CULTIVATING MEMBERS
9,225 MEMBERS
1,783 NEW MEMBERS (from 36 states and 5 countries)

WELCOMING DIVERSE AUDIENCES
137,276 VISITORS
(from 50 US states and over 50 countries, non-members only)
50 PUBLIC PROGRAMS (13,572 attendees)
31 PHILLIPS MUSIC CONCERTS (4,520 attendees)

ENGAGING OUR DIGITAL FANS
NEW FANS ON
1,984 Facebook (28,803 total)
6,197 Instagram (27,500 total)
1,156 Twitter (29,335 total)
67,347 YOUTUBE VIEWS

PHILLIPS WEBSITE
1,195 average daily visitors
50 US States / 208 Countries

INSPIRING YOUNG MINDS
2,755 STUDENTS
ON SCHOOL TOURS
38 SCHOOLS
718 ART LINKS STUDENTS
4 PARTNER SCHOOLS
PRISM.K12 WEBSITE
33,007 page views

SHARING OUR GROWING COLLECTION
64 NEW ACQUISITIONS
37 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS
38 ARTWORKS IN TRAVELING COLLECTION EXHIBITIONS
As always, this year has been filled with new and robust partnerships, exciting special exhibitions, and dynamic programming. Through the opening of a new satellite campus and the launch of a diversity initiative, the museum is working to bring together art lovers of all backgrounds through modern and contemporary art.

Thanks to your support, the Phillips continues to increase its scope and impact. In January 2018 we opened a satellite campus East of the River at the Town Hall Education Arts Recreation Campus (THEARC); thanks to the hard work of our Education and Community Engagement team, as well as the leadership and generosity of our Board of Trustees, foundations, corporations, and individual donors including the new Friends of Phillips@THEARC group. This tremendous achievement would not be possible without the gracious welcome and invaluable insight of Ward 7 and 8 community members and stakeholders.

In the fall, our radiant Luncheon of the Boating Party was the focus of an exhibition that brought in beautiful paintings by Caillebotte, Manet, and other friends and contemporaries of Renoir. In the spring, another Phillips favorite, Paul Klee, was the subject of our major exhibition that demonstrated his lasting influence on American artists. Summer was marked by an extremely fruitful partnership with the Embassy of Australia, as we welcomed works by Australian Aboriginal women. We were honored to commission artist Regina Pilawuk Wilson to paint a mural in our Hunter Courtyard.

In March we welcomed Makeba Clay, our first Chief Diversity Officer, to lead the museum’s organizational charge to ensure that we are best serving our community. Makeba has been working to advance key values of diversity and inclusivity in our staff, programs, and collection. Our successful Annual Gala and Contemporaries Bash on May 4 raised $1m for our education and community engagement initiatives. Thank you to Hosts Kay and Sonny Kapoor for their continued support, and Australian Ambassador The Honorable Joe Hockey for serving as our Diplomatic Chair. The 1897 Phillips House galleries, after being closed for over a year to execute necessary HVAC enhancements, were opened again to visitors in June with fresh installations that reflect “the universality of art and the special affinities of artists” that Duncan Phillips prized.

We cannot thank you enough for your participation and support, especially as we approach our centennial in 2021!

Sincerely,

DANI LEVINAS
Chair of the Board of Trustees

DOROTHY KOSINSKI
Vrabenburg Director and CEO
EXHIBITIONS
August 1, 2017–July 31, 2018

SPECIAL EXHIBITIONS

Renoir and Friends: Luncheon of the Boating Party
October 7, 2017–January 7, 2018

Ten Americans: After Paul Klee
February 3–May 6, 2018

Marking the Infinite: Contemporary Women Artists from Aboriginal Australia
June 2–September 9, 2018

SPECIAL INSTALLATIONS

To Future Women
January 21–February 18, 2018

Women of Influence: Elmira Bier, Minnie Byers, and Marjorie Phillips
October 24, 2017–December 30, 2018

PHILLIPS@THEARC

Belonging: Stories from the Seafarers Yacht Club of Washington, DC
January 8–April 22, 2018

We’re All Artists: Family Stories Connecting AppleTree Families through Art
May 12–June 17, 2018

Art Links: Turner Elementary School and Washington School for Girls 2017–18
July 14, 2018–February 2019

CHANGES TO THE COMPOSITION

In preparation for Renoir and Friends, a fresh assessment of Luncheon of the Boating Party was undertaken by Phillips Head Conservator Elizabeth Steele using x-ray radiographic and infrared images and paint cross-sections. One of the most dramatic changes Renoir made is in the lower left: the woman holding the dog, Aline Charigot, was painted over another figure. In the x-radiograph, a completely different sitter is visible. She is turned in her chair to face the viewer, wears a dress with three-quarter-length sleeves, and folds her right arm along her torso, holding an object that is perhaps a glass or a handkerchief. Her identity may be revealed in a letter that Renoir wrote to a friend while painting Luncheon of the Boating Party: “I am obliged to go on working on this wretched painting because of a high-class cocotte who had the impudence to come to Chatou wanting to pose; that put me a fortnight behind schedule and, in a word, today I’ve wiped her out.”

