WE HAVE BEGUN TO SEE ALL THAT OUR PARTNERSHIPS WITH UMD AND THEARC CAN ACHIEVE
In October 2015, we announced two strategic partnerships—with the University of Maryland (UMD) in College Park and the Town Hall Education Arts Recreation Campus (THEARC) in Southeast Washington—and over the past year we have begun to see all that these partnerships can achieve. Along with our acclaimed special exhibitions, dynamic acquisitions, and inspiring programming, as well as invigorating changes and additions to our Board leadership, FY16 has been a year of experimentation and celebration.

Thanks to the support of our donors and friends, the Phillips continues to increase its reach and impact each year. Through our partnership with UMD, we have welcomed two postdoctoral fellows (including an innovative new position in virtual culture), presented Intersections exhibitions by Helen Frederick and Bettina Pousttchi, and transformed our Center for the Study of Modern Art into the University of Maryland Center for Art and Knowledge at The Phillips Collection.

Leading up to the opening of our permanent space at THEARC in 2017, we have become a presence in the community, attending community gatherings, meeting local leaders, listening and learning, and working with THEARC resident partner Washington School for Girls through professional development events, curriculum slams, and STEM to STEAM workshops.

Our major exhibitions were opportunities for encounters with great works of art. In the fall we presented a world-class collection from Switzerland that welcomed familiar names including Gauguin and Picasso. In the spring we highlighted the landscape paintings collection of Paul Allen, which invited us to explore the science behind creating and appreciating art. In the summer audiences were delighted with the work of William Merritt Chase, continuing our legacy of deep scholarship and transformative exhibitions of American masters. Our collection has grown significantly, including seven works by Karel Appel, 200 photographs, and many innovative works by contemporary artists.

The museum curated a spectacular 75th anniversary of Phillips Music. Our PrismaK12 website continues to expand and introduced robust online teacher resources related to Jacob Lawrence’s Migration Series. Our Annual Gala and Contemporaries Bash celebrated the influence of the arabesque on modern art through our partnership with the Embassy of Qatar, and also honored artist and distinguished professor David Driskell and longtime, visionary Phillips supporter Lynne Horning.

You have helped to empower our aspirations and our entrepreneurial organization. Together we will reach new heights of creativity and inspire generations to come. We thank you for your participation and support.

Sincerely,

DANI LEVINAS
Chair of the Board of Trustees

DOROTHY KOSINSKI
Director

LEFT: Creations by visitors of the Phillips booth at the Anacostia River Festival on April 9, 2016
EXHIBITIONS
August 1, 2015–July 31, 2016

SPECIAL EXHIBITIONS

Gauguin to Picasso:
Masterworks from Switzerland
The Staechelin and Im Obersteg
Collections
October 10, 2015–January 10, 2016

Seeing Nature: Landscape
Masterworks from the
Paul G. Allen Family Collection
February 6–May 8, 2016

William Merritt Chase:
A Modern Master
June 4–September 11, 2016

Karel Appel: A Gesture of Color
June 18–September 18, 2016

INTERSECTIONS

Helen Frederick:
Acts of Silence
February 4–May 1, 2016

Bettina Pousttchi:
Double Monuments
June 9–October 2, 2016

A powerful demonstration of the fecund possibilities for cross-
historical dialogue between artist, site, and the avant-garde legacy.

