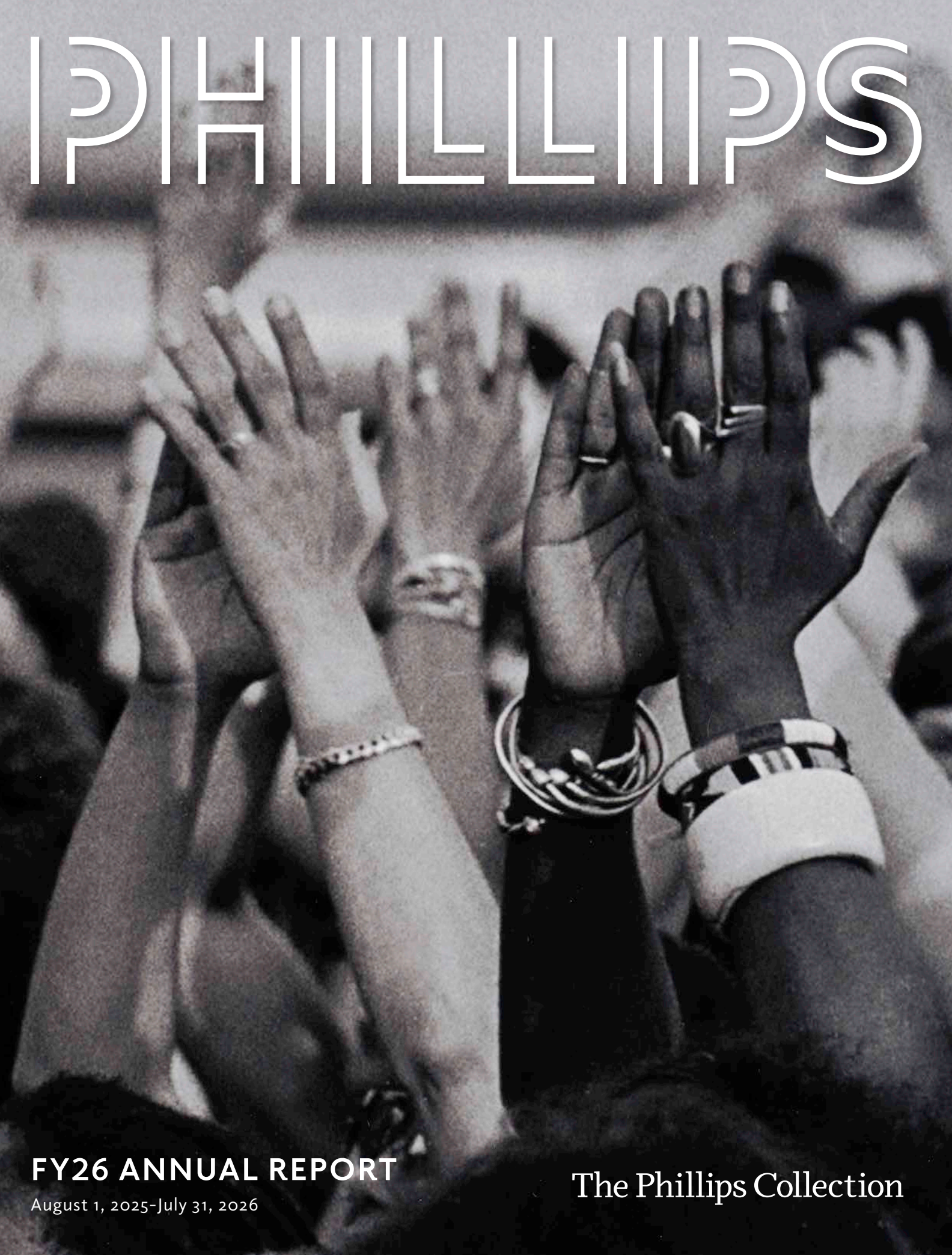
PHILLIPS



FY26 ANNUAL REPORT

August 1, 2025–July 31, 2026

The Phillips Collection







FROM THE DIRECTOR



What does it mean for us today that Duncan Phillips found respite and healing in art and founded his museum as a way to share that opportunity with the public? I think about this question all the time, and we have written that conviction into our mission, whose second and final sentence reads: "We bring people together, from the local to the international, for learning and discovery, and to experience joy and respite." This is the foundation on which Phillips built his vision for an "experiment station," an institution that would grow and evolve in full view of the public. Healing was the seed.

Phillips did not keep that experience to himself. He championed art "as part of the social purpose of the world" and opened his home to guests. We continue to build the museum with the public, as a vibrant hub of community in the broader effort to strengthen civil society.

In FY26 the Phillips presented exhibitions that invited the public into the work of discovery. In the fall, *Out of Many* was the culmination of the ongoing, yearslong *Seeing US* research initiative, led by an advisory committee of distinguished scholars. This collaborative project exemplifies how our museum approaches art-historical scholarship. Our responsibility is to widen the lens of the American story and invite communities to contribute to that evolving understanding. In the spring, the major international exhibition *Miró and the United States* explored cross-cultural exchange and the dialogue that unfolds when artists and ideas move beyond borders.

The capacity of art to bring joy is the focus of our new initiative at Phillips@THEARC: Art-Play-Practice. Our first installation in the series brings the artistic vision of Sam Gilliam to life in a dynamic space for creative discovery. It has welcomed hundreds of students and families and significantly increased participation at our satellite space in Southeast in only its first six months. We continue to create spaces and programs that spark curiosity and creativity throughout the museum. The exhibition *peter campus: there somewhere* featured the meditative video works *the phillips quartets*, which we recently acquired. Our refreshed Imagination Gallery on the second floor of the Phillips House is a hands-on space where visitors of all ages can explore, play, and create. In our Community Exhibition Gallery, *Be Curious* celebrated 20 years of Art Links, our landmark school partnerships program.