LEFT TO RIGHT: Visitors writing and reading letters in To Future Women, Photo: Lee Stalsworth; Gustave Caillebotte, A Man Docking His Skiff, 1878, Oil on canvas, 29 x 36 1/2 in., Virginia Museum of Fine Arts, Richmond, Collection of Mr. and Mrs. Paul Mellon, Photo: Katherine Wetzel © Virginia Museum of Fine Arts (on view in Renoir and Friends)
COMMUNITY EXHIBITIONS

James McLaughlin Memorial Staff Show
August 3–September 17, 2017

Art and Wellness: Creative Aging
October 3–December 3, 2017

Prism.K12 in Action: Connecting to the Core Curriculum
January 23–February 18, 2018

Art Links: Inspired Teaching Demonstration School 2017–18 School Year
March 6–April 29, 2017

May 12–July 1, 2018

The Phillips Collection Beyond Our Walls
July 14–August 26, 2018

[Paul] Klee is a powerful presence, but he leaves room for others, and while it’s easy to admire and even love Klee’s work, it always seems a bit small, not just because he tended to work on a small scale, but because most his paintings are tidy vignettes, putting forth an idea with clarity and charm and occasionally just a hint of something darker.

—The Washington Post
YEAR IN REVIEW
August 1, 2017–July 31, 2018

Phillips in the Socialsphere
Most popular Instagram post: #Rothko detail captured by @carlasandine (#MarkRothko, Ochre and Red on Red, 1954) (October 30, 2017)

Most popular Tweet: Happy #eclipse day! #ArthurDove’s treatment of the sun’s center in this work, “Morning Sun” (1935), reminds us of today’s cosmic event. (August 21, 2017)

Most popular Facebook post: A short video about the history of Pierre-Auguste Renoir’s Luncheon of the Boating Party, a cornerstone of the museum’s collection, narrated by Chief Curator Emerita Eliza Rathbone. (December 19, 2017)

Most popular blog post: A list of the 15 most viewed artworks of 2017 on our website (December 19, 2017)

Opening the Doors for All
Chief Diversity Officer
In March 2018, The Phillips Collection announced the appointment of Makeba Clay as Chief Diversity Officer (CDO) to lead its institutional inclusion strategy. The new role marks a major progression in the Phillips’s move to operationalize its commitment to diversifying its staff and board, policies, exhibitions, programs, and partnerships.

It is increasingly important that museums provide a space where people can connect to one another across perspectives and experiences, and relate to their communities’ institutions. It is precisely in this atmosphere that the Phillips is committed to serving our current and future audiences, cultivating diverse artists and arts managers, and incubating creativity and creation. Our goal is to initiate the transformation of the arts industry in Washington so that it represents the true nature of the city. We challenge other art institutions to commit to opening up the doors to all and encouraging the next generation to pursue the arts.


Phillips on the Road
Modern (Still) Life: Masterworks from The Phillips Collection, on view at the Princeton University Art Museum in New Jersey from January 27–April 29, 2018, featured 38 works spanning 60 years.

Enhancing the Phillips House
The Phillips’s major enhancement project, which began in May 2017 to improve thermal performance in the original 1897 building, was completed in June 2018. Designed to preserve the building’s historic character, the project migrated the House galleries to a digitized temperature and humidity control system. A House Re-Opening Celebration on June 21 featured art activities, gallery talks about the renovations, and live music.

The auditorium was full for the February 14 panel discussion “To Future Women: Today’s Words for Tomorrow’s Leaders” with (pictured left to right) Kristin Haffert (Mine the Gap), artist Georgia Saxelby who created the installation To Future Women on view at the Phillips, Noorjahan Akbar (Free Women Writers), Shaquil Keels (It’s on Us Campaign), Kayleigh Bryan-Greenwell (National Museum of African American History and Culture), and Soraya Chemaly (Women’s Media Center).
UNIVERSITY OF MARYLAND PARTNERSHIP

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

At the 2017 International Forum “Artists of Conscience” (November 4), artist Sanford Biggers gave a Duncan Phillips Lecture, followed by conversation with Curlee Holton, executive director of the David C. Driskell Center. Writer Fatimah Asghar gave a poetry reading, followed by a conversation with Dr. Susan Dwyer, executive director of the UMD Honors College.

Creative Voices DC events: Dr. Abigail McEwen on art in 1950s Cuba (September 28); Riley Temple on August Wilson’s plays (October 25); Curator Taras Matla and artists on the UMD exhibition Laid, Placed, and Arranged (November 9).

Two academic courses: “ARTH759E Ecocriticism: A Case Study on Modern Landscape Art at The Phillips Collection,” led by Dr. Joshua Shannon; and “ARTH489D Special Topics in Art History: African Modernisms,” led by UMD-Phillips Postdoctoral Fellow Dr. Kate Cowcher.

Conversations with Artists 2017–18 season: Michael Jones McKean (September 14), Amy Cutler (October 19), Chloe Piene (November 16), Diana Al-Hadid (January 11), Lyle Ashton Harris (February 22), and Amy Sherald (March 29).

The Phillips–UMD Postdoctoral Fellowship in Modern and Contemporary Art History was awarded to Dr. Ashley Lazevnick. Dr. Lazevnick’s research reconsidered American Precisionist painting through an investigation of the term “precision” in art criticism, poetry, philosophy, and science in the 20th-century.

The Phillips collaborated with the UMD College of Education and Prince George’s County Public Schools (PGCPS) to offer a three-credit course to PGCPS teachers. For their final project, participating teachers worked independently and in small teaching teams within their schools to foster arts-integration capacity schoolwide through Prism.K12.

SHAKE UP K12

The Phillips worked with K-12 educators and web firms for the past two years to develop Shake Up K12, an interactive tool (available at teachers.phillipscollection.org) that enables teachers to learn and practice the Prism.K12 methodology online. The Phillips launched Shake Up K12 at an Evening for Educators professional development workshop in October.