—Artforum on Intersections: Double Monuments
SPECIAL INSTALLATIONS

Postwar Germanic Expressions: Gifts from Michael Werner
September 12, 2015 - April 17, 2016

Question Bridge: Black Males
October 8, 2015 - February 28, 2016

Art and Wellness: Creative Aging
October 30 - December 27, 2015

Women of Influence: Elmira Bier, Minnie Byers, and Marjorie Phillips
April 1, 2016 - April 2, 2017

YOUNG ARTISTS EXHIBITIONS

Bosnia and Herzegovina Voices: In Conversation with The Migration Series
January 19 - March 13, 2016

Inspired Teaching School 2015-2016 School Year
April 8 - May 13, 2016

Young Artists Exhibition: DC Partner Schools
May 24 - July 31, 2016


A GESTURE OF COLOR

The Karel Appel Foundation in Amsterdam gifted to the Phillips seven extraordinary works—five paintings and two sculptures—by Karel Appel, greatly enriching the museum’s growing collection of postwar European art. These remarkable works were given in conjunction with Karel Appel: A Gesture of Color, a concise survey of the artist’s work. Appel is arguably the most renowned Dutch artist of the latter half of the 20th century and one of the founding members of the avant-garde COBRA group. This acquisition spans 50 years of the artist’s career. The five paintings, including Red Signs (1948), Woman with Flowers No. 1 (1963), and Landscape with Wheel (1980) illustrate the thickly applied paint, radiant primary colors, and fiercely figurative content that defined COBRA. The exhibition was part of a wider international reappraisal of Appel’s work, including exhibitions in The Hague, Paris, and Munich.

UNIVERSITY OF MARYLAND PARTNERSHIP

In fall 2015, the Phillips entered into a bold new partnership with the University of Maryland (UMD) to expand its vision, reach greater audiences, and explore new educational opportunities for the 21st-century museum. Over six years, University faculty and programming will complement the museum’s expertise in scholarship, exhibitions, and publications to increase the reach and capacity of the Phillips’s Center for the Study of Modern Art, promote contemporary art exhibitions, produce dynamic programming, and support innovative solutions to improve access to the museum’s collection and archives.

The partnership will significantly expand the Center—now the University of Maryland Center for Art and Knowledge at The Phillips Collection—through postdoctoral fellowships, a book prize, programs, academic offerings, and music. The Phillips will collaborate with UMD’s College of Information Studies and Master of Library Science program to digitize the museum’s extensive archives.

UMD students, faculty, staff, and Alumni Association members will receive free admission to the Phillips and have access to the collection, facilities, and museum staff for research and educational purposes. The Phillips will also offer internships for UMD graduate and undergraduate students.

To increase public viewing of the museum’s 4,000-piece collection, the Phillips and UMD plan to develop a new gallery and open storage facility in Prince George’s County. The new public facility will serve as a cutting-edge art center, hub for experimentation and innovation, and artistic laboratory for a global community.

UMD will be the primary presenter of the Phillips’s Intersections contemporary art series, building on UMD’s sterling reputation for shaping the future of the arts.

PHILLIPS@THEARC

In fall 2015, The Phillips Collection launched a long-term partnership with the Town Hall Education Arts Recreation Campus (THEARC), located east of the Anacostia River. Phillips@THEARC will offer dynamic, free programs based on identified community needs. As part of THEARC’s Phase III expansion project—a 92,000 square foot building expected to open in 2017—the Phillips will take up residence in the new space, offering high-quality K-12 arts-integrated programs for DC teachers and students as well as multi-generational art and wellness initiatives for residents of Wards 7 and 8. The Phillips will work closely with leaders from Ward 7 and 8 communities, our network of non-profit and for-profit partners, and current resident partners at THEARC to co-create programs.

The Phillips has begun fieldwork at THEARC, participating in monthly community partner meetings, identifying key stakeholders, and meeting with constituents to learn more about the community. In addition, the Phillips hosted a Curriculum Slam where DC Public School high school teachers showcased lessons that they developed using Prism.K12. The Phillips has also led Prism.K12 trainings for educators from the THEARC resident Washington School for Girls and nearby Turner Elementary School (DCPS).
**THE PHILLIPS COLLECTION**

**FY16 Annual Report**

**Phillips in the Socialsphere**

Most popular Facebook and Instagram post: Spotted in the galleries: love and Renoir (March 4)

Most popular Tweet: #AliciaVikander of @ExMachinaMovie fame stopped by the Phillips today during downtime while in DC filming! #MyDCCool (December 2)