We remain committed to enriching how people experience art and to sharing its potential to heal and unite. Our public is part of what comes next. It is with joy that I thank you for your enduring support of our beloved museum.



JONATHAN P. BINSTOCK, PHD
Vradenburg Director & CEO

ON THE COVER: Sharon Farmer, *Sisterfire* (detail), 1980s, Inkjet print, 11 x 14 in., The Phillips Collection, The Dreier Fund for Acquisitions, 2025

TOP TO BOTTOM: John Francis Education Campus students discuss *Out of Many: Reframing an American Art Collection*, December 9, 2025; Flamenco Vivo Phillips Music performance, April 26, 2026; Paint and Sip night for Phillips@THEARC community led by To Be Done Studio, May 5, 2026

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

Out of Many: Reframing an American Art Collection
November 8, 2025–February 15, 2026

Out of Many built a dynamic story about how, from the early 20th century to the present, various artists have imagined and depicted the peoples, cultures, landscapes, and histories of the United States. Partners for this project included Howard University Gallery of Art and The David C. Driskell Center at the University of Maryland, which both hold historic collections of African American art, expanding our ability to present fuller stories about the richness of American art.

peter campus: there somewhere
January 17–May 3, 2026

peter campus: there somewhere showcased one of his iconic early videos from the 1970s, as well as his latest works. Inspired by the tranquil coastline near his home in Long Island, these new works evoke a reflective, introspective state, blurring the line between reality and imagination.

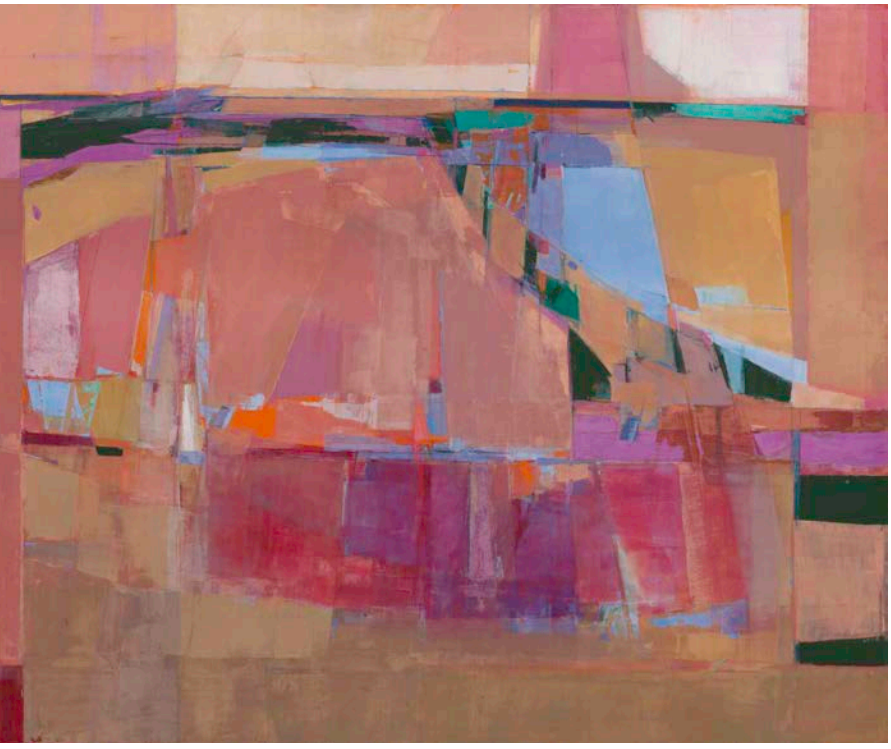
Miró and the United States
March 21–July 5, 2026

Miró and the United States explored the fertile artistic conversation between Joan Miró and American artists during the period of the artist's greatest transatlantic contacts between the 1920s and the 1960s.

> "Groundbreaking display of the power of Black art and stories."
>
> *Brenda C. Siler, The Washington Informer*

> "Reflecting on a life's work, campus moves from ego to profound modesty, exploring self, nature, and the special light of eastern Long Island."
>
> *Emily Watlington, Art in America*

> "*Miró and the United States*, it may be said, makes a powerful argument for artistic exchange."
>
> *Vanessa Larson, The Washington Post*





International Collaboration

Miró and the United States, a project co-organized by The Phillips Collection and Fundació Joan Miró in Barcelona, is exemplary of the types of collaborations the Phillips has enjoyed with cultural organizations throughout its history. Prior to the exhibition's opening, Phillips donors and staff traveled to Barcelona and Mallorca, including to the Fundació Joan Miró and the Fundació Pilar i Joan Miró, where firsthand contact with Miró's art and Catalan traditions sparked vibrant new exchanges and inspiration. Concurrent with the exhibition, the Phillips celebrated the strong ties between the museum, the artist, and the Fundacío: the Phillips honored the Fundacío for 50 years of advancing Miró's art and legacy at its 2026 gala and awarded Joan Punyet Miró, grandson of Miró, the Duncan Phillips Award.