PHILLIPS MUSIC

While the Music Room was being renovated, the 2017/2018 season of Phillips Music was generously hosted by the Anderson House, the Cosmos Club, and the International Student House. Highlights included Ensemble 4.1 (October 15), Steven Osborne (October 29), Alexi Kenney and Renana Gutman (December 3), David Finckel and Wu Han (March 11), Leading International Composer Fazil Say (March 15), and Stephen Kovacevich (May 27).

CONSERVATION UPGRADE

The Phillips received a generous grant that greatly increased the museum’s ability for in-depth study of the collection. This allowed for the purchase of a Leica DM2700M microscope and an upgrade to the radiography suite.

CARNE Y ARENA

The Phillips partnered with Legendary Entertainment and the Emerson Collective on CARNE y ARENA, a six-and-a-half-minute virtual reality experience based on true accounts from Central American and Mexican refugees. On June 4, the Phillips hosted a dialogue with the director of the experience, Alejandro G. Inárritu, and Jenna Pirog, Senior Director, Immersive Experiences at National Geographic, about art and technology.
PHILLIPS@THEARC: A NEW CAMPUS OF THE PHILLIPS COLLECTION

Phillips@THEARC—the Phillips's new campus at the Town Hall Education Arts Recreation Campus in Southeast, DC—welcomed its first visitors on January 8, 2018. Since this soft launch, the space has been outfitted and a variety of programs have been tested and implemented, from walk-in creativity workshops to community events and K-12 school visits. On February 22, the Phillips participated in the ribbon cutting alongside Mayor Muriel Bowser and several representatives from the city. Phillips@THEARC programs focus on arts and wellness for caregivers and older adults and arts-integrated learning for K-12 teachers and students.

OUR FIRST EIGHT MONTHS

During our pilot period (December 2017–July 2018), the museum significantly deepened its community engagement with Ward 7 and 8 residents, organizations, and schools.

106 programs and events
1,930 total attendance
91% of programs developed in partnership with Ward 8 organizations

STRATEGIC GOALS

Phillips@THEARC is guided by four strategic goals developed with the Phillips@THEARC Community Advisory Committee:

• Demonstrate an authentic connection and commitment to East of the River communities, developing relationships with THEARC partners
• Create an engaging, inviting, and active atmosphere through the architectural and interior design of Phillips@THEARC
• Pilot programs in collaboration with THEARC partners that tap into existing community resources
• Deepen the Phillips’s school partnerships East of the River, connect these K-12 partnerships to Phillips@THEARC in intentional and innovative ways, seek out new K-12 partners

PARTNERSHIPS

Phillips@THEARC is deeply engaged in relationship building with THEARC partners, as well as stakeholders in the community, from the ANC commissioner to Ward 7 and 8 residents.

THE LIVING ROOM GALLERY

Phillips@THEARC’s Living Room Gallery features exhibitions that celebrate Southeast DC and our community partnerships. The inaugural exhibition, organized in collaboration with Double Nickels Theatre, was Belonging: Stories from the Seafarers Yacht Club of Washington, DC, celebrating the achievements and ongoing contributions of the first African American Yacht Club in the United States, which is located along the Anacostia River.
**ART AND WELLNESS**

**FOR FAMILIES, PARENTS & CAREGIVERS**

**CREATIVITY WORKSHOPS** A free intergenerational drop-in and de-stress service for caregivers and families.

**CREATIVITY AND WELLNESS WORKSHOPS**
Programs combining mindfulness, relaxation, and creativity every third Thursday.

**FOR OLDER ADULTS**

**creativiTEA** A regular program for senior residents that sparks creativity through music, art, and storytelling, in partnership with the Ward 8 Congress Heights Senior Wellness Center.

**COMMUNITY EVENTS & POP-UPS**
Phillips@THEARC has hosted or participated in 28 community events, including the Boys and Girls Club Martin Luther King Day event, Martha’s Table and Capital Area Food Bank’s Joyful Food Markets, the Anacostia River Festival, Halcyon’s By the People festival, and the 93.9FM/AppleTree Block Party.

**ARTS-INTEGRATED LEARNING**

**FOR K-12 TEACHERS & STUDENTS**

**TEACHER TRAINING** Phillips@THEARC will deepen our commitment to DC schools by offering teacher training on Prism.K12, the Phillips’s arts-integration methodology, to Ward 7 and 8 schools.

**ART LINKS TO LEARNING** Art Links to Learning is the Phillips’s in-depth partnership program for DC Title-1 schools. Partnering teachers and students work with museum educators on best-practice arts-integration. Currently, Art Links works with Washington School for Girls and Turner Elementary School (DCPS) in Ward 8.

**WELCOME NEW BOARD MEMBERS**

**TODD GALAIDA** has always been drawn to the visual arts. During his time in New York, he volunteered as a mentor at Free Arts NYC teaching art to children in at-risk and low-income neighborhoods, served on the Acquisitions Committee at the Guggenheim Museum, and led membership activities for The Metropolitan Club of New York. Upon relocating to DC in 2014, Todd and his wife, Laura, sought opportunities to be more involved with the arts community. After attending the Contemporaries Bash, they joined and soon became co-chairs of the Phillips’s young professional group. Galaida explains: “The Phillips’s legacy as the first modern art museum in America is incredibly important. The dedicated board and staff honor Duncan Phillips’s vision by ensuring that the institution remains just as modern today as it was 100 years ago. Personally, the museum has given me a sense of belonging in the arts community, and I’ve learned much more about collecting from Phillips’s approach.” Galaida notes that a focus on diversity is the key to the museum’s future, “not only diversity of artists exhibited and acquired, but also inclusion of diverse perspectives throughout the institution, from staff and board leadership to engagement with audiences from around the world.”