Most popular blog post: We’re Turning 95! How to celebrate our anniversary (January 4)

Notable socials: We went live on Facebook with Sarah Fraser behind the scenes of the Contemporaries Bash (May 13)

We launched a Snapchat account—follow us at @phillipsdc

**STEM TO STEAM**

In the spring, the Phillips collaborated with NW Noggin, the Pacific Northwest neuroscience education network, to bring art and brain science to DC schools, the US Congress, and the museum. Through hands-on activities, over 400 kindergarten through fifth grade students (at Turner Elementary and the Inspired Teaching School) explored the inner workings of the brain, created artwork with pipe cleaners to help understand neurons, and handled human brains from the American Brain Coalition. Student artwork was exhibited at the museum. On April 27, NW Noggin presented their work to the Congressional STEAM Caucus with sponsorship from the Phillips, the American Brain Coalition, and northwest coast universities and museums. At the Phillips’s 2016 Annual Gala, the Phillips honored STEAM Caucus co-chairs Representative Suzanne Bonamici (1st District of Oregon) and Representative Elise Stefanik (21st District of New York) for their efforts to recognize the benefits and intersections of the arts and sciences.

**Celebrating 75 Years of Phillips Music**

Phillips Music delivered an outstanding 75th anniversary season, with over 6,000 people attending 38 concerts in our Music Room and other venues around Washington. Highlights include Canadian pianist Stewart Goodyear’s reenactment of Glenn Gould’s US debut at the Phillips, an exclusive appearance of eminent pianist Emanuel Ax, and in collaboration with The Library of Congress, the commission of new works for violin and piano from composer Frederic Rzewski.

**ARTFUL PENPAL EXCHANGE: THE PHILLIPS IN BOSNIA AND HERZEGOVINA**

In October the Phillips partnered with the US Department of State to conduct Prism.K12 workshops in Bosnia and Herzegovina focused on concepts of migration, displacement, and ethnic and religious tolerance. Phillips educators spent two weeks in Sarajevo, Mostar, and Trebinje, working with emerging artists, students, teachers, and museum professionals from all over the country to create visual narratives. Exhibitions of artwork created during this initiative were exhibited at the Embassy of Bosnia and Herzegovina in DC and at the museum. The Phillips exhibition included artwork created through the “Artful Penpal Exchange” workshops at Ward 8 partner schools Turner Elementary and the Washington School for Girls at THeARC. These workshops introduced DC students to artwork created by elementary school students in Bosnia and Herzegovina and prompted them to create their own artwork in response.

Middle school students in Bosnia collaborate to create artwork that tells an important historical story; Students at Turner Elementary School share stories about themselves inspired by Jacob Lawrence and the Bosnian students.
New Board Leadership for the Phillips

In June 2015, The Phillips Collection announced that Dani Levinas was elected to serve as Chairman of the Board of Trustees. Levinas succeeds George Vradenburg, who served as a Trustee since 2001 and became Chairman in 2003. Vradenburg assumes the title of Honorary Chairman, Trustee Emeritus.

In addition, two new Vice Chair positions, occupied by Lindsay Ellenbogen and Scott Spector, were created to reflect interdisciplinary topics that sweep across the institution. Further, Carol Melton assumes the role of Secretary, and George Swygert, Jr. the role of Treasurer. All four are currently Trustees of The Phillips Collection. On June 6, the Board also approved four new trustees: Nancy Clarvit, John Lauer, Barbara Hall, and Michael Shapiro. Earlier in 2015, Dale Lefebvre, Carol Melton, Harvey Ross, and Elizabeth Williams also became Trustees.

“This new leadership team is perfectly poised to invigorate and support the Phillips as we take on a range of new challenges and projects leading up to our centennial in 2021,” stated Dorothy Kosinski. “Like Duncan Phillips, Dani is passionate about supporting artists and collecting the art of his time. His love of contemporary art and deep commitment to arts education will be tremendous assets to our organization. Lindsay and Scott bring a dynamic suite of skills—in the arts, communications, and business development—to round out our Board leadership.”

