The imagery of the small paintings demonstrates her love for color, form, and light. “I’ve been painting horizon lines for as long as I’ve been painting,” Meisel says. She did not see the ocean until she was 22, and most of her landscapes and seascapes are from her imagination, yet they transport viewers to memories of recognizable places. Meisel, who grew up in a small town near Buffalo, New York, was born in Pittsburgh—as it happens, her father worked for several years at Jones and Laughlin Steel, the Pittsburgh company owned by museum founder Duncan Phillips’s grandfather. Her focus did not turn to art, however, until she and her husband moved to Washington, DC, and started a family. As her interest in painting grew, she found a lack of resources for young aspiring artists in the area. She eventually formed a community of like-minded artists that greatly contributed to the development of the local art scene in the 1970s and ’80s. They met at each other’s houses, shared clippings from art magazines, and supported each other’s creative endeavors. Meisel’s other Washington art connections include studying with Dine Davis and Anne Truitt. However, what she learned from them was “not a matter of learning how to paint, but how to see.”

57–59 Horizon line is on view through May 4, 2014. Intersections is supported in part by the Phillips International Forum.
The following donors generously supported The Phillips Collection in its mission during fiscal year 2013 (August 1, 2012–July 31, 2013). These gifts included contributions made for acquisitions, conservation, capital repairs and improvements, education, endowments, exhibitions, the Phillips Collection magazine, programing, unrestricted gifts, and the Center for the Study of Modern Art.

**$1,000,000 and above**

- Altria Group, Inc.
- Capital One
- GE Foundation
- Morgan Stanley
- The Mars Foundation
- The Phllips Collection staff

**$500,000–$999,999**

- Mr. and Mrs. Richard A. Foster
- Mr. and Mrs. Robert D. Rauh
- Mr. and Mrs. John T. Rohr

**$100,000–$999,999**

- Mr. and Mrs. Larry Ellis
- Mr. and Mrs. Joel M. Temme
- Mr. and Mrs. Richard S. Foster
- Mr. and Mrs. Ronald A. P. Shaw

**$25,000–$49,999**

- Mr. and Mrs. Jeffrey Kaplan
- Mr. and Mrs. Robert Highbarger
- Mr. and Mrs. Eric S. Sotolous
- Mr. and Mrs. Thomas D. H. Williams

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The summary information presented here is derived from the museum’s audited financial statements. A full copy of these statements is available from the Finance Office of the museum and on the museum’s website at www.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 FINANCIAL POSITION

**As of July 31**

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
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</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
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<tr>
<td>Cash and cash equivalents</td>
<td>$330,122</td>
<td>$174,552</td>
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<tr>
<td>Receivables, net</td>
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<tr>
<td>Trade</td>
<td>$371,000</td>
<td>262,531</td>
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<tr>
<td>Gifts and grants</td>
<td>1,952,566</td>
<td>1,178,170</td>
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<tr>
<td>Pledges, net of allowance for doubtful accounts – temporarily restricted</td>
<td>786,576</td>
<td>708,962</td>
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<tr>
<td>Pledges, net of allowance for doubtful accounts – endowment</td>
<td>326,208</td>
<td>1,799,707</td>
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<tr>
<td>Total receivables</td>
<td>3,436,210</td>
<td>3,859,370</td>
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<td>Merchandise inventory</td>
<td>300,749</td>
<td>309,042</td>
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<td>Prepaid expenses</td>
<td>104,271</td>
<td>108,807</td>
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<tr>
<td>Property and equipment, net of accumulated depreciation and amortization</td>
<td>30,955,546</td>
<td>32,069,466</td>
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<td>Investments</td>
<td>52,668,698</td>
<td>48,804,798</td>
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<tr>
<td><strong>Total assets</strong></td>
<td><strong>$87,795,596</strong></td>
<td><strong>$85,326,035</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
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</thead>
<tbody>
<tr>
<td><strong>Liabilities and Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
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<td></td>
</tr>
<tr>
<td>Bonds payable</td>
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<td>$12,465,000</td>
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<tr>
<td>Note payable</td>
<td>1,385,733</td>
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<tr>
<td>Line of credit</td>
<td>1,280,529</td>
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<tr>
<td>Accounts payable and accrued expenses</td>
<td>409,086</td>
<td>576,568</td>
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<tr>
<td>Accrued compensation</td>
<td>312,858</td>
<td>385,803</td>
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<tr>
<td>Deferred revenue</td>
<td>264,035</td>
<td>324,823</td>
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<tr>
<td>Capital lease obligation</td>
<td>63,804</td>
<td>129,226</td>
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<tr>
<td>Gift annuity debt</td>
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<tr>
<td>Interest rate swap obligation</td>
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<td>1,442,644</td>
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<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>15,963,673</strong></td>
<td><strong>15,680,071</strong></td>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>14,825,038</td>
<td>12,603,597</td>
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<tr>
<td>Temporarily restricted</td>
<td>22,747,904</td>
<td>22,868,406</td>
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<tr>
<td>Permanently restricted</td>
<td>34,258,981.</td>
<td>34,173,961</td>
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<tr>
<td><strong>Total net assets</strong></td>
<td><strong>71,831,923</strong></td>
<td><strong>69,645,964</strong></td>
</tr>
</tbody>
</table>