**AMY MEADOWS** grew up in Baltimore, spending Friday afternoons in art classes at the Baltimore Museum of Art and evenings identifying paintings and artists from postcards held by her mother during dinner—“It was inevitable that I would either love or hate art,” she says. Her love of art grew through college, graduate school, her professional life (she worked in public relations, marketing, and fundraising for non-profits, galleries, and museums including the National Building Museum and the Smithsonian American Art Museum and Renwick Gallery), and now her volunteer life. Meadows explains why she finds the Phillips unique: “The museum has a humanistic approach to creating exhibitions rather than a straight chronological process—one can walk through the shows and participate in the conversations created by the positioning of the art. This approach also flows through the programs.” As the Centennial approaches, Meadows hopes that the Phillips “continues the balance of engaging new and diverse audiences through its variety of campuses while ensuring the aesthetic rigor that makes it so special.” Meadows also serves on the boards of the Baltimore Museum of Art and Hillwood Museum and previously served on the boards of the Washington Review of the Arts and the John Hopkins Heart and Vascular Institute.

Students from the Washington School for Girls participate in a seed paper making workshop.
The following donors generously supported The Phillips Collection in its mission during fiscal year 2018. 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.

<table>
<thead>
<tr>
<th>Donation Range</th>
<th>Donors</th>
</tr>
</thead>
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<tr>
<td>$1,000,000 and above</td>
<td>Anonymous+<em>, The Morris and Gwendolyn Cafritz Foundation</em>, Sherman Fairchild Foundation*, Marion F. Goldin Charitable Fund*+<em>, Robert and Arlene Kogod</em>+<em>, The Andrew W. Mellon Foundation</em>, University of Maryland*</td>
</tr>
<tr>
<td>$50,000-$99,999</td>
<td>Carolyn S. Alper, Bloomberg, Capital One Bank, Nancy and Charles Clarvit, Carol and B.J. Cutler+, John and Gina Despres, Lindsay and Henry Ellenbogen+</td>
</tr>
<tr>
<td>$25,000-$49,999</td>
<td>Anonymous, Anne and Ronald Abramson Family Foundation, Susan and Dixon Butler Bank of America, Estate of Dennis Canaday+, Christopher F. Carr Community Foundation Serving Richmond and Central Virginia, Dosal Family Foundation*, Dr. and Mrs. Gerald W. Fischer, Alan and Dafna Fleischmann, Barbara and Bob Hall, Claudia and Thomas O. Henteleff*, Leonard and Hilda Kaplan Charitable Foundation*, Micheline Klagsbrun and Ken Grossinger and The CrossCurrents Foundation Howard and Stephanie Krass, Lauer Philanthropic Foundation Daniel and Mirella Levinas, John D. Macomber, Carol Melton and Joseph M. Hassett, Mr. Harvey M. Ross, Victoria and Roger Sant Schwab Charitable Fund Share Fund, Robert H. Smith Family Foundation, Mr. Scott Spector and Ms. Sandra Masur, U.S. Trust Company, Elizabeth H. Williams and Thomas Moore, Judy and Leo E. Zickler</td>
</tr>
</tbody>
</table>

*Multi-year gift  +Endowment
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.
YOUR INVESTMENT MATTERS

In FY18, more than 70 percent of our budget was 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.

26% Education, outreach, public programs, and concerts
25% Exhibitions and permanent collection
23% Conservation, collection management, and scholarship
14% Fundraising
8% Visitor services and events
5% Administration

33% Corporate, foundation, and government support
22% Endowment income for operations
19% Individual support
7% Admissions, programs, and other revenue
7% Traveling exhibitions
5% Annual gala (net)
4% Museum shop (net)
2% Venue rentals
THE ELIZA LAUGHLIN SOCIETY

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

Anonymous (4)
Esthy and James Adler
Carolyn S. Alper
The Estate of Julian and Freda Berla
Frank M. Booser
Dorothy Bunievich
Susan and Dixon Butler
Carol and Radford Byerly
John P. Cahill
The Estate of Dennis Cannaday
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
Bill DeGraff
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
Barbara and Bob Hall
Harold P. Halpert
Richard A. Herman
Bonnie B. Himmelman
Joseph and Lynne Horning
Deborah Houlihan
Scott E. Huch
Margaret Stuart Hunter
The Estate of Dora D. Ide
Linda Lichtenberg Kaplan
Estate of Karl O. Knaths
Judith D. Krueger
Martin Less
Blanche Lemberg
Ada H. and R. R. Linowes
Betty Lou and Jack Ludwick
Wendy Luke
Ms. Sandra L. Mabry
Raymond Machesney
Caroline and John Macomber
Bradford Maupin
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.
James D. Parker
Margery and Barry Passett
Ruth Rudolph Perlin
Laughlin Phillips
Liza Phillips
Virginia B. Prange-Nelson
Estate of 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
Toni Ritzenberg
The Estate of John F. Rolph III
Penelope de Bordenave 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 Sloosberg and Mary Chor
Malia S. and Kamau O. Steele
Elizabeth C. Stein
Patricia Straus
George D. Swygert and Lori Jenkins
Louise C. Taylor Bruno
Richard E. Thompson
Helene Toiv
Jonathan Tubman and Thomas Seiler
George and Trish Vradenburg
Ruby Weinbrecht
Mary Weinmann
Harry and Joan Weintrob
Sally L. Wells
Betsy and Henry J. Werronen
Alan and Irene Wurtzel
Cynthia Young
Judy and Leo E. Zickler

CENTENNIAL CAMPAIGN

The following have made commitments to The Phillips Collection’s Centennial Campaign of $10,000 or more.