Phillips travelers at the Fundació Joan Miró; Joan Punyet Miró, with Fundació Joan Miró President Sara Puig, Fundació Joan Miró Director and exhibition co-curator Marko Daniel, exhibition co-curator Dolors Rodríguez Roig, guests of the Fundació Joan Miró, Beatriz Bolton

OUR GUESTS

VISITORS

148,342

COUNTRIES VISITORS CAME FROM

48

STATES VISITORS CAME FROM

50

FIRST TIME VISITORS

8%

PERCENTAGE OF GUESTS THAT ARE MEMBERS

23%

NEW MEMBERS

2,187





LEFT TO RIGHT: Cynthia Littlefield, *Desert*, 1989, Oil on canvas, 62 x 74 in., The Phillips Collection, Gift of Cameron Hoover, 2020; A guest with peter campus, *there somewhere* (2023) and *no direction known* (2024); Joan Miró, *Ciphers and Constellations in Love with a Woman*, 1959, 18 3/4 x 15 in., Pochoir on paper, Fundació Joan Miró © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2026; Sonja Sekula, *African Moonsun*, 1945, Oil on canvas, 24 x 29 7/8 in., Kunstmuseum Luzern

PHILLIPS@THEARC

Rik Freeman: Wade in the Waters

September 24, 2025–February 19, 2026

Wade in the Waters featured artworks that engage themes of history, community, resilience, joy, and faith. Through a kaleidoscope of narratives, the exhibition drew from several of Freeman's series, exploring waterways and their connection to the diaspora over generations.



Rik Freeman: Water in the Waters opening celebration.

COMMUNITY EXHIBITIONS

2025 James McLaughlin Memorial Staff Show

August 19, 2025–February 8, 2026

For over three decades, The Phillips Collection has proudly hosted its annual James McLaughlin Staff Show to showcase the creative talents of the museum's own team.

Be Curious: Art Links to Learning

February 28–August 2, 2026

Marking the 20th anniversary of the Phillips's young artists exhibitions, this exhibition celebrates education as a vital part of the museum's mission and traces the program's evolution.

Digital Experience

Download the Bloomberg Connects app

For the *Out of Many* audio tour, snippets from artist interviews from the Archives of American Art allowed guests to hear directly from the artists.

For *Miró and the United States*, a special interactive provided a unique experience of the time and place in which the artists in the exhibition were working: the United States in the 1940s–60s. On a retro television, each channel represented one of the years Miró visited the United States. On these channels guests would see a collage of cultural touchpoints to help contextualize the work of Miró and his American counterparts.

NEW AUDIO STOPS
48

AUDIO PLAYS
21,010

MIRÓ EXHIBITION TELEVISION INTERACTIONS
12,111





YEAR IN REVIEW

Phillips in the Socialsphere

Follower Increase, FY26 vs. Fy25

- **Facebook:** 41.2k (5% increase)
- **Instagram:** 84.3k (24% increase)
- **TikTok:** 1.13k (106% increase)
- **LinkedIn:** 8.4k (14% increase)

Top post across platforms:
Met Gala looks as Phillips artworks (98K views on Instagram)



Phillips Music 2025-26 Season

Phillips Music's 85th season marked a milestone year, celebrating America at 250 in harmony with *Out of Many* and *Miró and the United States*. It opened with the legendary American Brass Quintet and included a co-commission with Carnegie Hall of Gabriela Ortiz's *Mujer Ángel* for string quartet. Classical music stars Kian Soltani, Andreas Ottensamer, Camille Thomas, and Scott Yoo joined a season spanning generations and genres. Phillips Music also presented its first-ever flamenco performance, before closing the season with the celebrated American string quartet Brooklyn Rider.

CONCERTS
23

ARTISTS
80

ARTISTS MAKING THEIR PHILLIPS DEBUT
60

WASHINGTON, DC, PREMIERES
8

An Inclusive Experience

ICCR (Institutional Culture and Civic Responsibility) made accessibility a key focus this past year, creating new and stronger connections with community partners and helping the museum become a more welcoming and inclusive space for guests and staff.

Staff heard from and engaged with accessibility experts through the museum's Diversity Intergroup Dialogue Series sessions, "Accessibility Awareness for All" with Betty Ann Seigel, Office of Accessibility, The John F. Kennedy Center for the Performing Arts, and "Creating an Inclusive Community for Staff/Guests with Varying Hearing" with Tabitha Jacques, Director of Arts, Culture & Experience, Gallaudet University. Each workshop focused on awareness and how to create better experiences for people with varying needs.

The work continued with an institution-wide Organizational Accessibility Self-Assessment and the creation of an Accessibility Advisory Committee, bringing together members of the community to help shape and guide the Phillips's next steps toward becoming a more accessible institution.



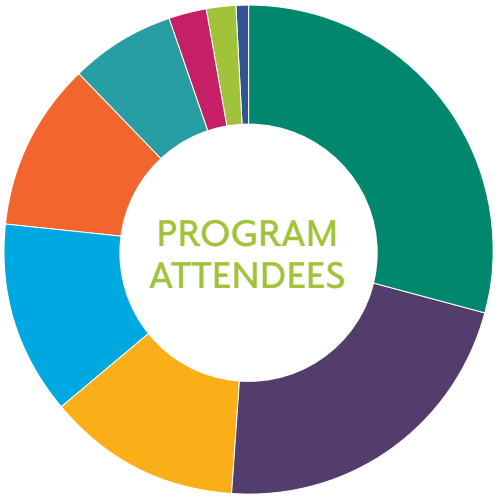


INTERNS & FELLOWS MENTORED BY ICCR
15

RIGHT TO LEFT: Student curators from Northwestern High School installing their exhibition; Visitors with the *Miró and the United States* interactive, Brooklyn Rider Phillips Muic performance, May 10, 2026 Photos: AK Blythe; ABOVE: Interns visit the National Museum of Women in the Arts

AUDIENCE ENGAGEMENT

38,851 people participated in programs and tours in FY26.



