CULTIVATING MEMBERS

9,151 MEMBERS
1,853 NEW MEMBERS (from 38 states and 5 countries)

SHARING OUR GROWING COLLECTION

64 NEW ACQUISITIONS
66 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS

ARTWORKS IN COLLECTION
TRAVELING EXHIBITIONS
75 Fort Worth, TX
54 Chadds Ford, PA
65 Newport Beach, CA
68 Potsdam, Germany

WELCOMING DIVERSE AUDIENCES

159,529 VISITORS
44 US STATES / 19 COUNTRIES (paying visitors only)
52 PUBLIC PROGRAMS (14,414 attendees)
35 PHILLIPS MUSIC CONCERTS (5,109 attendees)

ENGAGING OUR DIGITAL FANS

NEW FANS ON
3,642 Facebook (26,819 total)
10,482 Instagram (21,303 total)
3,025 Twitter (28,195 total)

46,551 YOUTUBE VIEWS

PHILLIPS WEBSITE
1,234 average daily visitors
50 US States / 209 Countries

INSPIRING YOUNG MINDS

3,920 STUDENTS ON SCHOOL TOURS
61 SCHOOLS
912 ART LINKS STUDENTS
4 PARTNER SCHOOLS
PRISM.K12 WEBSITE
25,263 page views
5 min. average session
Through our vital partnerships, popular special exhibitions, and dynamic programming, 2017 has been a thrilling year. The Phillips Collection is more than a museum that houses and exhibits a world class collection—we bring people together through modern and contemporary art, sparking wonder, angst, and dialogue in a constantly changing world.

Thanks to the support of our donors and friends, the Phillips continues to increase its reach and impact each year. Through our partnership with the University of Maryland (UMD), we have: a new book prize and postdoctoral fellow; worked with UMD students in graphic design, computer science, and elementary education; and presented lectures, concerts, and courses. Leading up to the opening of our permanent space at Town Hall Education Arts Recreation Campus (THEARC), we have attended community gatherings, met local leaders, listened, and learned, to make sure our efforts contribute to the vibrant Southeast DC community.

In the fall we reunited Jacob Lawrence’s complete Migration Series and took the opportunity to spread the artwork’s message of struggle and hope through every possible facet—theater, music, K-12 arts-integrated education, an interactive website, and so much more. The Toulouse-Lautrec exhibition highlighted the extraordinary ability of artists to capture their world. The exhibitions of Whitfield Lovell, George Condo, Markus Lüpertz, and Arlene Shechet demonstrated the Phillips’s commitment to contemporary art. To share the power of art beyond our galleries, we sent exhibitions of our American masterworks to California, Pennsylvania, and Germany, and our European treasures to Texas—all to much fanfare.

Our Annual Gala and Contemporaries Bash celebrated our longstanding relationship with the German Embassy and honored our longtime chairman George Vradenburg and his late wife, Trish. Our new Open Conversation series connects the art in our galleries to important themes in the world today. In May we began in earnest our 1897 building enhancement project to ensure the preservation of our collection—although the House has been unavailable to visitors for several months, the crowds in the galleries demonstrate how much the Phillips is beloved.

We cannot thank you enough for your participation and support. We look forward to sharing news and progress with you over the next several years leading up to our centennial in 2021!

Sincerely,

DOROTHY KOSINSKI
Director and CEO

DANI LEVINAS
Chair of the Board of Trustees
SPECIAL EXHIBITIONS

*People on the Move: Beauty and Struggle in Jacob Lawrence’s Migration Series*
October 8, 2016 – January 8, 2017

*Whitfield Lovell: The Kin Series and Related Works*
October 8, 2016 – January 8, 2017

*Toulouse-Lautrec Illustrates the Belle Époque*
February 4 – April 30, 2017

*George Condo: The Way I Think*
March 11 – June 25, 2017

*Markus Lüpertz*
May 27 – September 3, 2017

Abstraction, for Lüpertz, is an energy, not a dogma. It keeps him in motion, like a satellite spinning around but never plunging into a planetary body.

–The Washington Post
INTERSECTIONS
Arlene Shechet:
From Here on Now
October 8, 2016–January 8, 2017

SPECIAL INSTALLATIONS
One on One: Enrique Martínez Celaya/
Albert Pinkham Ryder
October 13, 2016–April 2, 2017
Jake Berthot: From the Collection
and Promised Gifts
November 19, 2016–April 2, 2017
Jacob Lawrence’s
The Life of Toussaint L’Ouverture
January 7–April 30, 2017

COMMUNITY EXHIBITIONS
James McLaughlin Memorial Staff Show
August 14–September 19, 2016
Art and Wellness: Creative Aging
September 25–December 11, 2016
Prism.K12 in Action: Storytelling
Through The Migration Series
February 5–June 18, 2017
Inspired Teaching School
2016–2017 School Year
April 8–May 14, 2017
Turner Elementary
2016–2017 School Year
June 2–July 16, 2017

WHITFIELD LOVELL

In 2008 internationally recognized American artist Whitfield Lovell (b. 1959, Bronx, New York) began what has become a defining body of work, the deeply resonant Kin series. In each masterfully arranged composition, Lovell carefully juxtaposes an exquisitely drawn African American face with timeworn objects from everyday life. His rendering of such detailed, vivid faces, along with his selection of objects to accompany them, stems from countless hours of meticulous drawing and sustained contemplation of anonymous figures inscribed within faded old photographs. From Kin I of the series, featuring the riveting gaze of an African American male wearing a fedora with small paper US flags arrayed below his head, to Kin LX, portraying the gently turned face of an African American male peering out from behind a thicket of branches, the provocative pairings of objects and images open up multilayered meanings for the viewer that challenge our preexisting notions and perspectives. This focused exhibition closely examines Lovell’s narrative and formal invention in the Kin series and situates it within the broader context of his creative practice by bringing it together with a selection of his finest related works.

Phillips in the Socialsphere

Most popular Instagram post: Ending 2016 with love. Congratulations to the newly engaged couple, who met in this spot at the Phillips (December 28)

Most popular Tweets: “The importance of home, family, ancestry feeds my work entirely.”—#WhitfieldLovell [about his work Kin I (Our Folks), 2008] (December 17)

Today’s #MuseumWeek theme: #MusicMW. The layout of #Kandinsky’s “Succession” (1935) is reminiscent of musical notation. What do you see? (June 21)

Most popular blog post: Poetry Challenge: What’s the Story?, outlining the Markus Lüpertz poetry challenge guidelines as well as a winning poem by J. C. Thomas (July 10)

Phillips on the Road

Sharing Our Masterworks

American Mosaic presents a thematic journey that reveals the breadth of America’s modernist vision, beginning with the great American art heroes of the late 19th century and concluding with the new visual language of the Abstract Expressionists.

