill: Take care of your blessings*, Photo: Mariah Miranda; N Steven Harris and a guest at the opening of *The Artist's Experience: From Brotherman to Batman*, Photo: AK Blythe

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CLOCKWISE FROM TOP LEFT: Redesigned The Morris and Gwendolyn Cafritz Foundation Gallery, Photo: Kevin Allen; Participants of Summer Teacher Institute: Arts and Belonging in the galleries and art workshop, July 2025, Photos: AK Blythe; Harvey Ross, Craig Gropper, grandson of William Gropper, and Elsa Smithgall in conversation about Gropper's art, October 2024; Chiaroscuro Quartet performs in the Music Room, November 2024

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## THE ELIZA LAUGHLIN SOCIETY

The Eliza Laughlin Society celebrated its 30th anniversary in FY25 and continues to grow as an enthusiastic community of supporters whose foresight and generosity sustain The Phillips Collection for future generations. Named for Duncan Phillips's mother, Eliza Laughlin Phillips—whose bequest established the museum's tradition of planned giving—the society honors those who have included the museum in their estate plans, including promised gifts of art. Through their legacy commitments, members play a vital role in advancing the museum's mission and ensuring it continues to inspire and engage audiences for years to come.

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Cynthia Young<sup>†</sup>  
Lucia J. S. Young  
Judy and Leo E. Zickler  
Pamela Zitron and Jake Gallun



## The Eliza Laughlin Society 30th Anniversary

On September 23, 2024, we celebrated the 30th Anniversary of the Eliza Laughlin Society. Over 60 members gathered to honor Sally Wells, former Chair of the Eliza Laughlin Society, and welcome our new Co-Chairs Connie Carter and Barbara A. Hall. We are enormously grateful to Sally for her leadership support, and for passing the torch to Connie and Barbara.



TOP TO BOTTOM: Guests enjoy the luncheon in the Music Room; Barbara Hall (left) and Connie Carter (right) speak at the program; Vradenburg Director & CEO Jonathan P. Binstock applauds Sally Wells. Photos: AK Blythe

## TRIBUTE GIFTS

The Phillips Collection appreciates those who have chosen to honor friends and family by making tribute gifts to the museum during FY25.

### In honor of Patricia Alper-Cohn

Jill Herscot and  
Andrew Bartley

### In honor of Terri Balaran

Catherine Hirsch

### In honor of Sally and Sanders Berk on their 60th Anniversary

Linda Dennerly

### In memory of Emanuel Cohen

Nina Jo Cohen†

### In memory of June Dunn Davis and her love of the visual arts and good work of The Phillips Collection

Alan Calfee

### In memory of Frauke and Willem de Looper

Arlene Amidon

### In memory of Leo Doran

Amy Meyer

### In memory of Greta Faigen

Anonymous

### In honor of Julie Garcia, on the occasion of her birthday and appointment as Chair of the Phillips Board of Trustees

Vivian Riefberg

### In honor of Janice W. Goldsten

George Wasserman Family  
Foundation

### In honor of Donna Jonte

Terri and Paul Balaran

### In honor of Sandra Kimble, on the occasion of her birthday

Martha Zaritsky

### In memory of Joan Krash

Ann Poritzky

### In memory of Vivienne Lassman

Terry Watson

### In memory of Dani and Mirella Levinas

Lindsay Ellenbogen

### In honor of B. Thomas Mansbach, on the occasion of his birthday

Beth and Joe Hurwich  
Stephen R. Kaufman  
Ellen S. Miller

### In celebration of Judy Pomeranz and her energy, enthusiasm, leadership, and expertise

Bill Knight

### In memory of Jerold J. Principato

The Principato Family  
Foundation

### In memory of Anita Reiner

Lisa A. Reiner  
Renee Reiner and  
Michael DeSanto  
Ricki and Joe Rosenberg

### In honor of Kelly Richmond-Abdou

The Giraladin Family

### In honor of Alice Phillips Swistel

Barbara Tomash

### In memory of Mark Westman, who loved and volunteered at the Phillips for years

Dana and Byron Emanuel

2025 ANNUAL GALA & AFTER PARTY: POWERED BY ARTISTS

The Phillips Collection’s 2025 Annual Gala on May 9 raised over \$870,000 to support the museum’s innovative education and community initiatives. Thanks to all our extraordinary sponsors, with appreciation for Presenting Sponsor **Lugano**, and Champion Sponsors: **Bloomberg Philanthropies**; **Beatriz and Graham Bolton & Dosal Family Foundation**; and **Jarl and Pamela Mohn**. The evening honored esteemed individuals who exemplify a commitment to the power of art to inspire, heal, and bring people together: Mirella and Dani Levinas (posthumously), artist Dindga McCannon, and collector and arts champion Jarl Mohn. Jonathan presented Jarl with the 2025 Duncan Phillips award in recognition of his transformational impact on the art world through his visionary collecting, leadership, and philanthropy.