29.36% Adult Programs
21.87% Adult Tours
12.94% Music
12.76% Intergenerational
10.90% School
7.06% Member
2.39% Teacher
2.09% Art & Wellness
0.64% Out of School

ADULT PUBLIC PROGRAMS

In FY26, Adult Public Programs presented an array of events, from intimate talks to sold out film screenings

The Phillips welcomed new and returning audiences through multidisciplinary programming. Regularly sold-out Third Thursday programs included film screenings, staged readings, and artist talks, inviting visitors to explore art from new perspectives. Phillips after 5, the museum's signature after-hours series, celebrated Latine cultures, jazz, techno, Cherry Blossom season, and more through live music, artmaking, and partnerships.

In its second year, the Art & Wellness Club built on the Phillips's longstanding commitment to the relationship between art and well-being through monthly, collection-inspired wellness experiences. Led by nationally recognized practitioners including Dora Kamau, La Sarmiento, and Ofosu Jones-Quartey, the series offered accessible entry points to the collection.

Launched in FY25, the Living Room series expanded to feature standing-room-only conversations with Phillips staff—conservators, preparators, and curators—and events with internationally recognized art historians.

ADULT PROGAMS
52

ART & WELLNESS CLUB ATTENDEES
600

TOTAL INTERACTIONS
11,363

AVERAGE PHILLIPS AFTER 5 ATTENDEES
900





OUR COMMUNITY

FY26 INTERACTIONS BY AUDIENCE

ADULT TOURS
8,465

PK–12 STUDENTS
4,235

TEACHERS
928

CREATIVE AGING
251

INTERGENERATIONAL
1,279

IMAGINATION GALLERY & COMMUNITY EXHIBITION INTERACTIVES
1,428

| “ |

Students asked, ‘Can we come back tomorrow?’ which is for sure a sign they felt engaged and positive throughout the tour.

PreK-5 Teacher



TEACHING & LEARNING

Through innovative educator programs, school partnerships, family initiatives, and community-centered experiences, Teaching & Learning programs spark curiosity, strengthen critical thinking, and foster human connection for learners of all ages.

FY26 TEACHING & LEARNING PROGRAMS PARTICIPANTS
16,641

The Phillips continues to reduce barriers to participation through partnerships, transportation support, and free programming.

Art Links

“Adults supporting children when they have an idea of what they want to do with their time doesn’t just mean ‘something’ to them; it means everything. They remember, and they will remember this.”—*Precious, Student Curator, Be Curious Community Exhibition*

Partnerships with 24 youth organizations engaged 1,365 students and educators in museum tours and art workshops. This year’s Art Links exhibition, *Be Curious*, was curated by local high school students.

Teacher Programs

“I would enthusiastically welcome a Part II.”

Of the educators at the Summer Institute for Teachers, 97% said they would like to participate again and 75% reported gaining arts-integration strategies they were prepared to apply immediately in their classrooms.

Creative Aging

“The time flew by. On our way home, Cece told me she thought it was really fun. She doesn’t get to museums much anymore because they are often so busy and crowded. She gets confused and anxious, so the luxury of having the gallery to ourselves was particularly enjoyable.”

In FY26, Creative Aging expanded programming access through the development of Reframing Care, a monthly public program. Open to individuals living with memory loss and their care partners, the program is fully enrolled, with many participants returning each month.





TOP TO BOTTOM: Reframing Care in the galleries, April 27, 2026; Visitors in the Imagination Gallery, opened in March 2026 on the second floor of the Phillips House

LIBRARY AND ARCHIVES

The Library and Archives staff continued implementing major new digital systems to improve the organization of and access to the institution’s digital assets. Working across departments, staff developed interactive experiences that bring visitors closer to the museum’s rich archival holdings, including displays related to special exhibitions, a multimedia experience to learn about the early history of the museum, and an illustrated timeline of the library at the library’s entrance.

FY26 DIGITIZATION

PHILLIPS PUBLICATIONS
115

MUSIC PERFORMANCE RECORDINGS
525

FOLDERS OF DUNCAN PHILLIPS MANUSCRIPTS
700

LEFT TO RIGHT: Living Room with artist peter campus and curator John Hanhardt, February 19, 2026; Salsa lesson with Baila DC at Phillips after 5: Summer Fiesta, July 2, 2026; Evening for Educators: Out of Many, One Classroom, October 29, 2025

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Art-Play-Practice, an immersive installation inspired by Sam Gilliam's *Broad Cape*, launched in June and invites audiences to explore art through play. Developed in collaboration with To Be Done Studio and the local community, the installation and its accompanying programs have welcomed 1,766 visitors since opening through paint-and-sip events, THEARC festivals, workshops, and Open Play sessions. Art-Play-Practice is also expanding opportunities for hands-on arts learning with a free after-school art club for middle school students and Studio Saturdays, both led by teaching artists.

VISITORS TO ART-PLAY-PRACTICE

1,766

PARTICIPANTS IN ART-PLAY-PRACTICE-INSPIRED WORKSHOPS

725

TOTAL INTERACTIONS IN FY26

3,060



Workshop for Washington School for Girls students; Guests enjoying Art-Play-Practice. Photos: AK Blythe



The Phillips Collection Receives Landmark $15 Million Gift

The Phillips Collection received a $15 million gift from the Sherman Fairchild Foundation—the largest in the museum's history. This landmark investment provides critical leadership funding for advancing the museum's 2025-29 Strategic Plan and its highest priorities: preserving and enhancing physical spaces for collections, exhibitions, staff, and guests; investing in staff, with a special emphasis on art conservation; modernizing digital infrastructure to strengthen operational efficiency; and deepening connections with DC communities through responsive and enriched programming. The gift affirms and reinforces the museum's position as a dynamic, forward-looking cultural institution—one that continues to evolve its stewardship of art, engagement with audiences, and role in civic and cultural life.