$10,000,000 AND ABOVE
Sherman Fairchild Foundation

$5,000,000-$9,999,999
Victoria and Roger Sant

$1,000,000-$4,999,999
Anonymous
Carolyn S. Alper
C. Richard Belger and Evelyn Craft Belger
The Morris & Gwendolyn Cafritz Foundation
John and Gina Despres
The Marion F. Goldin Charitable Fund
Lyne and Joseph Horning
Robert and Arlene Kogod
The Andrew W. Mellon Foundation
Estate of Gifford Phillips
Estate of Jack Rachlin
Mr. and Mrs. Thomas D. Rutherfoord, Jr.
Jodie H. and David A. Slaughter
George Vradenburg and The Vradenburg Foundation
Alan and Irene Wurtzel

$500,000-$999,999
Robert and Mercedes Eichholz Foundation
Mr. John D. Macomber
Dr. and Mrs. Ronald A. Paul

$250,000-$499,999
Esthy and James Adler
Susan and Dixon Butler
Estate of Helen and Charles Crowder
Henry H. and Carol Brown Goldberg
A. Fenner Milton
James D. Parker
Judy and Leo E. Zickler

$100,000-$249,999
Anonymous
Mr. John P. Cahill
DC Commission on the Arts and Humanities
Bill DeGraff
Lindsay and Henry Ellenbogen
Barbara and Bob Hall
Institute of Museum and Library Services
Estate of R. Robert and Ada H. Linowes
Sandra L. Mabry
B. Thomas Mansbach
Bradford Maupin
Carol Melton and Joseph M. Hassett
Robert E. Meyerhoff and Rheda Becker
Estate of Sheila A. Morgenstern
Robert C. Rea
Mr. Scott Spector and Ms. Sandra Masur
George Swygert and Lori Jenkins
Richard E. Thompson
Linda and Steve Weitz

$50,000-$99,999
Anonymous
Mr. and Mrs. Bernard J. Cutler
Philip L. Graham Fund
Institute for Contemporary Expression

Mirella and Dani Levinas
Estate of Raymond Machesney
Sally Wells
Leslie Whipkey and Lee Hoffman

$10,000-$49,999
Mary Kay Blake
Estate of Dennis Cannaday
Dr. Nils Carlson and Mrs. Dianne Carlson
Judith and Thomas Chused
Nancy and Charles Clavir
Joseph P. DiGangi
Dr. and Mrs. Gerald W. Fischer
Leonard Lauder
Martin Less
Wendy Luke
Estate of Mercedes Mestre
Monica D. and Samuel A. Morley
Joan and Dan Mulcahy
Eric Richter
Richard Sawyer and Jeffrey Beatty
( as of December 21, 2018)
### STATEMENTS OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th>Asset</th>
<th>2018</th>
<th>2017</th>
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</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$1,197,839</td>
<td>$5,314,883</td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade</td>
<td>64,002</td>
<td>635,562</td>
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<tr>
<td>Gifts and grants</td>
<td>3,072,951</td>
<td>4,319,956</td>
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<tr>
<td>Pledges: CSMA campaign</td>
<td>713,681</td>
<td>664,248</td>
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<tr>
<td>Pledges: endowment</td>
<td>6,173,788</td>
<td>10,195,422</td>
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<tr>
<td>Total receivables</td>
<td>10,024,422</td>
<td>15,815,188</td>
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<tr>
<td>Merchandise inventory</td>
<td>321,136</td>
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<tr>
<td>Prepaid expenses</td>
<td>386,905</td>
<td>436,298</td>
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<tr>
<td>Property and equipment, net</td>
<td>32,493,863</td>
<td>27,980,092</td>
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<tr>
<td>Investments</td>
<td>67,806,502</td>
<td>61,588,830</td>
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<tr>
<td><strong>Total assets</strong></td>
<td>$112,230,667</td>
<td>$111,438,630</td>
</tr>
</tbody>
</table>

| Liabilities and Net Assets |       |       |
| Liabilities |       |       |
| Line of credit | $140,000 | $265,000 |
| Accounts payable and accrued expenses | 637,513 | 1,517,933 |
| Accrued compensation | 582,028 | 414,060 |
| Deferred revenue | 471,183 | 518,397 |
| Capital lease obligation | 136,448 | 50,621 |
| Gift annuity debt | 95,373 | 100,431 |
| HVAC loan payable | 4,000,000 | 4,000,000 |
| Note payable | 606,234 | 746,134 |
| Bonds payable | 8,952,930 | 9,579,732 |
| **Total liabilities** | 15,621,709 | 17,192,308 |

| Net Assets |       |       |
| Unrestricted | 17,900,849 | 16,072,081 |
| Temporarily restricted | 24,491,002 | 25,777,807 |
| Permanently restricted | 54,217,107 | 52,396,434 |
| **Total net assets** | 96,608,958 | 94,246,322 |

| Total liabilities and net assets | $112,230,667 | $111,438,630 |

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/about/administration.

### STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

<table>
<thead>
<tr>
<th>Year ended July 31</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
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<td></td>
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<tr>
<td>Gifts, grants, and corporate support, net of expenses</td>
<td>$8,684,385</td>
<td>$8,746,383</td>
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<tr>
<td>Fees from exhibitions and loaned art, net of expenses</td>
<td>846,781</td>
<td>912,842</td>
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<tr>
<td>Admissions</td>
<td>669,625</td>
<td>763,945</td>
</tr>
<tr>
<td>Shop revenue, net of cost of goods sold</td>
<td>444,671</td>
<td>445,611</td>
</tr>
<tr>
<td>Other revenue</td>
<td>196,482</td>
<td>240,803</td>
</tr>
<tr>
<td>Contributed services and materials</td>
<td>358,931</td>
<td>501,799</td>
</tr>
<tr>
<td>Endowment earnings transfer</td>
<td>2,589,094</td>
<td>2,392,160</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>13,789,969</td>
<td>14,003,543</td>
</tr>
</tbody>
</table>

| Expenses |       |       |
| Personnel | 7,087,440 | 6,914,853 |
| Exhibitions | 1,168,139 | 1,238,494 |
| Contractual services | 503,193 | 623,270 |
| Insurance | 286,639 | 284,911 |
| Utilities | 595,168 | 591,779 |
| Other facility costs | 793,744 | 541,768 |
| Administrative expenses | 526,428 | 538,433 |
| Printing and publications | 148,931 | 160,414 |
| Information technology expenses | 237,621 | 262,394 |
| Fundraising activities and institutional events | 206,870 | 209,678 |
| Marketing and advertising | 96,463 | 69,900 |
| Contributed services and materials | 358,931 | 501,799 |
| **Total expenses** | 12,009,567 | 11,937,693 |

| Change in net assets from operations before other items | 1,780,402 | 2,065,850 |

| Other items |       |       |
| Non-operating investment earnings | 3,438,993 | 5,067,562 |
| Gifts, grants, and corporate support for HVAC | - | 1,066,523 |
| Fees from exhibitions and loaned art due to HVAC | 91,534 | 1,000,000 |
| Long-term financing expenses | (324,716) | (322,404) |
| Depreciation of non-operating assets | (1,019,008) | (1,019,008) |
| Art collection acquisitions | (81,866) | (91,689) |
| Campaign expenses | (286,768) | (257,531) |
| House renovation expenses | (46,074) | - |
| Loss on disposal of non-operating assets | (1,189,861) | - |
| **Changes in net assets** | 2,362,636 | 7,509,303 |

| Net assets, beginning of year | 94,246,322 | 86,737,019 |
| **Net assets, end of year** | $96,608,958 | $94,246,322 |

PhillipsCollection.org
ACQUISITIONS
August 1, 2017—July 31, 2018

FY 18 acquisitions listed in alphabetical order by artist


MILTON AVERY, Bequest of Marion F. and Norman W. Goldin, 2017

Spring Landscape, 1953, Watercolor on paper, 22 x 30 in. (2017.019.0001)

Girl Sunning, 1962, Oil on paper (?), 23 x 34 in. (2017.019.0002)

Sleeping Baby (A Study of March Avery), 1933, Drypoint on paper, 5 7/16 x 7 5/8 in., 1933, Edition 7/100 (2017.019.0003)

Child Cutting (A Study of Milton Avery), 1936, Drypoint on paper, 5 3/16 x 6 13/16 in., 1936, Artist’s Proof, edition of 100, 2017.019.0004

Drawbridge (The Harlem River Bridge), 1936, Drypoint on paper, 6 3/8 x 12 7/8 in., Edition 20/60 (2017.019.0005)

Reclining Nude, 1941, Drypoint on paper, 3 5/8 x 7 3/8 in., Edition 98/100 (2017.019.0006)

March at a Table (March on Terrace) A Study of March, 1948, Drypoint on paper, 8 13/16 x 6 in., Edition of 100 (2017.019.0007)


Standing Nude Studying with Chair, n.d., Flobrush on paper, 16 7/8 x 13 7/8 in. (2017.019.0009)

STEPHAN BALKENHOL, Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of Anthony T. Podesta, Washington DC)

Girl, 1996, Hand-painted wood relief, 10 1/4 x 9 3/4 x 1 1/2 in. (2018.020.0030)

Boy, 1996, Hand-painted wood relief, 10 1/4 x 9 3/4 x 1 1/2 in. (2018.020.0031)


JACK BOUL, Gift from Jack Boul, 2017

Woman with a Book, 1952, Pen, brush, and ink wash, 14 x 16 in. each, (PG 2017.021.0001)

Woman in Green, Chicago, 1952, Dye transfer print, 10 1/4 x 13 15/16 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of Richard W. and Susan R. Gessner)

HARRY CALLAHAN, Ragsdale Beauty Shop/Poodle Cut, Detroit, 1951, Dye transfer print, 10 1/4 x 13 15/16 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of Richard W. and Susan R. Gessner)

RECLINING NUDE

CHING HO CHENG, Untitled, 1985 Charcoal and graphite on torn rag paper, 42 1/2 x 72 1/2 in., Gift of the Ching Ho Cheng Estate, 2018 (2018.020.0018)


GENE DAVIS, Promised gift of Steve and Linda Weitz, 2017

Untitled #131, 1952, Pen, brush, and watercolor, 14 x 16 in. each, (PG 2017.021.0006)

Untitled #142, 1952, Pen, brush, and ink wash, 14 x 16 in. each (PG 2017.021.0007)

Untitled (triptych), 1956, Watercolor, pen, and ink on paper, 18 11 x 11 in. each (PG 2017.021.0008)


RICHARD DEMPSEY, Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of Dr. Charles Warfield and Mrs. Savanna Clark)