| Total liabilities and net assets | $87,795,596 | $85,326,035 |
ACQUISITIONS

August 1, 2012–July 31, 2013


Sarah Anne Johnson, Red Head, 2012 (2012.008.0001)

Sarah Anne Johnson, Mapasa, 1990. Oil and mixed media on two wooden panels, 12 1/2 x 12 in. each panel. The Dorothy and Herbert Vogel Award, 2012 (2012.003.0001)

Sarah Anne Johnson, Old Slave Block, 2012 (2012.009.0003)

Sarah Anne Johnson, Sing Sing 2, 2012 (2012.012.0001)

Sarah Anne Johnson, Sing Sing 1, 2012 (2012.012.0002)

Sarah Anne Johnson, Under the “El”, 2012 (2012.013.0005)

Sarah Anne Johnson, Stroboscopic Image of Stop-Action Photograph of Splash of Water, 1940, printed c. 1940. Gelatin silver print, 10 x 8 in. Gift of Adam and Susan Finn, 2012 (2012.014.0016)

Sarah Anne Johnson, Migrant Mother with Ringling Brothers Circus in Madison Square Garden, 1941, printed c. 1941. Gelatin silver print, 14 x 11 in. Gift of Adam and Susan Finn, 2012 (2012.014.0017)

Sarah Anne Johnson, Family Group, 1979, printed later. Gelatin silver print, 11 x 14 in. Gift of Adam and Susan Finn, 2012 (2012.014.0010)

Sarah Anne Johnson, Made by Artist Pablo Picasso Using Light Drawing of Figure, 1939, printed c. 1939. Gelatin silver print, 11 x 14 in. Gift of Adam and Susan Finn, 2012 (2012.014.0019)

Sarah Anne Johnson, Girl Wearing Culottes, 1940, printed c. 1940. Gelatin silver print, 11 x 14 in. Gift of Adam and Susan Finn, 2012 (2012.014.0015)


Sarah Anne Johnson, First Car Being Drove through Ford Dam at Red Tid Site, Detroit, MI, 1948, printed c. 1948. Gelatin silver print, 11 x 14 in. Gift of Adam and Susan Finn, 2012 (2012.014.0002)

Sarah Anne Johnson, Light Drawing of Figure Made by Artist Pablo Picasso Using Flashlight, France, 1949, printed c. 1949. Gelatin silver print, 11 x 14 in. Gift of Adam and Susan Finn, 2012 (2012.014.0021)

Sarah Anne Johnson, Strabo Ogilvie Photograph of Splash of Water, 1940, printed c. 1940. Gelatin silver print, 11 x 14 in. Gift of Adam and Susan Finn, 2012 (2012.014.00018)

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Sijae Byun

Functions of the human body like digesting, breathing, and circulating are an underlying theme in my current nature and architecture series. To me wind is like breathing, so I try to infuse human function and apply a flow to the painting. The jungle is very alive, so many species of animals and plants that I wanted to show the organic, natural feeling of it.