Argentina-born DANI LEVINAS is an entrepreneur, passionate art collector, and leader in the arts community. He and his wife, Mirella, have a contemporary art collection comprised predominantly of Latin American art that includes established artists, such as Liliana Porter, Valeska Soares, and Jorge Pardo. Their collection also includes internationally-known artists, such as Jenny Holzer, Anish Kapoor, and Olafur Eliasson, as well as local artists, including William Willis, Dan Steinhilber, and Robin Rose. The couple has been enthusiastic supporters of the Phillips’s Intersections contemporary art projects, hosting a number of receptions and dinners.

LINDSAY ELLENBOGEN has been elected Vice Chair and focuses on digital communications. Ellenbogen is a communications professional who has served public figures in government, private companies, and non-profits. She teaches graduate political communications at The George Washington University. Most recently, Ellenbogen managed the Washington, DC, public relations effort of New York City Mayor Michael Bloomberg. She founded the Sara Start Fund for Foster Youth in 2011.

SCOTT SPECTOR has been elected Vice Chair and focuses on development. Spector is a Principal and Co-Founder of Kodiak Properties, LLC, a firm specializing in the acquisition of retail centers for investment. Spector’s 30-year professional career has included nearly every aspect of the commercial real estate business. Spector is active in local charities such as Miriam’s Kitchen and the Sitar Center. His modern art collection includes works by Tony Cragg, Antony Gormley, Milton Avery, Anselm Kiefer, and Thomas Struth.

The Phillips is a beautiful museum. You can tell that it was a private collection, that somebody started this collection for himself and then decided to share it with the public. It’s like a house, like a home. I enjoy that, and I understand why Duncan Phillips did what he did. I’ve always had a connection to the Phillips one way or another—we’ve lent works to the collection, participated many times in their discussions, had dinners for the artists that were showing at the museum. . . . I’ve known Dorothy for some time, and I admire her and think she’s doing a fantastic job at the museum. That’s why when I was offered this opportunity, I immediately said yes.

-Dani Levinas, interview, Washington City Paper, November 21, 2016
YOUR INVESTMENT MATTERS

Each year, nearly 70 percent of our budget is comprised of contributions from our generous donors. We are committed to ensuring that these investments produce the highest impact on behalf of those we serve.

Thank you for the passion and financial support that enables us to create a dynamic environment for collaboration, innovation, scholarship, and public engagement.
The following donors generously supported The Phillips Collection in its mission during fiscal year 2016. 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.

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*Multi-year gift  +Endowment
LEFT TO RIGHT: David and Thelma Driskell, Thomas Krähenbuhl, Kay and Sonny Kapoor, Ambassador of the State of Qatar Mohammed Jannah Al-Kuwari, Dorothy Kosinski, Trish and George Vradenburg, and Lynne Horning at the Annual Gala on May 13; Guests interact with an art installation by Daniel Wurtzel at the Contemporaries Bash (Photos: Pepe Gomez)

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Volunteers have been integral to The Phillips Collection for over a quarter century. During FY16, 59 volunteers served the museum in all departments, contributing over 1,998 hours as Art Information Volunteers, Phillips Music Volunteers, and Department Volunteers. The Phillips is deeply grateful to them.