RICHARD DIBENKORN, Promised gift of Steve and Linda Weitz, 2017

Greyland, 1985, Lithograph on paper, 44 1/16 x 34 1/4 in. (PG 2017.021.0002)

#17 (from portfolio 41 Etchings and Drypoints), 1965, Etching aquatint, drypoint, and hardground on paper, 18 1/4 x 14 3/4 in. (PG 2017.021.0003)

NICKY DJAWUTJAWUKU, Garringurra (Body Paint Design), 2018, Natural earth pigments on hollow log, 59 7/8 in. (height), Promised gift of Dennis and Debra Scholl, 2018 (PG 2018.001.0001)

LOUIS MICHEL EILSHMIEUS, Reclining Nude by Stream, 1895, Watercolor on paper, 9 5/8 x 13 5/8 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of Olga Hirshhorn)


FRANK EUGENE, Greyland, 1985, Lithograph on paper, 44 1/16 x 34 1/4 in. (PG 2017.021.0002)

RICHARD DEMPSEY, Untitled, 1952, Pen, brush, and ink wash, 14 x 16 in. each, (PG 2017.021.0006)

WALKER EVANS, Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of the Rev. Jo C. Tartt, Jr.)

Doorway, 204 West 13th Street, New York City, c. 1931, Gelatin silver print, 11 x 8 3/4 in. (2018.020.0011)

Lunchroom Buddies, New York City, 1931, Gelatin silver print,

LARRAKITJ POLES

Larrakitj were once created by the Yolngu peoples to house the bones of their dead. Hollow trunk eucalyptus trees are stripped of their bark and decorated with paintings intended to guide the deceased to their spiritual home. Larrakitj still play an important role in Yolngu practices, but no longer function as receptacles for human remains. In the 1980s, artists began making Larrakitj for the art market, departing from the ceremonial designs. Collectors Debra and Dennis Scholl have gifted the museum six Larrakitj poles from their collection.

BICE LAZZARI

Bice Lazzari (Italian, 1900–1981) carved out a singular path in the history of postwar Italian art. Lazzari’s lines in pencil, ink, and pastel create poetic compositions that resemble graphs, maps, musical staffs, and notes. Reflecting her lifelong passion for music and poetry, Lazzari’s compositions create interacting linear rhythms that come alive in a manner akin to musical notation. The Archivio Bice Lazzari in Rome has gifted the museum four paintings by this modernist pioneer of Italian abstraction.

OPPOSITE, TOP TO BOTTOM: Nicky Djawutjawuku, Garrawurra (Body Paint Design), 2018; Dhurrumuwuy Marika, Larrakitj Pole, 2018; Bice Lazzari, Greyland, 1985; Nicky Djawutjawuku, Garrawurra (Body Paint Design), 2018.
**Stumped Tin Relic, New York City, 1930, Gelatin silver print, 7 1/2 x 10 1/8 in. (2018.020.0013)**

**Tin False Front Building, Moundville, Alabama, 1936, Gelatin silver print, 9 1/2 x 13 in. (2018.020.0014)**

**Ruin of Tabby (Shell) Construction, St. Mary's, Georgia, 1932, Gelatin silver print, 10 1/8 x 13 in. (2018.020.0015)**


**Main St., Ossining, New York, 1932, Gelatin silver print, 6 1/2 x 9 13/16 in. (2018.020.0007)**

**Penny Picture Display, Savannah, 1936, Gelatin silver print, 12 15/16 x 10 5/16 in. (2018.020.0008)**


**WALKER EVANS, Wooden Church, Near Beaufort, South Carolina, 1936, Gelatin silver print, 9 9/16 x 7 9/16 in. Gift from the Trustees of the Corcoran Gallery of Art, 2018 (2018.020.0020)**


**JOHN FULTON FOLINSBEE, Grey Thaw, 1920, Oil on canvas, 32 1/4 x 40 1/2 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (2018.020.0002)**


**JOE GUYMALA, Lorrkon Story, 2018, Natural earth pigments on hollow log, 8 1/4 in. (height), Promised gift of Dennis and Debra Scholl, 2018 (PG 2018.001.0002)**


**WINSWO HOMER, Gift from the Trustees of the Corcoran Gallery of Art, 2018**

- **Waiting for a Bite, 1874, Wood engraving, 3 9/16 x 5 7/16 in. (2018.020.0043)**
- **Trapping in the Adirondacks, 1870, Wood engraving, 8 7/8 x 11 5/8 in. (2018.020.0044)**
- **MWANGI HUTTER, Cutting the Mask, 2003, 2-channel video installation, no sound, 17:04 min. loop, Gift of the Heather and Tony Podesta Collection, 2017 (2017.026.0002)**
- **TOBI KAHN, GRYA, 1986, Acrylic on wood, 20 x 26 in., Gift of Mark Lane and Marcia Gregory, 2018 (2018.004.0001)**
- **JACOB KAINEN, Bequest of Marion F. and Norman W. Goldin, 2017**

- **Dawn Attack, 1969, Oil on canvas, 36 x 44 in. (2017.019.0015)**
- **Phoenix, 1970, Oil on paper, 13 1/2 x 11 1/8 in. (2017.019.0016)**

ANSELM KIEFER, Gift of Harry Grubert, 2018


Jakobs himmlisches Blut benediete von Äxten (Jacob’s Heavenly Blood Blessed by Axes), 2005, Charcoal and wooden branches on gelatin silver print, 25 x 33 1/2 in., (2018.009.0002)