Champagne toast courtesy of Stratus Firm, sponsor of Phillips after 5: Party with Pride, June 4, 2026, Photo: AK Blythe

WELCOME, NEW TRUSTEES

In this last fiscal year, we were excited to welcomed six 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.



Melinda J.B. Buntin, PhD, is a Bloomberg Distinguished Professor at Johns Hopkins University, specializing in health economics and policy. Formerly a leader at Vanderbilt University, the U.S. Department of Health and Human Services, and the Congressional Budget Office, she has built bridges between health care policy and public health through her work. A life-long art enthusiast, Dr. Buntin's connection with the Phillips began with a poster of Joan Miró's *Red Sun* that she framed in her bedroom as a teenager.



Tami Conetta is President of Greater Washington, DC, for The Northern Trust Company. She and her team bring extensive experience in investment management, fiduciary administration, private banking, and wealth consulting. Tami was elected as a Fellow of the American College of Trust and Estate Counsel in 2006 and currently serves on the College's Board of Regents. She is also a member of The Florida Bar. In her spare time, she enjoys connecting with art and her family.



Anne Nemer Dhanda is a leader in business education, talent development, and organizational development, having held director roles at Lam Research, PPG Industries, and the University of Pittsburgh. A dedicated advocate for art and education, she serves on the boards of OneGoal, Berkeley Repertory Theatre, and the Mattress Factory. She was recognized with the Women in Business Award by the *Pittsburgh Business Times* and the Women with a Global Impact award from the Women and Girls Foundation.



Tope Folarin is a Nigerian-American writer and Executive Director of the Institute for Policy Studies, as well as the Lannan Lecturer in Creative Writing at Georgetown University. A Rhodes Scholar, he has received the Caine Prize for African Writing and the Whiting Award for Fiction. His debut novel, *A Particular Kind of Black Man*, was named a *New York Times* Editors' Choice and one of NPR's best books of 2019. He serves on the boards of the PEN/Faulkner Foundation and Avalon Theatre.



Stephanie Guyett is a National Symphony board member with a background in law, global public health, and geological sciences. While living globally, she has supported organizations including Legal Aid in Santa Monica, Citizens Advice UK, and community groups in Tokyo, Chicago and Shanghai. She served for a decade on the strategic advisory board of Columbia University's WHO Center for Global Mental Health. She and her husband, Greg, share a deep appreciation for art.



Amanda Kaiserman, a native Philadelphian, is an artist and jewelry designer with a background in art history, fine arts, and fashion. Her fashion career has spanned New York, Paris, and London, where she worked with internationally recognized brands, including Ralph Lauren, Emanuel Ungaro, Cacharel, and Jigsaw. Her brand, Amanda Kaiserman Jewelry, has been sold in boutiques in Paris and New York and continues today through museum shops and pop-up events.

Dorothy Kosinski Innovation Fund

This year, funding from the Dorothy Kosinski Innovation Fund enabled the Phillips to implement its first digital asset management system and begin replacing its outdated collections database with a more modern platform. Established in 2021 through the generosity of Phillips Trustees, the Fund honors the tenure and leadership of Dorothy Kosinski and underwrites "projects focused on finding new ways to lead the museum of the future and to amplify the museum's positive impact on and relationship to the community." Together, these two technology projects give the museum a stronger foundation for managing and preserving the records of its permanent collection and its digital assets.

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The Zickler Family Foundation

DONORS

With sincere thanks, we acknowledge the individuals, foundations, and organizations whose contributions made our work in FY26 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.

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Next Century Stewards

At the Society's annual luncheon last September, more than 75 guests enjoyed a preview of curatorial and programmatic plans for *Miró and the United States*. In June 2026, the Phillips launched the ELS Legacy Challenge. Led by Trustees and ELS Co-Chairs, the Challenge invites Phillips supporters to document their commitments and be recognized as Next Century Stewards. More than a dozen new ELS members have joined the fold.

ELS MEMBERS
108

GROWTH IN FY26
18%



†Deceased *New Member

2026 ANNUAL GALA & AFTER PARTY: THE CREATIVE SPARK

Raising over $918,000, the Gala exceeded its fundraising goal and marked the third consecutive year the event has both sold out and surpassed expectations. Proceeds support the museum's education initiatives, community engagement programs, and partnerships across DC.

The Gala honored two individuals and institutions whose contributions embody creativity and cultural exchange: **Fundació Joan Miró**, recognized on the occasion of its 50th anniversary and co-organizer of *Miró and the United States*; and the late artist **Pat Steir**, for her pioneering work that reshaped the language of abstraction. Gala guests dined among our celebrated artworks and relaxed in the **Lucy Mercer Bar x JS Audio Listening Lounge**.

Thanks to all our extraordinary sponsors, with appreciation for Champion Sponsors: **Bloomberg Philanthropies** and **The Dosal Family Foundation & Beatriz and Graham Bolton**. Special thanks to Gala Co-Chairs Pamela Kaplan and Sarah Mills and the entire Gala Committee.