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LEFT TO RIGHT: Visitors enjoy the Phillips’s annual Jazz n Families Days (Photo: Josh Navarro); The Metropolis Ensemble performs in the galleries on May 8; Visitors pose as gondoliers during a Venice-themed Phillips after 5; Visitors make terrariums during a nature-themed Phillips after 5 (Photos: PhotographybyAlexander)
## STATEMENTS OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th>As of July 31</th>
<th>2016</th>
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<td>557,896</td>
</tr>
<tr>
<td>Gifts and Grants</td>
<td>4,575,280</td>
<td>1,670,420</td>
</tr>
<tr>
<td>Pledges, net of allowance for doubtful accounts—temporarily restricted</td>
<td>695,584</td>
<td>825,666</td>
</tr>
<tr>
<td>Pledges, net of allowance for doubtful accounts—endowment</td>
<td>12,991,500</td>
<td>4,786,002</td>
</tr>
<tr>
<td>Total receivables</td>
<td>18,761,939</td>
<td>7,889,984</td>
</tr>
<tr>
<td>Merchandise inventory</td>
<td>300,019</td>
<td>292,564</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>429,458</td>
<td>194,123</td>
</tr>
<tr>
<td>Property and equipment, net of accumulated depreciation and amortization</td>
<td>27,928,644</td>
<td>28,928,121</td>
</tr>
<tr>
<td>Investments</td>
<td>52,165,326</td>
<td>55,774,663</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>99,987,061</td>
<td>93,489,249</td>
</tr>
<tr>
<td><strong>Liabilities and Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line of credit</td>
<td>-</td>
<td>1,413,529</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>1,102,352</td>
<td>571,698</td>
</tr>
<tr>
<td>Accrued compensation</td>
<td>352,127</td>
<td>325,746</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>353,377</td>
<td>315,057</td>
</tr>
<tr>
<td>Capital lease obligation</td>
<td>75,312</td>
<td>99,599</td>
</tr>
<tr>
<td>Gift annuity debt</td>
<td>131,682</td>
<td>152,628</td>
</tr>
<tr>
<td>Note payable</td>
<td>886,033</td>
<td>1,025,933</td>
</tr>
<tr>
<td>Bonds payable</td>
<td>10,349,159</td>
<td>10,948,667</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>13,250,042</td>
<td>14,852,857</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>12,907,455</td>
<td>15,631,706</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>24,209,901</td>
<td>22,458,442</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>49,619,663</td>
<td>40,546,244</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>86,737,019</td>
<td>78,636,392</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$99,987,061</td>
<td>$93,489,249</td>
</tr>
</tbody>
</table>