I like the performing arts and I am inspired by the use of space and screens in set design. It utilizes transparency, layers, light, and shadows. I want to mix those concepts and apply them to paintings to push them out the images in my head. I start with a drawing and then let that dictate the colors that go with the image and feeling. I work a little—a round six months per painting—because each layer takes me in different directions.

Contemporary voices

The Phillips is proud to add to its collection two contemporary pieces—Mapasa by Aimee Mpane and Wind #7 in Jungle by Sijae Byun—that enrich the collection with works by important artists of today. Thanks to Gallerist’s Dorothy and Herbert Vogel Award and Phillips Trustee Carol Brown Goldberg and Hank Goldberg for helping the Phillips acquire the paintings from the 2012 and 2013 intermerge art fairs in Washington.

Aimee Mpane

Mapasa, meaning “twins,” is composed of two portraits. Many Congolese believe twins have divinatory power. The idea of creating this diptych came to me after seeing near my studio a demonstration by Congolese women against Chinese merchants. In Mapasa, the figures are turning their backs to us; only the imported textile from China comes out, as a statement of the overwhelming presence of China in daily African family life. I only cut out part of the profile to express the anger, fear, and loss of local businesses by Chinese outsourcing politics in Africa. I work on 15-inch wood panels made up of three compressed layers of wood of different colors—light brown, white, and dark brown—which refers to human skin, also composed of three layers. By cutting into this wood (skin) with only a traditional African axe, I work like a woodcarver, picking deeper into the surface to express what oppresses my neighbors in Kinshasa.

Sijae Byun

On two wood panels acrylic and mixed media

Mapasa, 2012

$40,000–50,000

Sijae Byun

Wind #7 in Jungle, 2013

Acrylic and mixed media on canvas

$60,000–70,000

Sijae Byun

Blade of Grass, 1997

Acrylic, mixed media on canvas

$120,000–150,000

Gjon Milke


Gjon Milke

Gift of Henry J. Werronen, 2013

Untitled (Australian series), 2013 (2013.002.0002)


Bruce Davidson, Strike at Mohlen Poel (Las Angeles series), 1964. Gelatin silver print, 16 x 20 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0007)


Bruce Davidson, Statue at Motel Pool (Subway series), 1963. Gelatin silver print, 16 x 20 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0006)

Bruce Davidson, Man Climbing Stairs (Subway series), 1964. Gelatin silver print, 11 x 14 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0009)

Bruce Davidson, Man Standing on Subway Platform (Subway series), 1963. Gelatin silver print, 16 x 20 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0005)


Bruce Davidson, Writing Graph (Xuande Xiabo (Subway series), 1986. Dye transfer print, 20 x 24 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0011)


Bruce Davidson, Miners Walking in Field (Hulos series), 1965. Gelatin silver print, 16 x 20 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0005)


Gjon Milke


Bruce Davidson, Man Ordered at Drive-In (Las Angeles series), 1964. Gelatin silver print, 16 x 20 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0007)

Bruce Davidson, Woman in Yellow Blouse in Fog Under Bridge (Subway series), 1966–68. Gelatin silver print, 16 x 20 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0009)


Bruce Davidson, Statue at Mohlen Poel (Las Angeles series), 1964. Gelatin silver print, 16 x 20 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0007)


Bruce Davidson, Writing Graph (Xuande Xiabo (Subway series), 1986. Dye transfer print, 20 x 24 in. Promised gift from the Collection of Michael and Joyce Andread, Mill Valley, 2012 (2013.008.0011)


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