- American Mosaic: Picturing Modern Art through the Eye of Duncan Phillips (Orange County Museum of Art, Newport Beach, California, August 6–December 4, 2016) 14,773 visitors
- From Homer to Hopper: Experiment and Ingenuity in American Art at the Brandywine River Museum of Art, Chadds Ford, Pennsylvania (February 25–May 21, 2017) 21,782 visitors
- From Hopper to Rothko: America’s Road to Modern Art (Museum Barberini, Potsdam, Germany, June 17–October 3, 2017) 140,200 visitors

A Modern Vision presents a selection of the Phillips’s most iconic European paintings and sculpture, ranging from the early 19th century through the mid-20th century.


In summer 2017, the museum opened Moving Forward, Looking Back: A Collection Still in the Making, curated by Head Librarian Karen Schneider. The installation features the best of Phillips history from the museum’s archives—from photographs of the Phillips family and galleries and exhibition and event announcements to Duncan Phillips’s correspondence with artists and excerpts from his extensive journals—to give visitors an understanding of the museum’s development over nearly 100 years.

Enhancing the Phillips House

In May, the Phillips began a major enhancement project, designed to improve thermal performance in the original 1897 building, which once served as founder Duncan Phillips’s residence. Carefully designed to preserve the building’s historic character, the project migrates the house gallery spaces to a fully digitized temperature and humidity control system. The museum is open throughout construction, though part of the museum is unavailable to visitors. The Phillips Collection partnered with Bowie Gridley Architects; Mueller Associates, Inc., engineers; Keast & Hood structural engineers; and JM Zell Partners as owners’ representatives for the project. Consigli Construction Co., Inc., is the project’s general contractor.

A construction worker stands on top of the 1897 Phillips House.
THE PHILLIPS COLLECTION
FY16 Annual Report

In 2015, the Phillips joined the Town Hall Education Arts Recreation Campus (THEARC, a community center in Southeast DC) as a resident partner. During FY17, as THEARC West was being constructed, the Phillips convened a 14-person Phillips@THEARC Community Advisory Committee—made up of THEARC partner organizations, East of the River stakeholders, and Phillips staff—who met several times to discuss community desires, needs, and assets and provide feedback on goals and preliminary programming. The Committee developed a dynamic plan to provide arts-infused experiences for residents in Wards 7 and 8 that promote wellness and tap into creativity, specifically for caregivers, older adults, and K-12 partner schools.

The Phillips is co-creating programs with THEARC partners and community organizations including Children’s Medical Center, Levine Music, Double Nickels Theatre, Washington School for Girls, Turner Elementary School, and DCPS. Working with Sanchez Palmer Architects and WC Smith, the Phillips has designed an intimate gallery called “The Living Room,” which will display work from K-12 partner schools and community initiatives. “The Workshop” will be a multidisciplinary space where creativity can come to life. Phillips@THEARC is scheduled to open in early 2018.

UNIVERSITY OF MARYLAND PARTNERSHIP

The Phillips Collection’s partnership with the University of Maryland (UMD) continues to produce dynamic programs and scholarship:

Dr. Kate Cowcher was selected as the 2017–18 UMD–Phillips Collection Postdoctoral Fellow in Modern and Contemporary Art History. Dr. Cowcher’s research is focused on the involvement of Ethiopia’s artists in domestic turmoil as well as the cultural geopolitics of the late Cold War.

The inaugural 2016 UMD–Phillips Collection Book Prize was awarded to the manuscript The Noisemakers: Estridentismo, Vanguardism, and Social Action in Postrevolutionary Mexico (1921–1927) by Lynda Klich. The book examines one of Mexico’s earliest modernist movements, which spurred lively and fruitful collaborations among poets, journalists, artists, and musicians.

The Phillips’s sculpture The Elephant (1950) by Karel Appel found a new home at the University of Maryland’s Edward St. John Learning and Teaching Center, where it will be on long-term loan. Phillips staff worked with a group of UMD graphic design majors on reimagining the entrance gallery as an orientation space; their ideas resulted in the “Welcome Wall” which now greets visitors as they enter the galleries.

UMD FIRE (First-Year Innovation and Research Experience) Stream, supervised by Postdoctoral Fellow in Virtual Culture Nicole Riesenberger, allowed a cohort of 36 computer science and humanities students to research and experiment with a range of methods and technologies to engage visitors.

The Phillips offered courses taught by Postdoctoral Fellow in Modern and Contemporary Art History Max Rosenberg, UMD professor Aneta Georgievska-Shine, and UMD PhD candidate Cecilia Wichmann.

In February, the Phillips welcomed 60 pre-service elementary education students from UMD, introducing them to Prism.K12 arts-integration strategies, demonstrating in-gallery exercises, and providing tools to continue sharing their arts-integrated work throughout the semester.
In fall 2016, The Phillips Collection presented all 60 panels of Jacob Lawrence’s *Migration Series*. The exhibition was complemented by a new interactive website and the development of a national K–12 educator cohort, as well as a variety of dynamic community events that further engaged visitors in the multifaceted story of the Great Migration from the rich perspectives of music, theater, dance, and poetry.

**LABRENCEMIGRATION.PHILLIPSCOLLECTION.ORG**

The Phillips introduced a dynamic website on the art, life, and times of Jacob Lawrence, engaging audiences with the history and contemporary context of migration. The website features images of all 60 panels in the series, along with never-before-published excerpts from interviews with the artist, as well as letters from the Great Migration, a map highlighting African American migration patterns, interviews with contemporary voices, and more. The site earned the 2017 Bronze MUSE award from the American Alliance of Museums.

**BRINGING LAWRENCE TO K–12 CLASSROOMS**

The Phillips launched new online teaching resources about Jacob Lawrence’s art and life on the museum’s Prism.K12 website (teachers.phillipscollection.org). Based on its award-winning teaching materials, these new rigorous arts-integrated resources combine art with English language arts, science, and social studies. During the 2016–17 school year, the Phillips developed and implemented a national Prism.K12 educator cohort focused on creating arts-integrated lessons inspired by *The Migration Series*. Locally, 10 best-practice teachers integrated playwriting and storytelling with themes from the artwork. The cohort teachers in Seattle explored Lawrence’s portrayal of unseen histories drawn from the African American experience. The Phillips celebrated the work of the national cohort with an exhibition of student artwork at the museum.

**THE MIGRATION SERIES IN THEATER**

Plays commissioned by the Phillips and inspired by *The Migration Series* were debuted on October 20. The event included five 10-minute plays written by local playwrights: Norman Allen, Tearrance Chisholm, Annalisa Dias, Jacqueline E. Lawton, and Laura Shamas. The production team for each play included Lawton as Artistic Director, Otis Cortez Ramsey-Zöe as Dramaturg, and Derek Goldman as Director.

**OPEN CONVERSATION**

The Phillips launched a new series for audiences to further engage with issues represented in the exhibition. Each open conversation began with a “big idea” and was followed by questions related to the monthly prompt. The in-gallery and live-tweeted events were facilitated by experts in the fields of migration, segregation, and community.