Gala Committee

Co-Chairs: Beatriz Bolton & Pamela Kaplan

Connie Carter, Zoë Charlton, Tami Conetta, Julie Garcia, Soledad Guerra, Barbara Hawthorn, Mariana Levinas Huberman, Matthew Indre, Jennifer Lavinbuk, Gail Lione, Jane Lole, Judy Pomeranz, Brandi Saunders, Beth Smithson, Courtney Toomath-West, Serena Ziskroit

The Phillips Collection thanks members of the 2025 Annual Gala Committee for their time, creativity, and generous commitment to the museum’s initiatives in education and community engagement.

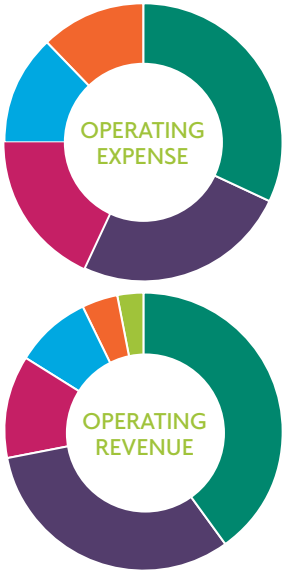


CLOCKWISE FROM TOP LEFT: McArthur Binion, Marta Pérez García, Jarl Mohn, Jonathan Binstock, Dindga McCannon, Mariana Levinas Huberman, Beatriz Bolton, Pamela Kaplan; Molly Gilbane, Kathryn Minor Jones, Sarah Mills; Zoë Charlton and Dr. Harrine Freeman; Michael and Simona King at the After Party; Anya Montiel, Reid Walker, Barbara Hawthorn; Photos: Tony Powell and Annette Lee

YOUR INVESTMENT MATTERS

In Fiscal Year 2025, nearly 85% of our operating budget was composed of 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 financial support, which enable us to create a dynamic environment for collaboration, innovation, scholarship, and public engagement.



- 32% Guest services
- 25% Curatorial, exhibition, and collections support
- 18% Education and public programming
- 13% Administration
- 12% Fundraising

- 40% Endowment income for operations
- 32% Individual support
- 12% Admissions, programs, other revenue, and traveling exhibitions
- 9% Corporate, foundation, and government support
- 4% Gala, net
- 3% Museum shop, net



# FINANCIAL REVIEW

## STATEMENTS OF FINANCIAL POSITION

As of July 31	2025	2024
<b>ASSETS</b>		
Cash and cash equivalents	\$ 980,121	\$ 871,265
Receivables		
Accounts receivable, net	2,994,563	19,797
Gifts and grants	1,559,485	1,523,770
Endowment pledges, net	209,934	49,903
ERC receivable	-	1,777,108
<b>Total receivables</b>	<b>4,763,982</b>	<b>3,370,483</b>
Merchandise inventory	438,071	404,300
Prepaid expenses	174,209	200,911
Property and equipment, net	26,011,768	27,218,167
Beneficial interest in charitable remainder trust	6,005,387	5,477,736
Investments	93,458,424	91,388,244
<b>Total assets</b>	<b>\$ 131,831,962</b>	<b>\$ 128,931,106</b>

## LIABILITIES AND NET ASSETS

### LIABILITIES

Accounts payable and accrued expenses	\$ 877,704	\$ 893,242
Accrued compensation	565,869	695,510
Line of credit	-	200,000
Deferred revenue	45,939	94,706
Financing lease obligation	49,002	80,765
Gift annuity debt	38,040	48,793
Bonds payable, net	4,816,422	5,303,645
<b>Total liabilities</b>	<b>6,392,976</b>	<b>7,316,661</b>

### NET ASSETS

Without donor restrictions:		
Undesignated	25,012,747	24,998,182
Board designated	12,970,207	10,099,164
Total net assets without donor restrictions	37,982,954	35,097,345
With donor restrictions	87,456,032	86,517,099
<b>Total net assets</b>	<b>125,438,986</b>	<b>121,614,445</b>
<b>Total liabilities and net assets</b>	<b>\$131,831,962</b>	<b>\$ 128,931,106</b>

## STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended July 31	2025	2024
<b>SUPPORT AND REVENUE</b>		
Gifts, grants, and corporate support	\$ 10,198,036	\$ 7,847,497
Fees from exhibitions and loaned art	63,223	388,746
Admissions	1,098,787	1,219,368
Shop revenue	992,627	1,035,524
Other revenue	535,941	284,178
Contributed services and materials	758,418	316,197
Endowment earnings transfer, net	6,076,615	6,084,632
<b>Total support and revenue</b>	<b>19,723,647</b>	<b>17,176,142</b>
<b>EXPENSES</b>		
Personnel	9,542,803	9,249,293
Contractual services	1,406,359	1,647,881
Insurance	336,183	322,566
Utilities	811,187	823,082
Other facility costs	982,730	930,536
Administrative expenses	1,119,486	1,311,370
Printing and publications	298,676	245,301
Information technology expenses	297,941	273,245
Fundraising activities and events	751,263	642,344
Cost of goods sold	498,890	527,683
Marketing and advertising	245,577	253,270
Contributed services and materials	758,418	316,197
Traveling exhibitions	10,792	133,923
<b>Total expenses</b>	<b>17,060,305</b>	<b>16,676,691</b>
Change in net assets from operations before other items	2,663,342	499,451
<b>OTHER ITEMS</b>		
Non-operating investment earnings, net	4,795,879	8,256,045
Endowment earnings transfer, net	(6,076,615)	(6,084,632)
Sale of deaccessioned art	3,923,522	-
Long-term financing expenses	(229,510)	(225,239)
Depreciation of non-operating assets	(1,102,852)	(1,097,415)
Art collection acquisitions	(149,225)	(227,776)
<b>Change in net assets</b>	<b>3,824,541</b>	<b>1,120,434</b>
<b>Net assets at beginning of year</b>	<b>121,614,445</b>	<b>120,494,011</b>
<b>NET ASSETS AT END OF YEAR</b>	<b>\$125,438,986</b>	<b>\$121,614,445</b>

The summary information presented here is derived from the museum's financial statements, which are currently undergoing an audit. A complete copy of these statements will be available from the Finance Office of the museum and on the museum's website at [PhillipsCollection.org/about/administration](https://PhillipsCollection.org/about/administration) in late December 2025. In addition, the Form 990 will be available no later than June 2026.

## NEW ACQUISITIONS

The Phillips Collection continues to grow, anchored in a commitment to supporting the work of diverse, living artists—a key priority of the strategic plan. In FY25, 44 works were added to the collection through generous gifts from artists and donors as well as purchases, listed here in alphabetical order by artist.

RUSH BAKER IV, *View from Charleston Harbor*, 2024, Acrylic, resin, paper, and spray paint on canvas, 36 x 24 in., Contemporaries Acquisition Fund, 2024 (2024.010.0001)

GEORGE BELLOW, *Study, Mrs. R*, 1923, Lithograph, 13 ½ x 11 in., Promised gift of Merle Fabian (PG 2025.003.0001)

JULIA BLOOM, Promised gift of Beverly and Christopher With

*May 8, 2021*, 2021, Charcoal on typed diary entries on paper, 12 x 8 in. (PG 2025.002.0005)

*September 4, 2022*, 2022, Charcoal on black typed diary entries on Lokta paper, 22 ½ x 20 in. (PG 2025.002.0006)

ZOE CHARLTON, *Spinster Series*, 2015, Collage, stickers, and vellum on paper, 15 x 11 in., Promised gift of Beverly and Christopher With (PG 2025.002.0008)

HOWARD COOK, *Engine Room*, 1930, Lithograph, 15 x 18 1/8 in., Promised gift of Merle Fabian (PG 2025.003.0004)

MARTIN CREED, *Everything is Going to be Alright*, 2020, Neon and glass, Gift of Heather Podesta, 2024 (2024.020.0001)

ARTHUR G. DOVE, *Study for Silver Chief*, 1942, Ink and crayon, 7 ½ x 6 ¼ in., Gift of the estate of Arthur G. Dove, 2024 (2024.021.0001)

JEFFREY GIBSON, *My heart beats for the one I love*, 2024, Neon and elk skin drum, 37 x 37 x 6 ½ in., Gift of the Walker Youngbird Foundation, 2025 (2025.008.0001)

ARSHILE GORKY, *Drawing*, 1946, Pencil and crayon on paper, 18 ½ x 24 in., Gift of the Estate of Maria and Conrad Janis, 2025 (2025.002.0001)

WILLIAM GROPPER, *The Senate*, c. 1939, Lithograph, 25 x 28 in., Gift of Allen G. Hirsh, 2025 (2025.001.0001)