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>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts, grants, and corporate support</td>
<td>$19,500,402</td>
<td>$10,330,179</td>
</tr>
<tr>
<td>Fees from exhibitions and loaned art</td>
<td>989,199</td>
<td>1,056,950</td>
</tr>
<tr>
<td>Admissions</td>
<td>905,441</td>
<td>779,510</td>
</tr>
<tr>
<td>Shop, net of cost of goods sold</td>
<td>463,881</td>
<td>382,045</td>
</tr>
<tr>
<td>Other revenue</td>
<td>216,884</td>
<td>200,658</td>
</tr>
<tr>
<td>Contributed services and materials</td>
<td>641,598</td>
<td>756,311</td>
</tr>
<tr>
<td>Endowment earnings transfer</td>
<td>2,250,668</td>
<td>2,158,948</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>$24,968,073</td>
<td>$15,664,601</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personnel</td>
<td>6,646,917</td>
<td>6,222,162</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>1,229,664</td>
<td>1,465,721</td>
</tr>
<tr>
<td>Contractual services</td>
<td>793,927</td>
<td>687,281</td>
</tr>
<tr>
<td>Insurance</td>
<td>367,319</td>
<td>276,025</td>
</tr>
<tr>
<td>Utilities</td>
<td>598,060</td>
<td>597,537</td>
</tr>
<tr>
<td>Other facility costs</td>
<td>405,679</td>
<td>380,367</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td>543,403</td>
<td>489,981</td>
</tr>
<tr>
<td>Printing and publications</td>
<td>147,535</td>
<td>144,266</td>
</tr>
<tr>
<td>Information technology expenses</td>
<td>222,763</td>
<td>214,524</td>
</tr>
<tr>
<td>Fundraising activities and institutional events</td>
<td>202,604</td>
<td>218,006</td>
</tr>
<tr>
<td>Marketing and advertising</td>
<td>126,901</td>
<td>83,113</td>
</tr>
<tr>
<td>Contributed services and materials</td>
<td>641,598</td>
<td>756,311</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>$11,926,370</td>
<td>$11,535,294</td>
</tr>
<tr>
<td><strong>Change in net assets from operations before other items</strong></td>
<td>13,041,703</td>
<td>4,129,307</td>
</tr>
<tr>
<td><strong>Other items</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-operating investment earnings (losses)</td>
<td>(2,948,145)</td>
<td>200,764</td>
</tr>
<tr>
<td>Long-term financing expenses</td>
<td>(331,457)</td>
<td>(349,243)</td>
</tr>
<tr>
<td>Depreciation of non-operating assets</td>
<td>(1,027,469)</td>
<td>(1,027,469)</td>
</tr>
<tr>
<td>Art collection acquisitions</td>
<td>(136,433)</td>
<td>(97,556)</td>
</tr>
<tr>
<td>Campaign expenses</td>
<td>(290,962)</td>
<td>(213,722)</td>
</tr>
<tr>
<td>House renovation expenses</td>
<td>(206,610)</td>
<td>(198,459)</td>
</tr>
<tr>
<td><strong>Changes in net assets</strong></td>
<td>8,100,627</td>
<td>2,443,622</td>
</tr>
<tr>
<td>Net assets, beginning of year</td>
<td>78,636,392</td>
<td>76,192,770</td>
</tr>
<tr>
<td><strong>Net assets, end of year</strong></td>
<td>$86,737,019</td>
<td>$78,636,392</td>
</tr>
</tbody>
</table>
ACQUISITIONS
August 1, 2015–July 31, 2016

FY 16 acquisitions listed in alphabetical order by artist


Karel Appel, Gifts of the Karel Appel Foundation, 2016 (2016.001.0001–0006)

De Romeinse infanterist (Roman Soldier), 2000. Found objects and oil on wood, 78 x 41 x 59 in. Landscape with Wheel, 1980. Oil on canvas, 72 x 60 in.

La grande tête (Big Head), 1964. Oil on canvas, 76 3/4 x 38 1/8 in.

Fenêtre des Arts (Signs in Red), 1948. Oil, lacquer, and newspaper on burlap, mounted on canvas, 51 5/8 x 31 1/2 in.

Jake Berthot, Lost Lake, 2004–5. Oil on linen mounted on panel, 32 1/8 x 42 in. Promised Gift of Dr. and Dr. J. Kurt Grovenburg, 2015 (PG 2015.030.0012)


Model and Mirror, 1962. Charcoal on paper, 17 x 11 1/2 in.

Lovella’s Thing, 1969. Acrylic on shaped canvas, 84 x 72 in.


Sycomore, 1997. Oil on panel, 6 1/4 x 7 5/8 in.


Skull (Sonnet), 2014. Oil on linen mounted on panel, 10 5/8 x 8 1/2 in.


Untitled, 1996. 20 x 16 in.

Skull in Landscape, 2011–12. Oil on panel, 10 1/2 x 10 1/2 in.

McArthur Binion, DNA: Black Painting, I, 2015. Oil paint stick, graphite, and paper on board. 84 x 84 in. Director’s Discretionary Fund, 2016 (2016.003.0001)

William Merritt Chase Family Photo Album, n.d. Photo album with cyanotypes, various sizes. Presented to Robert Stewart Chase by his mother Alice Gerson Chase, a gift from the daughters of Robert Stewart Chase, 2016 (R 2016.001.0001)


Still Life with Steak, 2008. 17 1/4 x 23 1/4 in.

Peaches and Blackberries, 2008. 13 1/2 x 17 1/2 in.


Le Boulevard de la Belle Etoile, 5 1/2 x 4 in.