**THE GREAT MIGRATION IN DANCE**

The Phillips continued its collaboration with Step Afrika! with *The Migration: Reflections on Jacob Lawrence*, a piece blending body percussion, choreography, spoken word, music, and projected images of Lawrence’s panels. On September 18, Step Afrika! performed excerpts at the Phillips.

**INTERNATIONAL FORUM: MIGRATION/IMMIGRATION**

On October 22, the Phillips and the University of Maryland presented a program facilitating discussions on migration and immigration. Thought leaders across disciplines explored patterns and themes that exist in today’s political and cultural landscape. The panel investigated the broader human quest for freedom, equality, and opportunity that fuels ongoing patterns of migration around the world.
THE MIGRATION SERIES AROUND THE CITY

The Phillips collaborated with Busboys and Poets on a juried call for art submissions responding to the question, “What would the 61st panel of Jacob Lawrence’s Migration Series look like today?” Selected submissions were displayed in various Busboys and Poets locations.

In preparation for the Lantern Walk on September 17 presented by the 11th Street Bridge Project and Washington Performing Arts, the Phillips held workshops with students from Step Afrika!’s summer camp to create lanterns inspired by The Migration Series. The Lantern Walk honored the African American families who lived east of the Anacostia River.

LAWRENCE IN MUSIC

On December 2, the University of Maryland hosted a presentation of Derek Bermel’s musical score Migration Series, performed by the UMD School of Music Symphony Orchestra, as well as UMD’s Jazz Band, Chamber Singers, and Wind Orchestra.

HOWARD KRASS and his wife, Stephanie, were introduced to the Phillips a few years ago and fondly remember their first visit. “It’s such an inspiring museum. You can relate to the masterpieces in a different manner due to the unique and intimate setting.” For 30 years Krass has lived in Miami, which has become a hub for the art scene through Art Basel and the opening of major museums, both public and private. Krass is excited about the Phillips’s growing local involvement which “fulfills Duncan Phillips’s mission to place art in a dynamic environment to foster new forms of public participation.” He looks forward to the joint venture with the University of Maryland and the positive impact it will bring to College Park and Prince George’s County. Krass grew up in the greater Detroit metropolitan area and is the founder and CEO of IPD Analytics, a tech-enabled data and analytics company, as well as IPD Capital, a venture capital firm.

DAVID C. DRISKELL is one of the world’s leading authorities on African American art. He studied art at Howard University in the 1950s and was introduced to the Phillips by his professors. When he began teaching at Howard in 1962, he often visited the museum with his students. “The Phillips offers an opportunity to experience some of the great treasures of modern and contemporary art. One of my fondest memories was having the pleasure of meeting Mr. Duncan Phillips in 1952 at the Barnett Aden Gallery in Washington and being able to personally tell him how much I enjoyed the home atmosphere in which the art was exhibited. When I became a collector, I always felt that my standard was to mimic what I had learned from visiting this wonderful collection, even knowing that I would never amass the quality seen at the Phillips.” He joined the faculty of the University of Maryland in 1977; upon his retirement in 1998, UMD founded The David C. Driskell Center for the Study of the African Diaspora to honor his distinguished career as artist, educator, philanthropist, collector, curator, and art historian and to continue his legacy. “We continue to look to the Phillips to lead in matters of cultural distinction in the visual arts as a museum that cares about art education in the larger context of community outreach, about diversity and high educational standards. The new partnership between the Phillips and UMD offers a bright prospect for the future of the arts in the Washington community.”

A Utah native, TOM HENTELEFF has been a longtime supporter of the arts in Washington. Having spent 43 years with a boutique FDA law firm in DC, upon retirement in 2012, Henteleff has thrown himself into his community, including being a health care volunteer, a member of the Board of Bethesda Cares and the Advisory Board of the Hillwood Museum, an active participant in several DC think tanks, and a member in two book clubs. “Over the years of my association with the Phillips, I have become increasingly impressed with the dedication of the staff, the high-quality programs and the educational outreach that serves the community at large. My wife, Claudia, and I have thoroughly enjoyed traveling with our Phillips colleagues to Paris, Cuba, Santa Fe, and Hudson Valley. The exhibitions and the collection are truly an overwhelming representation of modern art. Indeed, it is the diversity and quality of the collection rather than any individual artist or artwork that makes me extremely proud to be associated with the Phillips.”
The following donors generously supported The Phillips Collection in its mission during fiscal year 2017. These gifts included contributions made for acquisitions, conservation, capital repairs and improvements, education, endowments, exhibitions, the annual gala, memberships, music programming, unrestricted funds, and the University of Maryland Center for Art and Knowledge at The Phillips Collection.

$1,000,000 and above
Anonymous+*  
C. Richard Belger and Evelyn Craft Belger*  
The Morris and Gwendolyn Cafriz Foundation*  
Sherman Fairchild Foundation*+  
Lynne and Joseph Horowitz*  
Robert and Arlene Kogod++,*  
University of Maryland*  
The Andrew W. Mellon Foundation*  

$100,000-$999,999
AT&T  
D.C. Commission on the Arts and Humanities  
Robert and Mercedes Eichholz Foundation+*  
Fidelity Charitable Gift Fund  
Henry H. and Carol Brown Goldberg+*  
Institute for Contemporary Expression+  
Daniel and Mirella Levinas+  
Carol Melton and Joseph M. Hassett+*  
Robert E. Meyerhoff and Rheda Becker  
A. Fenner Milton+  
Dr. and Mrs. Ronald A. Paul+*  
Marjorie B. and Jack Rachlin+  
Mr. and Mrs. Thomas D. Rutherford, Jr.+  
Mr. Scott Spector and Ms. Sandy Masur+*  
Terra Foundation for American Art*  

$50,000-$99,999
Altria Group, Inc.  
Berkelsche Foundation for Art and Culture  
Susan and Dixon Butler*  
Capital One Bank  
Christopher F. Carr  
Community Foundation for the National Capital Region  
John and Gina Despres  
Lindsay and Henry Ellenbogen+  
The Florence Gould Foundation*  
Philip L. Graham Fund  
Barbara and Bob Hall*  
The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts*  
The Estate of Karl O. Knaths  
Lockheed Martin Corporation  
National Capital Arts and Cultural Affairs Program and the U.S. Commission of Fine Arts  
Eric Richter+  
Julie A. Walters and Samuel G. Rose  
Mr. Harvey M. Ross*  
Victoria and Roger Sant  
Schwab Charitable Fund  
George Swygert and Lori Jenkins  
U.S. Trust Company  
Trish and George Vradenburg  
The Vradenburg Foundation  
Judith and Leo Zickler  