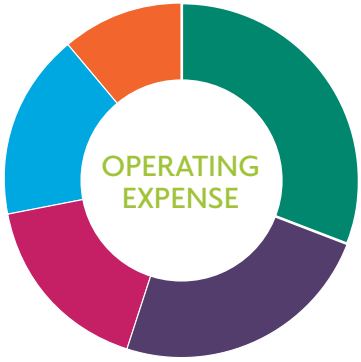


LEFT TO RIGHT: Artist Committee member peter campus, Glòria Rius Olcos on behalf of the Fundació Joan Miró, Artist Committee member James Phillips, Gala Co-Chair Pam Kaplan, Jonathan P. Binstock, Artist Committee member Carol Brown Goldberg, Gala Co-Chair Sarah Mills, Photo: Mariah Miranda

YOUR INVESTMENT MATTERS

In Fiscal Year 2026, nearly 87% 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.



31% Guest services
24% Curatorial, exhibition, and collections support
17% Education and public programming
17% Administration
11% Fundraising



34% Endowment income for operations
32% Individual support
18% Corporate, foundation, and government support
10% Admissions, programs, and other revenue
3% Gala, net
3% Museum shop, net

FINANCIAL REVIEW

STATEMENTS OF FINANCIAL POSITION

As of July 31	2026	2025
ASSETS		
Cash and cash equivalents	$ 950,263	$ 980,025
Receivables, net		
Trade	66,026	34,159
Gifts and grants	8,881,752	1,559,485
Endowment pledges, net	359,523	209,934
Art sales receivable	-	2,960,500
Other receivables	100,774	-
Total receivables	9,408,076	4,764,079
Merchandise inventory	387,032	438,072
Prepaid expenses and other assets	270,545	174,209
Property and equipment, net	25,389,067	26,011,768
Beneficial interest in CRT	6,293,343	6,005,387
Investments	121,281,370	93,458,425
Total assets	$163,979,696	$ 131,831,964
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	$ 985,705	$ 877,705
Accrued compensation	591,830	565,869
Line of credit	-	-
Deferred revenue	79,939	45,939
Financing lease obligation	25,897	49,002
Gift annuity debt	27,495	38,040
Bonds payable, net	4,305,861	4,816,421
Total liabilities	6,016,726	6,392,976
Net Assets		
Without donor restrictions:		
Undesignated	25,012,751	25,012,751
Board designated	12,859,824	9,061,253
Board designated from sale of deaccessioned art	16,586,771	3,908,953
Board designated Capital Reserve	2,250,000	-
Total net assets without donor restrictions	56,709,346	37,982,957
With donor restrictions	101,253,623	87,456,032
Total net assets	157,962,970	125,438,988
Total liabilities and net assets	$163,979,696	$ 131,831,964

STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended July 31	2026	2025
SUPPORT AND REVENUE		
Gifts, grants, and corporate support	$ 24,481,351	$ 10,198,039
Fees from exhibitions and loaned art	128,071	63,223
Admissions	1,081,693	1,098,787
Shop revenue	909,323	992,627
Other revenue	318,141	535,941
Contributed services and materials	369,886	758,418
Endowment earnings transfer, net	5,559,075	6,076,615
Total support and revenue	32,847,540	19,723,651
EXPENSES		
Personnel	9,832,702	9,542,803
Traveling exhibition costs	-	10,792
Contractual services	1,303,292	1,406,359
Insurance	353,165	336,183
Utilities	929,822	811,187
Other facility costs	1,008,218	982,730
Administrative expenses	1,367,748	1,119,486
Printing and publications	266,660	298,676
Information technology expenses	414,397	297,941
Fundraising activities and events	712,759	751,263
Cost of goods sold	481,811	498,890
Marketing and advertising	208,432	245,577
Contributed services and materials	369,886	758,418
Total expenses	17,248,892	17,060,305
Change in net assets from operations before other items	15,598,648	2,663,346
OTHER ITEMS		
Non-operating Investment earnings, net	11,562,535	4,795,879
Transfer to operations	(5,559,075)	(6,076,615)
Non-operating net assets released from restriction	-	-
Long-term financing expenses	(206,246)	(229,510)
Depreciation of non-operating assets	(1,104,445)	(1,102,852)
Art collection acquisitions	(741,491)	(149,225)
Proceeds from sale of deaccessioned art	12,974,056	3,923,522
Change in net assets	32,523,982	3,824,545
Net assets at beginning of year	125,438,988	121,614,443
NET ASSETS AT END OF YEAR	$ 157,962,970	$125,438,988

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 in late December 2026. In addition, the Form 990 will be available no later than June 2027.

NEW ACQUISITIONS

The Phillips Collection continues to grow and enrich the breadth of its holdings through acquisitions of modern art and the art of our time—a key priority of the museum's strategic plan. In FY26, 33 works were added to the collection through generous gifts from artists and donors as well as purchases, listed here in alphabetical order by artist.