MARSDEN HARTLEY, *Flowers in a Goblet #1*, 1923, Lithograph in black ink on wove paper, 25 ½ x 16 ¼ in., Promised gift of Merle Fabian (PG 2025.003.0002)

CHRISTINE HIEBERT, *Untitled (A.04.4)*, 2004, Charcoal and graphite on paper (Basinwerk), 26 x 40 in., Gift of Stephen L. Schlesinger, 2025 (2025.007.0001)

HOWARD HODGKIN, *Thinking Aloud in the Museum of Modern Art*, 1979, Softground etching from one copper plate printed in black on handmade paper, 30 5/8 x 40 ½ in., Promised gift of Merle Fabian (PG 2025.003.0003)

VILMOS HUSZÁR, *Untitled*, 1921, Oil on metal box, 4 5/8 x 5 ½ in., Gift of the Estate of Maria and Conrad Janis, 2025 (2025.002.0002)

TOBI KAHN, *YYSODH* from the *Microcosmos* series, 1992–2006, Acrylic on wood panels, 15 paintings in varying sizes, Gift of Dorothy Tapper Goldman, beloved friend of the artist Tobi Kahn, 2024 (2024.015.0001–15)

MAX KLINGER, *Für Alle (For Everyone)*, from the series *Ein Leben (A Life)*, 1884, Etching with chine collé, 24 3/16 x 17 11/16 in., Promised gift of Beverly

and Christopher With (PG 2025.002.0002)

ROCKNE KREBS, *Untitled (smoke drawing)*, 1973, Candle smoke, airbrush on paper, 9 7/8 x 10 in., Promised gift of Beverly and Christopher With (PG 2025.002.0007)

WOLFGANG LAIB, *Drawing for La Chambre des certitudes*, 2000, Oil crayon and pencil on paper, 25 x 32 ¾ in., Gift of Klaus Ottmann in memory of Albert Ottmann, 2024 (2024.016.0001)

JACOB LAWRENCE, *The Coachman from The Life of Toussaint L'Ouverture*, 1990, Color screenprint on Bainbridge two-ply rag paper, 28 ¼ x 13 ¾ in., Gift of Wendy Makins, 2024 (2024.014.0001)

RICHARD LEAROYD

*Melanie*, 2015, Camera obscura Ilfochrome photograph mounted to aluminum, 58 x 48 in., Gift of the artist and Fraenkel Gallery, San Francisco, 2025 (2025.005.0001)

*Last light (color)*, 2023 (printed 2024), Fuji Crystal Archive contact print mounted to Dibond, 47 ½ x 76 ½ in., Gift of Renee and David McKee, 2025 (2025.006.0001)

*Apple Branches*, 2022, Camera obscura Ilfochrome photograph mounted to aluminum, 48 x 37 in., Purchase, Dreier Fund for Acquisitions with support from Beatriz and Graham Bolton and Eric Richter and Charles Shoener, 2025 (2025.009.0001)

HENRI MATISSE, *Study for "The Studio Quai St. Michel"*, 1916, Pencil on paper, 29 x 22 in., Gift of Barry S. Goldman, 2024 (2024.017.0001)

HELENE MCKINSEY HERZBRUN, *Vertical*, 1958–9, Oil on canvas, 10 x 14 in., Gift of Jill Denney, in memory of her parents, George and Alice Denney, 2024 (2024.013.0004)

LLOYD MCNEILL, *Untitled*, not dated, Watercolor, 28 x 22 in., Gift of Deborah Leff, 2024 (2024.018.0001)

ADOLPH MENZEL, *Untitled (Group in the Storm)*, 1843, Soft ground etching, 5 x 12 in., Promised gift of Beverly and Christopher With (PG 2025.002.0001)

LINN MEYERS, *Untitled*, 2020, Direct gravure on Hahnemuhle copperplate, 27 ½ x 22 ½ in., Promised gift of Beverly and Christopher With (PG 2025.002.0004)

DANIELLE ORCHARD, *Sight Rhyme I*, 2024, Oil on canvas, 59 ½ x 26 ¼ in., Museum Purchase with funds from Marisol Fernandes Binn, 2025 (2025.003.0001)

JAMES PHILLIPS, *Freestylin on Kongo Square (study)*, 2013, Acrylic on paper, 32 x 32 in., Purchase, Contemporaries Acquisition Fund and Dreier Fund for Acquisitions, 2024 (2024.011.0001)

ANN PURCELL, *Morning Market*, 1985, Acrylic and collage on canvas, 72 x 60 in., Gift of the artist and Berry Campbell, 2024 (2024.019.0001)