$25,000-$49,999
Anonymous  
Carolyn S. Alper  
Bloomberg  
BMW Group  
Nancy and Charles Clarvit+  
Martha R. Johnston and Robert Coonrod  
Estates of Helen and Charles Crowder+  
Dr. and Mrs. Gerald W. Fischer+  
Alan and Dafna Fleischmann+*  
Julie and Jon Garcia and the Garcia Family Spotlight Foundation  
Geppetto Catering, Inc.  
William and Mary Greve Foundation*  
Bonnie and Harold Himmelman  
Micheline Klagsbrun and Ken Grossinger and The CrossCurrents Foundation+  
Leonard Lauder+*  
Edith and John N. Lauer  
Dale LeFebvre  
Leonard and Hilda Kaplan Charitable Foundation*  
B. Thomas Marsbach  
MARPAT Foundation, Inc.*  
Mercedes Mestre Revocable Trust  
Milton and Dorothy Sarnoff  
Raymond Foundation  
National Endowment for the Arts*  

$10,000-$24,999
Anonymous  
Esthy and James Adler+  
Bess and Greg Ballentine  
Lisa Barry and James Gale  
Blum-Kovler Foundation  
Katherine and David G. Bradley  
Chevron  
Clark-Winchcombe Foundation  
Community Foundation Serving Richmond and Central Virginia  
Elizabeth Conahan and James Oldham  
Brian Dailey  
Titina De Montagut and Gumerindo Oliveros  
Louisa Duemling  
Eriklietian Development GEICO  
The Honorable C. Boyden Gray  
Pamela and Corbin Gwałtney  
Heather and Paul G. Haaga Jr.  
iHeartMedia  
Alan Inouye  
Cynthia L. and Evan Jones  
Robert Lehman Foundation*  
Sandra L. Mabry  
Wendy W. Makins  
Mars Foundation  
Charles McKittrick, Jr.  
Menkiti Group  
Mary Mochary and Philip Wine  
The Morningstar Foundation  
Robert Oaks  
James D. Parker  
Joann K. Phillips  
George Preston Marshall Foundation  
Prince Charitable Trusts  
Embassy of the State of Qatar  
Robert C. Rea  
Caryn King  
Marion and Robert Rosenthal  
Barbara and Arthur Rothkopf  
S&P Global  
SCHF Management, LP  
Siemens Corporation  
Virginia Singer  
Mildred Beatty Smith  
Sotheby’s*  
Elisse Walter and Ronald Stern  
Andrea and Steven Strawn  

$5,000-$9,999
Anonymous (2)  
Roseann and Jonathan Aronsohn  
Ruth and Samuel Alward  
Arent Fox LLP  
Roselin Atzvanger and Edward Lenkin  
Milton and Sally Avery  
Arts Foundation  
Jamie and Joseph Baldinger  
Sylvia Bergstrom and Joe Rothstein  
Frances K. Burka  
Rima Calderon  
Dianne and Nils Carlson  
Meryl and Michael Chertoff  
Judith and Thomas Chused  
CityCenterDC  
Marcella and Neil Cohen  
Louise R. De La Fuente and Mace Rosenstein  
Susan and Christopher DeMuth  
Joseph P. DiGangi  
Loretta M. Downey  
Debra and Robert Drumheller  
Nina and Dan Dwyer  
Anne and Gus Edwards  
Lois & Richard England Family Foundation  
Sarah G. Epstein and Donald A. Collins  
Stephanie S. Fischer  
Nancy M. Folger  
Betsy and Pete Forster  
Lorraine Gallard and Richard H. Levy  
Carolyn and Thomas F. Garner, Jr.  
Wendy and William Garner  
The Ann and Gordon Getty Foundation  
Eleanor and Andrew Glass  
Michael Glosserman  
Henrietta and John Goel  
Goldman Sachs Philanthropy Fund  
Lola Goldring  
Barbara K. Gordon  
Graham Holdings Company  
Mary and Robert Haft  
Nicole A. Halbreich  
Barbara B. Hawthorn  
Claudia and Thomas O. Henteleff  
JM Zell Partners  

Mrs. Alice Phillips Swistel+  
Time Warner Inc.  
Peggy and Jay Treadwell  
Vanguard Charitable Endowment Program  
George Wasserman Family Foundation, Inc. and Carolyn Stopak Kaplan  
Sally L. Wells  
Aimee Storm and Ted Westervelt  
Lynn and Jonathan Yarowsky  

$5,000-$9,999
Anonymous (2)  
Roseann and Jonathan Aronsohn  
Ruth and Samuel Alward  
Arent Fox LLP  
Roselin Atzvanger and Edward Lenkin  
Milton and Sally Avery  
Arts Foundation  
Jamie and Joseph Baldinger  
Sylvia Bergstrom and Joe Rothstein  
Frances K. Burka  
Rima Calderon  
Dianne and Nils Carlson  
Meryl and Michael Chertoff  
Judith and Thomas Chused  
CityCenterDC  
Marcella and Neil Cohen  
Louise R. De La Fuente and Mace Rosenstein  
Susan and Christopher DeMuth  
Joseph P. DiGangi  
Loretta M. Downey  
Debra and Robert Drumheller  
Nina and Dan Dwyer  
Anne and Gus Edwards  
Lois & Richard England Family Foundation  
Sarah G. Epstein and Donald A. Collins  
Stephanie S. Fischer  
Nancy M. Folger  
Betsy and Pete Forster  
Lorraine Gallard and Richard H. Levy  
Carolyn and Thomas F. Garner, Jr.  
Wendy and William Garner  
The Ann and Gordon Getty Foundation  
Eleanor and Andrew Glass  
Michael Glosserman  
Henrietta and John Goel  
Goldman Sachs Philanthropy Fund  
Lola Goldring  
Barbara K. Gordon  
Graham Holdings Company  
Mary and Robert Haft  
Nicole A. Halbreich  
Barbara B. Hawthorn  
Claudia and Thomas O. Henteleff  
JM Zell Partners  