KARL BLOSSFELDT, Gift of the Tom Birch Collection in Memory of Dani and Mirella Levinas, 2025

Centaurea Macrocephala, 1928, Photogravure, Sheet: 12 ¼ x 9 ½ in. (2025.017.0003)

Cornus kousa, 1932, Photogravure, Sheet: 12 ¼ x 9 ½ in. (2025.017.0004)

LEX BROWN, *Scary Movie,* 2023, Acrylic on panel, 36 x 24 in., Gift of the artist, 2026 (2026.009.0001)

PETER CAMPUS, Purchase, Morgenstern Trust, 2026

there somewhere, 2023, Videograph, 10:22 minute loop (2026.004.0001)

no direction known, 2024, Videograph, 16:52 minute loop (2026.004.0002)

blessingway, 2024, Videograph, 6:37 minute loop (2026.004.0003)

lament, 2023, Videograph, 9:20 minute loop (2026.004.0004)

WILLIAM E. DASSONVILLE, *Lifeboats, San Francisco,* 1925, Vintage gelatin silver on Dassonville Charcoal Black paper, photographer's estate stamp on reverse of the print, 8 x 9 7/8 in., Gift of Sidney Lawrence III, 2025 (2025.0017.0002)

JUDY DATER, *Wedding Cairo*, 1979, Color photograph, 14 x 14 in., Gift of the Tom Birch Collection in Memory of Dani and Mirella Levinas, 2025 (2025.017.0006)

STEPHEN DEAN, Gift of Tony Podesta and Trisja Malisoff Collection, Los Angeles, CA, 2026

BLOCO, 2004, Single-channel video with stereo sound, Running time: 6 min. (2026.011.0001)

VORTEX, 2007, Single-channel video, Running time: 6 min. (2026.011.0002)

JUAN MANUEL ECHAVARRÍA, *The Witness*, 1998, digital monochrome print, edition no. 10/10, 11 x 14 in., Gift of the Tom Birch Collection in Memory of Dani and Mirella Levinas, 2025 (2025.017.0005)

JACOB EL HANANI, *Hebrew Letters*, 2004–07, Ink on paper, 20 ½ x 28 ½ in., Gift of Bel and Tony Roth, 2025 (2025.018.0001)

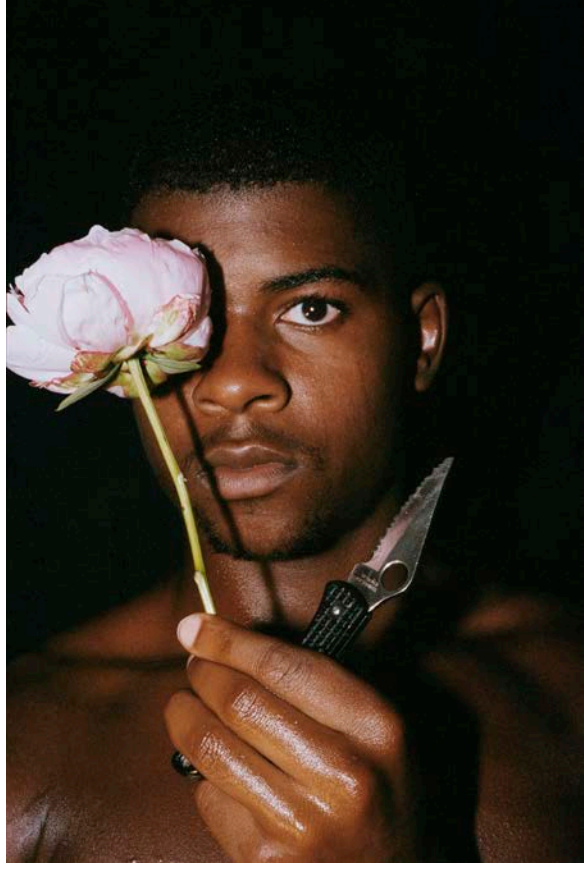
SHARON FARMER, The Dreier Fund for Acquisitions, 2025

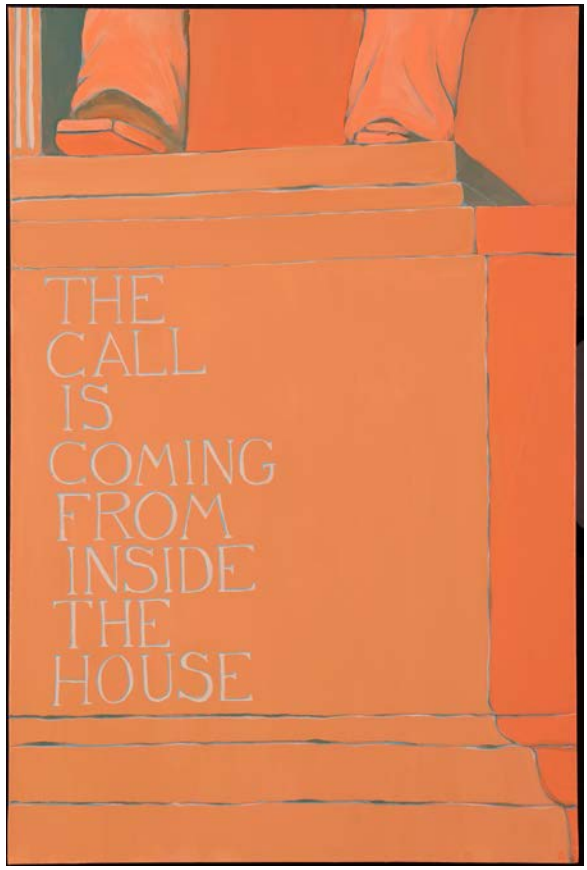
The Poet, Essex Hemphill, 1985, Inkjet print, 14 x 11 in. (2025.014.0001)

Sisterfire, 1980s, Inkjet print, 11 x 14 in. (2025.014.0002), *pictured on the cover*

PAUL GARDÈRE, *Untitled (Heads No. 36)*, 1991, Watercolor, ink, mud and acrylic on paper, 24 x 17 7/8 in., Gift of the 2026 Northern Trust Purchase Prize (2026.005.0001)

CAROL BROWN GOLDBERG, *Bancroft Road*, 2015–18, Acrylic on canvas, 72 x 48 in., Gift of Jack Rasmussen, 2025 (2025.011.0001)