Untitled (In Situ), 1987. 20 x 16 in.

Untitled (Days at Sea), 1974. 20 x 16 in.

Untitled (Somnambulist), 1964. 20 x 16 in.

Untitled (Somnambulist), 1968–70. 20 x 16 in. Untitled (France), 1991. 20 x 16 in.

Untitled (France), 1987. 20 x 16 in.

Untitled (Vehicles), 1984. 14 x 11 in.

0020) Hughes, 2015 (2015.040.0001-
Ralph Gibson, Gifts of Chris
Gift of Michelle and Stan Kurtz,
Ralph Gibson, Gelatin silver prints,
print, 14 x 11 in., 1994. Chromogenic
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Ralph Gibson, Gelatin silver prints,
Gift of Michelle and Stan Kurtz,
(2015.042.0001-0012)
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Ralph Gibson, Gelatin silver prints,
Gift of Michelle and Stan Kurtz,
(2015.029.0001-0012)
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Ralph Gibson, Gelatin silver prints,
Gift of Michelle and Stan Kurtz,
(2015.043.0001-0039)
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Ralph Gibson, Gifts of Chris
Hughes, 2015 (2015.040.0001-
0020)
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Ralph Gibson, Gifts of Chris
Hughes, 2015 (2015.041.0001-
0020)
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Unti...
DNA: Black Painting, I

McArthur Binion, 2015

Ralph Gibson, Gifts of Scott Little, 2015 (2015.044.0001-0012)

Ralph Gibson, Gifts of Shaun Lucas, 2015 (2015.045.0001-0012)

Ralph Gibson, Gifts of Steven Stern, 2015 (2015.046.0001-0005)

Ralph Gibson, Gifts of Jeff and Jill McGuire III, Washington, DC, 2015

Maria Roque-Lopes, 2015 (2015.049.0001-0006)


Dean Kessmann, Curry, 2013. Unique archival pigment print, 75 x 58 in. Gift of the artist, 2015 (2015.037.0001)


Teo Gonzáles. Promised gifts of Beverly and Christopher With, 2016 (PG 2016.008.0005-0007)


Tobin Kahn, Untitled, from White Windows Series, 1977, Acrylic and graphite on paper, 14 x 11 in. Gift of Victoria Schonfeld (2016.007.0001)


Lamantia, 2015 (2015.047.0001-0006)

Teo González, Promised gifts of Beverly and Christopher With, 2016 (PG 2016.008.0005-0007)


Tobin Kahn, Untitled, from White Windows Series, 1977, Acrylic and graphite on paper, 14 x 11 in. Gift of Victoria Schonfeld (2016.007.0001)

The Phillips Collection organized a tour of masterworks that traveled to Rome, Barcelona, and Madrid for one year. Conversations: Impressionist and Modern Masterworks from The Phillips Collection presented 62 iconic paintings and sculptures arranged thematically from the early 19th century through the 1970s as a series of intimate and striking visual conversations. Rooted in museum founder Duncan Phillips’s belief in bringing together “congenial spirits among the artists from different parts of the world and from different periods of time,” Conversations demonstrated his conviction that art is a universal language that can foster a global conversation.

PALAZZO DELLE ESPOSIZIONI ROME  
(October 15, 2015-February 14, 2016)  
Total attendance: 101,508; Average daily attendance: 940

CAIXAFORUM BARCELONA  
(March 10-June 19, 2016)  
Total attendance: 199,809; Average daily attendance: 1,978

CAIXAFORUM MADRID  
(July 16-October 23, 2016)  
Total attendance: 121,951; Average daily attendance: 1,183

Conversations—which has already captivated 200,000 visitors in Barcelona to become one of the most visited exhibitions in its history—is the major exhibition of the summer, hoping to impress Madrid and discover a new world through the eyes of artists. Duncan Phillips believed that true artists transformed him. And they did.

—El Mundo (Madrid), July 13, 2016