*Multi-year gift  +Endowment
Susan Y. Lee and Susan and John Klein
Audrey and Sheldon Katz
Charlotte Cameron and the Dan
Boyd L. Burris
Shelley and Joseph M. Brodecki
Hilda Ochoa-Brillembourg and
Riley Brewster
Mary Annella Frank and
Lillibeth Boruchow
Kathy Borrus
Nina and Raymond Benton
Michael Armstrong
Aon Foundation
Anonymous (2)
Nancy and Harold Zirkin
Janet M. Williamson+
Julia M. Wilkinson
Leslie Whipkey and Lee Hoffman
Emily and Antoine van Agtmael
United Way of Central Maryland
Jane Harman
Fruzisna Harosanyi and
Raymond Garcia
Meg and John Hauge
Anita Herrick
Gloria Hidalgo
Nancy Hirshbein and Robert Roche
Ruth G. Hofmeister
Deborah and Terry Houlihan
Mareen D. Hughes
The Lichtenberg Family Foundation
Helen and David T. Kenney
Barbara D. Kerne
Dr. Dorothy Kosinski and
Mr. Thomas M. Krähenbühl
Jane Lang
Jean and John D. Lange
Susan Lee Larimer
Arthur Lazarus, Jr.
Marion Ein Lewin
Joseph Lichtenberg
Gail Lion and Barry Grossman
Barbara J. and Robert Liotta
Dale and William Lipnick
David Lloyd
Michele Dandrea Lowell and
Lindsay Lowell
Betty Lou and Jack Ludwick
Joan Lunney and William Idler
Mary Lee and John Malcolm
Elaine A. Maslamani
Jane and Arthur Mason
Joan and David Maxwell
Army and Marc Meadows
Nancy Meakem and
Arkadi Gerney
Richard V. Mercado
Josie Merck and Jim Stevenson
Florence and Laurence H. Meyer
Eric Michael and Craig Kruger
Gail and Jason Miller
Jacquelyn Mills
Christina Mitchell and Lisa Manley
Jessica Montoya Coggins
Kate Mott and Kenneth Hyle, Jr.
Gerald Musarra and
Carlos Ortiz Miranda
National Philanthropic Trust
Cherie and Patrick Nichols
Sara Nieves-Grafals and Al Getz
Julia J. Norrell
Melanie and Larry Nussdorff
Yoshie Ogawa
Bette Jane Pappas and
James C. Burks
Ruth Rudolph Perlin and
Seymour Perlin
Robin Phillips
Liza Phillips and Francis Cape
Judy Lynn Prince
Carol Ridker
Michael Rooney
Irene Roth and Vicken Poochikian
Roberta Ong Roumel
Georgina T. and Thomas A. Russo
Iona Sebastian
Jennifer T. and Nicholas J. Serenyi
Victor Shargai
Ann G. and Peter L. Sheldon
Virginia Shore and Tom Hardart
Valerie Singer
Patricia Squires and Patrick Spann
Joanne M. Sten
Elizabeth Steuart-Kret and
Gary Kret
Evelyn M. and Barry S. Strauch
Cathy Sulzberger and Joe Perpich
Nadia and Albert Taran
Susan and Charles Temkin
Mariella and Michael Trager
Catherine L. and Leonard Unger
The U.S. Charitable Gift Trust
Lindsey Vaala
Jane and G. Duane Vieth
Hannes von Goesseln
Diana and Mallory Walker
Virginia A. Weil
Linda and Steve Weitz
Jacqueline R. Werner and
Richard L. Soffer
Betsy W. and Harry J. Werronen
Leslie A. Wheelock and Bill Shew
Patricia Tetro and Jack Wilbern
Betty and Dick Wiley
Elsa B. Williams
Kathe and Edwin D. Williamson
Diane B. Wilsey
Dorothy M. and Ken Woodcock
World Bank
Margot and Paul Zimmerman
Barbara and Donald Zucker

Every effort has been made to create a complete and accurate list of contributors. Please call the Development Office at 202.387.2151 x250 with questions or corrections.
LEFT TO RIGHT: 2017 Annual Gala: Sunny Kapoor, Chairman of the Board Dani Levinas, Gala Host Kay Kapoor, Mirella Levinas, Director Dorothy Kosinski, Mrs. Huberta von Voss-Wittig, and His Excellency Peter Wittig; Gala Honorary Chairs Diane Rehm and Katherine Bradley; Gala Honoree George Vradenburg and Alissa Vradenburg; Photos: Pepe Gomez and Paul Morigi

Elizabeth and William Bonner
Marshall A. Brachman
Brigid and William Brakefield
Deborah and Bruce Broder
Betty Bullock and John Hilton
Julia Butters
Leslie Carothers
Randall Chanler and Andrew Stancioff
Ellen MacNeillie Charles
Judy Areen and Richard Cooper
Alice Deering and David Holland
Nancy and Morris Deustch
Mary T. Dillon
Chad F. Dobson
Douglas D. Drysdale
Melanie Du Bois and Andrew Oliver
Joseph C. Dunn
Elizabeth W. Edgeworth
Miriam and Leon Ellsworth
Marjorie and R. Anthony Elson
Estate of John A. Berthot
Hugh C. Evans
Mary A. Evans
Joan A. Fabry and Michael Klein
Florence D. Fasanelli
Alice Fitzgerald
Sandy and Jim Fitzpatrick
Linda C. and Dean Ford
Suzanne Forsyth
Claire S. Frankel
Sara Friedlander
Jennifer Cockburn and Bernardo Frydman
Virginia L. Fulton
Carol Galaty
Sylvia Garfinkle-Huff
Joseph L. Gastwirth
Donald Gertmenian
Alma L. and Joseph B. Gildenhor
Lynn and Harold B. Gill
Max Gimblett
John Golden
J. L. Goldschmidt
Mrs. Marjorie Greene
Daniel Haas
Joyce S. Hagel-Silverman and Charles Silverman
Leslie Hall and William Busis
Florence and Peter D. Hart
Daniel Healy
Nancy and Richard Jackson
Linda and I. King Jordan
Martha L. Kahn and Simeon M. Kriegsberg
Russell Katz
Elaine and Robert Katz
Kay Kendall and Jack Davies
Cookie Kerxton
Julie and Andrew Klingenste
Peter Koiker
Audrey and Kenneth Kramer
Maria and Stephen Lans
Barbara and Nicholas Lardy
Bari and Keith D. Levingston
Willie and Finlay Lewis
Elizabeth W. and Daryl A. Libow
Marlene and Frederic Malek
Gail and Michael J. Marcus
Kelly McCain
Anne and William McDow
Patricia and Michael McGinnis
Betty Rossell McGowin
Charitable Trust
Kathleen McNamara and John Spears
Russell Merbeth
Inna and William Metler
Simone and Christopher Meyer
Marcia and Kent Minichelli
Winnie Mitchell-Frable and Ralph Frable
Rosaline and W. Tabb Moore
New Place Fund
Glenna and David Osnos
Michelle Pearson
Joseph M. Perta
Alice and Ralph L. Phillips
Sandra C. and Richard Pollen
Joanne Benton Powell
Dotty Reitwiesner and John Arnold
Alice Rivkin and Sidney Winter
S. Kann Sons Co. Foundation, Inc.
Susan Schaffer and Michael Rogen
Geraldine P. and Alan N. Schecter
Karen and William Schuilling
Stanton Schleifer
Michael Shapiro+
Eileen Shields-West and John Robinson West
Joan Shorey
Kristin Smith
David and Kathleen Steadman
Judith and Richard L. Sugarman
Nuzhat Sultan and Anil Revri
Myles Taylor
Leslie C. Taylor
Michele Teltelbaum
Tim Thomas
William M. Thompson
James T. Turner
Benson Varon
Toni Verstandig
Elizabeth and Herbert Ware
Mary and Eric Weinmann
Gail G. Weinmann and Nathan Billig
Ilene Weinreich and David Smith
Joan O. and Stanley O. Weiss
Louise Wiener
Beverly and Christopher With
Deborah and Dow Zakhem
Warren C. Zwicky