TOP TO BOTTOM: Clifford Prince King, *Conditions*, 2018; Lex Brown, *Scary Movie*, 2023

The Phillips is honored to have acquired these two works, which were featured in special exhibitions: Clifford Prince King's work in *Essex Hemphill: take care of your blessings* and Lex Brown's work in *Out of Many: Reframing an American Art Collection.*

OUR GROWING COLLECTION

PROMISED GIFTS OF ART
5

DONORS PROMISING GIFTS OF ART
3

ART DONORS
13

ARTWORKS PURCHASED WITH SUPPORT FROM THE DREIER FUND FOR ACQUISITIONS
6





LEFT TO RIGHT: Diego Mouro, *Indo buscar Sá Rainha (Going to Fetch Sá Rainha)*, 2026; Paul Gardère, *Untitled (Heads No. 36)*, 1991

Through the Northern Trust Purchase Prize at EXPO CHICAGO 2026, the Phillips acquired these two paintings by Latin American artists whose practices engage histories of displacement, spirituality, and cultural memory.

ABLADE GLOVER, *Prayer Time*, 1992, Oil on canvas, 40 x 40 in., Promised Gift of Barbara Jones (PG 2025.005.0001)

LYLE ASHTON HARRIS

Marlon Riggs, Sekou Shepard, Bobby Shephard, Chris Hall, and Essex Hemphill on set of Black Is…Black Ain't (1994), Truce Between Crips and Bloods, Los Angeles, 1992, printed 2025, Chromogenic print, 15 x 20 in., Gift of Lyle Ashton Harris, 2025 (2025.019.0001)

Essex, LA Contemporary Exhibitions, Los Angeles, 1992, printed 2015, Chromogenic print, 15 x 20 in., The Dreier Fund for Acquisitions, 2025 (2025.012.0001)

MIMIAN HSU, *No. 1674, Sección Administrativa, Version 1 & 2 (No. 1674, Administrative section, version 1 & 2)*, 2007–24, Embroidered silk bed sheet, photocopies, 72 × 49 ¼ in., Promised Gift of Crystal Windows and Thomas Chen Family, 2026 (2026.003.0001)

JACQUES HENRI LARTIGUE, *Buc. Zissou dans le vent de l'hélice de l'aéroplane Esnault-Pelterie*, 1911, printed 1978, Gelatin silver print, Sheet: 6 ¼ × 8 3/8 in., Gift of the Tom Birch Collection in Memory of Dani and Mirella Levinas, 2025 (2025.017.0001)

CLIFFORD PRINCE KING, The Dreier Fund for Acquisitions, 2025

Conditions, 2018, Chromogenic print, 16 x 20 in. (2025.013.0001)

Orange Peel and Biktarvy, 2019, Chromogenic print, 14 x 11 in. (2025.013.0002)

GEORGE L. K. MORRIS, *Orchestration*, 1951, Pencil on paper, 8 x 9 ½ in., Promised Gift of Mary Anne Goley (PG 2025.004.0002)

DIEGO MOURO, *Indo buscar Sá Rainha (Going to Fetch Sá Rainha)*, 2026, Oil on canvas, 35 3/8 x 23 5/8 in., Gift of the 2026 Northern Trust Purchase Prize (2026.006.0001)

TOM NAKASHIMA, *Untitled*, 1993, Mixed media, newspaper, watercolor, India ink and pencil on rag paper, 30 x 35 in., Gift of Giorgio Furioso, 2026 (2026.002.0001)

CHARLES RITCHIE, *Composition with Summer Foliage*, 2010–11, Watercolor and graphite with Fabriano paper, 3 1/8 x 3 ¾ in., Gift of linn meyers, 2026 (2026.001.0001)

BERNARDÍ ROIG, *Lastdream (E-R)*, 2013, Polyester resin with marble dust and luminous aluminum lettering, 86 ½ x 35 ½ x 35 ½ in. (approx.), Gift of Beatriz and Graham Bolton, 2025 (2025.010.0001)

SHIKEITH, *Visiting Hours*, 2022, Archival Inkjet Print on Photo Rag Baryta Paper, 49 x 60 in., The Dreier Fund for Acquisitions, 2025 (2025.015.0001)

ALMA THOMAS, *Macy's Parade*, 1960, Watercolor on paper, 22 ½ x 30 in., Gift of Keith Henderson, 2026 (2026.008.0001)

ALLEN TUCKER, *Leaves of Gold*, not dated, Pastel on paper, 12 x 8 ¾ in., Promised Gift of Mary Anne Goley (PG 2025.004.0001)

GEORGES VALRIS, *(Angel Flag)*, n.d., Sequins, beads, 31 ½ x 19 ½ in., Promised Gift of Barbara Jones (PG 2025.005.0002)

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PHILLIPS
The Phillips Collection

THANK YOU FOR YOUR SUPPORT

The Phillips Collection salutes the Board of Trustees for their service in FY26, and welcomes new trustees that have joined as of this Annual Report.

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Phillips Travel Builds Community

Phillips Travel offers unparalleled opportunities to explore art-forward destinations, but more importantly, it builds community. In FY26, six exceptional itineraries created lasting relationships and memories, from partnership-building in Chicago with Northern Trust to explorations of the arts and culture scenes of Dallas, Catalonia, and the South of France. Along the way, travelers learned more about our permanent collection and the work behind our exhibitions and acquisitions.

The Phillips Encounter in Paris in June included a visit to see Pierre-Auguste Renoir's *Luncheon of the Boating Party*, on loan to the Musée d'Orsay as part of the museum's major international exhibition *Renoir and Love: A Joyful Modernity (1865–1885)*.