The Unborn (Die Ungeborenen), 2005, Charcoal and wooden signs, 25 x 33 1/2 in. (2018.009.0009)

THE PHILLIPS COLLECTION FY18 Annual Report


KEVIN MACDONALD, Composition in Blue, Ochre, and Black, 1972, Oil on burlap, 36 x 28 in. Gift of Lilliane Litton, 2017 (2017.029.0001)

CARL WALTER LINER, Composition in Blue, 1972, Oil on canvas, 31 1/4 x 59 in. (2017.029.0002)

JOEL MEYEROWITZ, Gift of Lisa and Debra Scholl, 2018 (PG 2018.001.0003)

HERMAN MARIL, Bequest of Marion F. and Norman W. Goldin, 2017

Black Trees (Pines), 1966, Ink wash on paper, 22 x 30 in. (2017.019.0019)

Untitled (Terns and Tide), c. 1966–70, Ink wash on paper, 22 x 30 in. (2017.019.0020)

Seascape with Boat, 1959, Oil on canvas, 24 x 40 in. (2017.019.0021)

JAN MATULKA, Gloucester, Massachusetts, 1928, Watercolor, 14 1/2 x 20 7/8 in., Bequest of Marion F. and Norman W. Goldin, 2017 (2017.019.0022)

GALUMA MAYMURU–WHITE, Mniyawuy, 2018, Natural earth pigments on hollow log, 63 7/9 in. (height), Promised gift of Dennis and Debra Scholl, 2018 (PG 2018.001.0004)

NAMINAPU MAYMURU–WHITE, Milnyawuy, 2018, Natural earth pigments on hollow log, 63 7/9 in. (height), Promised gift of Dennis and Debra Scholl, 2018 (PG 2018.001.0005)

JOEL MEYEROWITZ, Gift of Lisa Finn, 2017

Carrie, 1985, Vintage chromogenic print, 14 x 11 in. (2017.029.0001)

Elizabeth, 1982, Vintage chromogenic print, 14 x 11 in. (2017.029.0002)

Sonia, 1982, Vintage chromogenic print, 11 x 14 in.
CONTEMPORARIES ART ACQUISITION FUND

The Contemporaries Acquisition Fund—active from 1996 to 2008 and recently reinstated—closely involves young professionals in the life and philanthropic efforts of the Phillips. In fall 2017, the Contemporaries Steering Committee researched artists whose tastes reflect the aesthetic of the Phillips and whose work could be acquired by the museum. Members of the committee presented the artists’ work to the group for consideration. Those choices were then reviewed by Vrindagburt Director and CEO Dorothy Kosinski and Senior Curator of Modern and Contemporary Art Vesela Sretenović. The Committee acquired two works for the museum: a sculpture by Nara Park and a mixed media work by Ellington Robinson.

Bequest of Marion F. and Norman W. Goldin, 2017 (2017.019.0023)

RENEÉ STOUT, In My Dream, You Get to Start Over (with the floating spheres), 2009, Mixed media on paper, 30 x 22 in., Gift of Julia J. Norrell, 2017 (2017.018.0001)

SAM TAYLOR-JOHNSON, Sustaining the Crisis, 1997, 16mm dual screen projection and sound on laser disc, 8:55 min., Gift of the Tony Podesta Collection, 2017 (2017.026.0004)


MARK TOBEY, Juggler, c. 1934, Ink on paper, 11 x 8 1/4 in., Gift of Eliza Rathbone, 2017 (2017.020.0001)
CELEBRATING MATESHIP

For the summer 2018 exhibition *Marking the Infinite: Contemporary Women Artists from Aboriginal Australia*, the Phillips partnered with the Embassy of Australia on cultural training, public programs, the creation of a mural by Regina Pilawuk Wilson, and more.

**REGINA PILAWUK WILSON MURALS**

On May 15, Naiche Tayac, the grandson of Chief Billy Redwing Tayac and representative of the Piscataway People, welcomed Aboriginal painter Regina Pilawuk Wilson of the Ngan’gikurrungurr people to the area and granted her permission to paint on historic Piscataway land. Wilson painted two murals that represent traditions of her home: *Yerrdagarri* (*Message Sticks*) (left) were a form of communication used between Aboriginal communities in the Northern Territory of Australia and beyond to announce ceremonies, funerals, and war. *Fi* (right) was a past-time of the people in the Daly River/Peppimenarti region, a string game taught by older women to children as a way of sharing stories.

**PROGRAMS**

With the Embassy’s help, the Phillips organized 16 programs (including three Phillips after 5s) with 4,460 total attendees. Highlights include a performance by the Central Australian Aboriginal Women’s Choir, a film series, a drawing workshop, meditation classes, gallery talks, and an Open Conversation between Cultural Program Manager of the Embassy of Australia Rebecca Allen and Naiche Tayac about indigenous peoples.

**ANNUAL GALA AND CONTEMPORARIES BASH**

The Phillips Collection’s Annual Gala on May 4, *Marks Made: Ancestral Lands Under Australian Skies*, celebrated Australian Aboriginal art, with Diplomatic Chair Australian Ambassador Joe Hockey and Ms. Melissa Babbage. The event honored collectors and philanthropists Debra and Dennis Scholl, as well as Congressional Honorees The Honorable Roy Blunt and The Honorable Ed Markey for their work in strengthening US–Australia relationships. The Contemporaries Bash at Dock 5 also on May 4 was inspired by Sydney’s famous Bondi Beach. The Embassy of Australia hosted a Diplomatic Dinner on May 15.