$600-$999
Judith and John D. Aldock
Stephen Allen
Carmiel Arbit and Spencer Mahony
Art Seminar Group
Mary Louise and John Bailey
Marla and Robert Baker
Constance Barker
Marsha E. Barnes
Nancy and John W. Barnum
Jennifer Beach and John Herring
Wendy E. and Robert Beasley
Arlene and Robert Bein
Mary Bell
Martha Lynette Bellas
Miriam E. and Eliezer H. Benbassat
Lawrence Blob
Henry H. Booth
Francoise M. Brasier
Brian Broderick
Marcus Brown
Constance R. Caplan
Marc Cavaillé-Colli
Mary E. Challinor
Shu Hui Chen
Mary E. Clutter
Robert B. Cole
Rachel Conway
Mary Cristler
Katherine Crosson and L. W. Bailets
Kae G. and Donald J. Dakin
Deanna Dawson
Michael Deane
Mr. and Mrs. James T. Demetriou
Diane and John DePodesta
David C. and Thelma Driskell
David J. Edmondson and Robert Ricks
Kerry R. Ellett
Elizabeth L. and Kirk J. Emge
Pamela Evers
Anne Facto and Richard Fink
Alison and Craig Fields
Alex Fleming
Karen Florini and Neil R. Ericsson
Elizabeth R. French
Wendy Frieman and David Johnson
Dorothy and George Ftkas
Ruth Bader Ginsburg
James R. Golden
Janlori Goldman
Sandy Grace
Catherine A. Green
Patricia Gallagher and Stephen Greenberg
Karen Gross and Stephen H. Cooper
Clifford Hackett
Mary Margaret and Ben Hammond
Anne Harrington
Chris Harris
Jocelyn Henderson and Bernard Marchive
Edward S. Henderson
Sally and Stephen Herman
Pamela and Richard Hinds
Jenner A. Hirshberg

12 THE PHILLIPS COLLECTION FY17 Annual Report
YOUR INVESTMENT MATTERS

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

Thank you for your passion and financial support, which enable us to create a dynamic environment for collaboration, innovation, scholarship, and public engagement.
Volunteers have been integral to The Phillips Collection for over a quarter century. During FY17, 68 volunteers served the museum in all departments, contributing over 2,453 hours as Art Information Volunteers, Phillips Music Volunteers, and Department Volunteers. The Phillips is deeply grateful to them.

Anonymous (4)
Esthry and James Adler
The Estate of Julian and Freda Berla
Frank M. Boozer
Dorothy Bunevich
Susan and Dixon Butler
Carol and Radford Byerly
John P. Cahill
Judith F. and Thomas M. Chused
Robin R. and Thomas C. Clarke
The Estate of Elizabeth Miles Cooke
Margery Hale Crane
Helen and Charles Crowder
Carol and B. J. Cutler
Frauke and Willem de Looper
John and Gina Despres
Joseph P. DiGangi
Jane Engle
The Estate of Margaret F. Ewing
M. Faith Flanagan
Jane Flax
Barbara and Tom Gilleylen
Marion F. Goldin
Margaret A. Goodman
Mili Gralla
Carol Griffith and Nona Shepard
Barbara and Bob Hall
Harold P. Halpert
Richard A. Herman
Bonnie B. Himmelman
Joseph and Lynne Hornig
Deborah Houlihan
Scott E. Huch
Margaret Stuart Hunter
The Estate of Dora D. Ide
Linda Lichtenberg Kaplan
Dennis Kennedy
Estate of Karl O. Knaths
Judith D. Krueger
Martin Less
Blanche Levenberg
Ada H. and R. R. Linowes
Betty Lou and Jack Ludwig
Wendy Luke
Raymond Machesney
Caroline and John Macomber
Jeanne Marie and Nathan Miller
A. Fenner Milton
Monica D. and Samuel A. Morley
Alice and Arthur Nagle
Sara Nieves-Grafals and Albert Getz
Gerson Nordlinger, Jr.
Margery and Barry Passett
Ruth Rudolph Perlin
Laughlin Phillips
Liza Phillips
Virginia B. Prange–Nelson
Marjorie and Jack Rachlin
Iris and Stewart W. Ramsey
Eliza and Perry T. Rathbone
Carol B. and Earl Ravelen
Robert C. Rea
Kathleen and Malcolm Ream
Wenda D. Reiskin
The Estate of Wania M. Reynolds
The Estate of John F. Rolph III
Penelope de Bordeneuve Saffer
Edna Salant
Lili–Charlotte Sarnoff
Richard Sawyer and Jeffrey P. Beaty
Joan S. and Richard H. Schmidt
Barton F. Sheffield
H. Theodore Shore
Jodie H. and David A. Slaughter
Bernard Slosberg and Mary Chor
Malia S. and Kamau O. Steeple
Elizabeth C. Stein
Patricia Straus
George S. Swygert and Lori Jenkins
Louise C. Taylor Bruno
Richard E. Thompson
Helene Toiv
George and Trish Vradenburg
Ruby Weinbrecht
Mary Weinmann
Sally L. Wells
Betsy and Henry J. Werronen
Alan and Irene Wurtzel
Cynthia Young
Judy and Leo E. Zickler

THE ELIZA LAUGHLIN SOCIETY

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

Anonymous (4)
Esthry and James Adler
The Estate of Julian and Freda Berla
Frank M. Boozer
Dorothy Bunevich
Susan and Dixon Butler
Carol and Radford Byerly
John P. Cahill
Judith F. and Thomas M. Chused
Robin R. and Thomas C. Clarke
The Estate of Elizabeth Miles Cooke
Margery Hale Crane
Helen and Charles Crowder
Carol and B. J. Cutler
Frauke and Willem de Looper
John and Gina Despres
Joseph P. DiGangi
Jane Engle
The Estate of Margaret F. Ewing
M. Faith Flanagan
Jane Flax
Barbara and Tom Gilleylen
Marion F. Goldin
Margaret A. Goodman
Mili Gralla
Carol Griffith and Nona Shepard
Barbara and Bob Hall
Harold P. Halpert
Richard A. Herman
Bonnie B. Himmelman
Joseph and Lynne Hornig
Deborah Houlihan
Scott E. Huch
Margaret Stuart Hunter
The Estate of Dora D. Ide
Linda Lichtenberg Kaplan
Dennis Kennedy
Estate of Karl O. Knaths
Judith D. Krueger
Martin Less
Blanche Levenberg
Ada H. and R. R. Linowes
Betty Lou and Jack Ludwig
Wendy Luke
Raymond Machesney
Caroline and John Macomber
Jeanne Marie and Nathan Miller
A. Fenner Milton
Monica D. and Samuel A. Morley
Alice and Arthur Nagle
Sara Nieves-Grafals and Albert Getz
Gerson Nordlinger, Jr.
Margery and Barry Passett
Ruth Rudolph Perlin
Laughlin Phillips
Liza Phillips
Virginia B. Prange–Nelson
Marjorie and Jack Rachlin
Iris and Stewart W. Ramsey
Eliza and Perry T. Rathbone
Carol B. and Earl Ravelen
Robert C. Rea
Kathleen and Malcolm Ream
Wenda D. Reiskin
The Estate of Wania M. Reynolds
The Estate of John F. Rolph III
Penelope de Bordeneuve Saffer
Edna Salant
Lili–Charlotte Sarnoff
Richard Sawyer and Jeffrey P. Beaty
Joan S. and Richard H. Schmidt
Barton F. Sheffield
H. Theodore Shore
Jodie H. and David A. Slaughter
Bernard Slosberg and Mary Chor
Malia S. and Kamau O. Steeple
Elizabeth C. Stein
Patricia Straus
George S. Swygert and Lori Jenkins
Louise C. Taylor Bruno
Richard E. Thompson
Helene Toiv
George and Trish Vradenburg
Ruby Weinbrecht
Mary Weinmann
Sally L. Wells
Betsy and Henry J. Werronen
Alan and Irene Wurtzel
Cynthia Young
Judy and Leo E. Zickler