ROBERT RAUSCHENBERG

*Y (Apogamy Pods)*, 2000, Inkjet pigment transfer, acrylic and graphite on poly laminate, 80 ¼ x 85 ½ in., Gift of the Estate of Maria and Conrad Janis, 2025 (R 2025.002.0003)

*Quarry, Local One*, 1968, Offset lithograph on paper, 33 ¾ x 25 ½ in., Gift



of Jill Denney, in memory of her parents, George and Alice Denney, 2024 (2024.013.0001)

ROZEAL. (FORMERLY KNOWN AS iona rozeal brown), *Costume Rendering for E.I.N., Played by Benny Ninja in, The Battle of Yestmore*, Gouache on paper, 21 3/8 x 16 3/8 in., Gift of Jill Denney, in memory of her parents, George and Alice Denney, 2024 (2024.013.0002)

GEORGE SEGAL, Gift of the Estate of Maria and Conrad Janis, 2025

*Helen in Wicker Rocker*, 1978, Color lithograph, 29 3/4 x 22 in., (2025.002.0004)

*Untitled (Nude Chair-Rear View)*, 1978, Color lithograph, 29 3/4 x 22 in. (2025.002.0005)

*Two Figures Facing Front*, 1976, Etching and aquatint on copper plate printed in 4 colors on Fabriano paper, 41 x 54 1/2 in. (R 2025.002.0006)

ROBERT STACKHOUSE, *Untitled*, 1973, Wood, steel bolts, 77 x 8 x 4 in., Gift of Jill Denney, in memory of her parents, George and Alice Denney, 2024 (2024.013.0003)

HENRYK STAŻEWSKI, *White Rhythm*, 1960, Wood and Celotex, 23 1/2 x 13 1/4 in., Gift of the Estate of Maria and Conrad Janis, 2025 (2025.002.0007)

RENÉE STOUT, *Wall Study (#1)*, 2009, Graphite on paper, 6 1/2 x 6 1/2 in., Promised gift of Beverly and Christopher With (PG 2025.002.0003)

VICTOR VASARELY, Gift of the Estate of Maria and Conrad Janis, 2025

*Capella I*, 1964, Print on paper mounted to wood, 25 x 12 1/2 in., (2025.002.0008)

*Vega WA-2*, 1968, Tempera on board, 21 3/4 x 20 3/4 in. (2025.002.0009)

TOM WESSELMANN, Gift of the Estate of Maria and Conrad Janis, 2025



James Phillips, *Freestylin on Kongo Square (study)*, 2013

*Jeannie's Backyard, East Hampton*, 1989, Screenprint on colors on 4 ply mat board, 86 x 74 1/2 in., (2025.002.0010)

*Scribble Version of Still Life #58*, 1991, Screenprint on 4 ply mat board, 53 1/2 x 65 in. (2025.002.0011)



Your legacy through gifts of art in 2024-25

- 2 donors promised 12 gifts of art to the museum
- 16 donors made gifts of art or generously supported the purchase of art that joined the permanent collection
- 3 artworks were purchased with support from The Dreier Fund for Acquisitions.



LEFT TO RIGHT: Danielle Orchard, *Sight Rhyme I*, 2024; Richard Learoyd, *Apple Branches*, 2022; Jeffrey Gibson, *My heart beats for the one I love*, 2024



# THANK YOU FOR YOUR SUPPORT

The Phillips Collection salutes the Board of Trustees for their service in FY25, and welcomes new trustees that have joined as of this Annual Report.

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Leo E. Zickler  
  
Jay Gates, *Director Emeritus*  
Dorothy Kosinski, *Director Emerita*

† Deceased

\* Concluded service in FY25

^ Joined the Board of Trustees in FY25

° Joined the Board of Trustees in FY26

## Introducing a New Look for The Morris and Gwendolyn Cafritz Foundation Gallery

How can I approach an artwork I know nothing about? Was this painting purchased by Duncan Phillips? Why are the permanent collection galleries at the Phillips always being reinstalled? You can find answers to these questions, and more, in the redesigned The Morris and Gwendolyn Cafritz Foundation Gallery that opened November 2024. There, you can explore what's on view, learn more about the Phillips's approach to gallery installations, and consider how artworks can be in conversation. The interactive design created in collaboration with Topos Graphics reflects the institution's core values and distinctive approach to how Duncan and Marjorie Phillips collected and displayed art. The revamped entrance also sets the stage for the guest's journey, orienting visitors to the galleries ahead and providing the tools they need to make the most of their engagement with the art.



Guests in The Morris and Gwendolyn Cafritz Foundation Gallery. Photo: Kevin Allen