LEFT TO RIGHT: Afghanistan’s Ambassador to the United States Hamdullah Mohib answers a question during the International Forum; A Creative Aging participant surveys his work in the exhibition booklet; George Condo and Deputy Director for Curatorial and Academic Affairs Klaus Ottmann have a laugh while installing Condo’s exhibition; Photos: Rhiannon Newman
## Statements of Financial Position

<table>
<thead>
<tr>
<th>As of July 31</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and Cash equivalents</td>
<td>$5,314,883</td>
<td>$401,675</td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade</td>
<td>635,562</td>
<td>499,575</td>
</tr>
<tr>
<td>Gifts and Grants</td>
<td>4,319,956</td>
<td>4,575,280</td>
</tr>
<tr>
<td>Pledges: CSMA campaign</td>
<td>664,248</td>
<td>695,584</td>
</tr>
<tr>
<td>Pledges: endowment</td>
<td>10,195,422</td>
<td>12,991,500</td>
</tr>
<tr>
<td><strong>Total receivables</strong></td>
<td><strong>15,815,188</strong></td>
<td><strong>18,761,939</strong></td>
</tr>
<tr>
<td>Merchandise inventory</td>
<td>303,339</td>
<td>300,019</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>436,298</td>
<td>429,458</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>27,980,092</td>
<td>27,767,883</td>
</tr>
<tr>
<td>Investments</td>
<td>61,588,830</td>
<td>52,165,326</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$111,438,630</strong></td>
<td><strong>$99,826,300</strong></td>
</tr>
</tbody>
</table>

| Liabilities and Net Assets |            |            |
| **Liabilities**            |            |            |
| Line of credit             | $265,000   | $-         |
| Accounts payable and accrued expenses | 1,517,933 | 1,102,352  |
| Accrued compensation       | 414,060    | 352,127    |
| Deferred revenue           | 518,397    | 353,377    |
| Capital lease obligation   | 50,621     | 75,312     |
| Gift annuity debt          | 100,431    | 131,682    |
| HVAC loan payable          | 4,000,000  | $-         |
| Note payable               | 746,134    | 886,033    |
| Bonds payable              | 9,579,732  | 10,188,398 |
| **Total liabilities**      | **17,192,308** | **13,089,281** |

| **Net Assets**             |            |            |
| Unrestricted               | 16,072,081 | 12,907,455 |
| Temporarily restricted     | 25,777,807 | 24,209,901 |
| Permanently restricted     | 52,396,434 | 49,619,663 |
| **Total net assets**       | **94,246,322** | **86,737,019** |

**Total liabilities and net assets** | **$111,438,630** | **$99,826,300**

The summary information presented here is derived from the museum’s audited financial statements. A full copy of these statements is available from the Finance Office of the museum and on the museum’s website at PhillipsCollection.org. Certain amounts in the prior year’s financial statements have been reclassified to conform to the current year’s presentation. These reclassifications had no effect on the previously reported changes in net assets.

## Statements of Activities and Changes in Net Assets

<table>
<thead>
<tr>
<th>Year ended July 31</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts, grants, and corporate support, net of expenses</td>
<td>$8,746,383</td>
<td>$19,500,402</td>
</tr>
<tr>
<td>Fees from exhibitions and loaned art, net of expenses</td>
<td>912,842</td>
<td>989,199</td>
</tr>
<tr>
<td>Admissions</td>
<td>763,945</td>
<td>905,441</td>
</tr>
<tr>
<td>Shop revenue, net of cost of goods sold</td>
<td>445,611</td>
<td>463,881</td>
</tr>
<tr>
<td>Other revenue</td>
<td>240,803</td>
<td>216,884</td>
</tr>
<tr>
<td>Contributed services and materials</td>
<td>501,799</td>
<td>641,598</td>
</tr>
<tr>
<td>Endowment earnings transfer</td>
<td>2,392,160</td>
<td>2,250,668</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>14,003,543</strong></td>
<td><strong>24,968,073</strong></td>
</tr>
</tbody>
</table>

| **Expenses**        |            |            |
| Personnel           | 6,914,853  | 6,646,917  |
| Exhibitions         | 1,238,494  | 1,229,664  |
| Contractual services| 623,270    | 793,927    |
| Insurance           | 284,911    | 367,319    |
| Utilities           | 591,779    | 598,060    |
| Other facility costs| 541,768    | 405,679    |
| Administrative expenses | 538,433 | 543,403    |
| Printing and publications | 160,414 | 147,535    |
| Information technology expenses | 262,394 | 222,763    |
| Fundraising activities and institutional events | 209,678 | 202,604    |
| Marketing and advertising | 69,900 | 126,901    |
| Contributed services and materials | 501,799 | 641,598    |
| **Total expenses**  | **11,937,693** | **11,926,370** |

| Change in net assets from operations before other items | 2,065,850 | 13,041,703 |

| **Other items**      |            |            |
| Non-operating investment earnings | 5,067,562 | (2,948,145) |
| Gifts, grants, and corporate support for HVAC | 1,066,523 | -          |
| Fees from exhibitions and loaned art due to HVAC | 1,000,000 | -          |
| Long-term financing expenses | (322,404) | (339,918) |
| Depreciation of non-operating assets | (1,019,008) | (1,019,008) |
| Art collection acquisitions | (91,689) | (136,433) |
| Campaign expenses | (257,531) | (290,962) |
| House renovation expenses | (284,911) | (367,319) |
| **Changes in net assets** | **7,509,303** | **8,100,627** |

| Net assets, beginning of year | 86,737,019 | 78,636,392 |
| **Net assets, end of year**  | **$94,246,322** | **$86,737,019** |
FY 17 acquisitions listed in alphabetical order by artist


Jake Berthot, Promised gift of Suzanne Rose, 2016 (PG 2016.017.0001-0003)

*Green Oval (To Myron Stout)*, 1988. Oil on linen, 32 x 24 in.

*Webb’s Rock*, 1987. Oil on linen, 51 1/4 x 38 1/2 in.

*Second Verse*, 1981. Oil on canvas, 70 x 60 in.


The Phillips Collection has long had a special relationship with Jake Berthot (1939–2014), whose introspective paintings have been described as visual poetry. In 1996 the museum organized an exhibition of his work, and in 2015 received a major bequest from the artist’s estate. Including promised gifts, the Phillips now holds 25 paintings, drawings, and prints by Berthot, the largest and most important “unit” of this artist’s work in a museum collection, which were featured in an installation in fall 2016. One of the artist’s closest friends, collector Hank Werronen, recalled Berthot’s “concept of slow paintings”: “When I told Jake that I had been looking at one of his paintings for several years and it was just starting to open up . . . he thought this was hilarious and told me, ‘That makes me very happy to hear . . . because it took me a long time to paint that picture . . . and I didn’t want you to see all it had to offer in a glance.’”
TOP LEFT TO RIGHT: Lorser Feitelson, Untitled (March 14), 1972; Helen Lundeberg, Untitled, 1961; ABOVE: Katherine Porter, And..., 1971

Bequest of Toni Ritzenberg, 2017 (2017.010.0001)


Joel Meyerowitz, vintage chromogenic prints, Gifts of Lisa Finn, 2016 (2016.022.0001-0004)

Theresa and Marie, 1982. 14 x 11 in.

Ann Beattie, 1983. 14 x 11 in.

Angel, 1982. 14 x 11 in.

Swings, Provincetown, 1982. 11 x 14 in.

Linn Meyers, Untitled, 1993. Oil on canvas, Diptych: 4 x 8 ft. each. Gift of the artist and Sharon Simpson, 2016 (2016.017.0001a, 2016.017.0001b)


Delanta Highlands
Daasanach People; Omo River Valley
Ficus Vasta
Harenna Forest
Sof Oman Caves—Bale Zone
Sof Oman Caves—Bale Zone


Alejandro Pintado, Perpendicular Time, 2014. Charcoal and acrylic on raw linen with painted metal bar, 51 x 60 in. Director’s Discretionary Fund, 2016 (2016.014.0001-a; 2016.014.0001-b)

Bettina Pousttchi, Lipchitz Drive Thru, 2014. Photograph, ed. of 6, 32 1/4 x 23 1/2 in. Anonymous gift 2017 (2017.005.0001)


Kate Shepherd, Red Rabbit, 2010. Oil and enamel on panel, 90 x 50 in. Gift of the artist, 2017


Apollo Theater, 1937. 9 1/4 x 7 1/8 in.

Street Scene 2, Harlem, 1940. 9 5/8 x 8 1/2 in.

Man in Bed, Harlem, 1940. 11 x 7 3/4 in.

Lady and Lamp, Harlem, 1940. 11 x 8 in.

Man with Lamp, Harlem, 1940. 11 x 8 in.

Man by Bed, Harlem, 1940. 9 1/2 x 8 1/2 in.

Man in Mirror, Harlem, 1940. 11 7/8 x 8 5/8 in.

Facade, Unoccupied Building, Harlem, 1937. 9 x 11 5/8 in.

Street Scene 4, Harlem, 1937. 11 x 8 in.


Singer Robert Merrill, disheveled and unhappy after making a poor recording, 1947. 13 1/2 x 10 1/4 in.

Claudio Arrau in a CBS recording session, 1947. 13 1/2 x 10 1/4 in.

Recording artists Rise Stevens and Robert Merrill sing a love duet in a CBS recording session, 1947. 10 3/8 x 13 3/8 in.

Rudolf Bing at the Metropolitan Opera, NYC, 1952. 8 1/2 x 11 1/2.

Patrice Munsel in CBS recording session, 1947. 8 3/4 x 11 in.

Alfred Stieglitz, Gift of Raymond Machesney, 2017 (2017.002.0001-0004)

Flatiron Building, 1903. Photogravure in Camera Work no. 4 (October 1903)

The City Across the River, 1910. Photogravure in Camera Work no. 36 (October 1911)

Lower Manhattan, 1910. Photogravure in Camera Work no. 36 (October 1911)

The Mauretania, 1910. Photogravure in Camera Work no. 36 (October 1911)

Ben Tolman, Quietly, 2016. Ink on paper, 21 x 15 in. Gift of Margot and Paul Zimmerman, 2017

In 2016, The Phillips Collection and the world mourned the loss of one of America’s foremost artists of the South, Alabama native William Christenberry. The revered artist established his career in Washington, DC, in 1968, teaching at the Corcoran College of Art and Design through 2008. Returning to the South in annual pilgrimages to his grandparents’ farms in Hale County, Christenberry began what became a lifelong search to capture the essential spirit of the South during the transformative post-Civil Rights era. His work also grew to encompass mixed media, sculpture, painting, and drawing. In 1980, the artist brought all these aspects of his creative practice together in creating 20 limited editions of *The Alabama Box*. In this exquisite example, the artist combines an array of objects to conjure his memories of the South, from the Alabama red earth and TOPS tobacco advertisement sign to the ink drawing of the hooded Klansman and photographs of Alabama buildings and gravesites. William Christenberry was a longtime friend of the Phillips. The collection includes more than 50 works by the artist, including 33 of his photographs of Alabama spanning three decades. Christenberry was a distinguished member of The Phillips Collection Board of Trustees from 2001–2010, after which he became Trustee Emeritus.
OPEN CONVERSATIONS

In fall 2016, the Phillips launched its Open Conversation series, a town-hall style program designed to further engage audiences on larger issues represented in the special exhibitions on view. These in-gallery conversations are facilitated by thought leaders with experience addressing current socio-cultural and political movements or other topics related to themes found in the artwork. The popular events have filled the galleries and also generated lively dialogue on Twitter and Facebook Live.

WAJAHAT ALI | OCTOBER 19, 2016
Wajahat Ali, Creative Director for Affinis Labs, focused on themes of migration and immigration in conjunction with People on the Move: Beauty and Struggle in Jacob Lawrence’s Migration Series.

PORCHIA MOORE | NOVEMBER 10, 2016
Porchia Moore, a PhD candidate and expert in critical race theory, examined themes of segregation, bias, and discrimination in People on the Move: Beauty and Struggle in Jacob Lawrence’s Migration Series.

SUNNY SUMTER | DECEMBER 8, 2016
Executive Director for the DC Jazz Festival, Sunny Sumter discussed themes of identity, community, and what it means to be an American today in People on the Move: Beauty and Struggle in Jacob Lawrence’s Migration Series.

CRISTEN CONGER | MARCH 16, 2017

JULIE ZEILINGER | APRIL 21, 2017
Julie Zeilinger, founder and editor of The F Bomb, author, and Politics Editor for MTV News, discussed representations of women, gender politics, and feminism in relation to works in Toulouse-Lautrec Illustrates the Belle Époque.

DEREK HYRA | JUNE 29, 2017
Dr. Derek Hyra, an expert on neighborhood change with an emphasis on housing, urban politics, and race examined gentrification in American cities like Washington, DC, with discussion on parallel issues in Berlin, Germany, in relation to themes in Markus Lüpertz.

#migrationseries is an important reminder of what it means to be human and about what’s truly important #PhillipsConversation

–Twitter user @cmeklir