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ANNUAL  
REPORT

August 1, 2013-  
July 31, 2014

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The Phillips Collection

YOUR SUPPORT  
IS THE FUEL  
THAT POWERS  
THE CREATIVE  
ENGINE THAT  
IS THE PHILLIPS  
COLLECTION



## FROM THE CHAIRMAN AND DIRECTOR



Dear Supporter,

Manifesting myriad emotions, a painting can move and inspire people of different cultures, races, and generations, transcending language, geopolitical boundaries—even eras in time. Art holds an increasingly powerful and venerable position in modern culture, especially as our 21st-century world of smartphones and social media makes meaningful human connections and mutual understanding seem like scarce treasures. With that in mind, we at The Phillips Collection continue to harness the might of our world-class collection to foster global conversations about art but also well-being, creativity, and civic responsibility.



These are connections that may not seem linear to those who are unfamiliar with the Phillips, though they certainly carry on founder Duncan Phillips's legacy. It was his desire for the museum to become, in his words, "an experiment station," and over the past year we have boldly forged new ideas and arranged novel juxtapositions of painting, dance, and music.

Our educational initiatives in the galleries and in DC public schools have catalyzed learning across seemingly disparate disciplines such as the sciences and humanities; and our work with Georgetown University's School of Foreign Service reveals new opportunities for cultural exchange and diplomacy.

We continue to expand Duncan Phillips's vision of "creative conversations" today through our international exhibitions, vibrant programs, and an increasingly diverse range of disciplines and partnerships.

**Now is a wonderfully exciting time in the history of The Phillips Collection, proven in numbers by the record-breaking attendance to *Van Gogh Repetitions* and worldwide media buzz about our research on Picasso's *Blue Room*. Our long-held values of innovation and originality align perfectly with today's tech-savvy and entrepreneurial world.**

Your support is the fuel that powers the creative engine that is The Phillips Collection, and for this we are very grateful. We know you have choices when it comes to your philanthropy and we value and appreciate that you have chosen to consider the Phillips among your top priorities. We are resolute in our commitment to be good stewards of your investments and hope that you will continue to entrust us with your generosity now and for years to come.

With all best regards,

  
GEORGE VRADENBURG  
Chair of the Board of Trustees

  
DOROTHY KOSINSKI  
Director

LEFT: Word Dance Theater does an interpretive dance to Morris Louis's *Number 182* (1961). Photo: Media 4 Artists - Theo Kossenias

# EXHIBITIONS

August 1, 2013–July 31, 2014

## SPECIAL EXHIBITIONS

*History in the Making: 100 Years after the Armory Show*  
August 1, 2013–January 5, 2014

*Van Gogh Repetitions*  
October 12, 2013–February 2, 2014

*Shaping a Modern Identity: Portraits from the Joseph and Charlotte Lichtenberg Collection*  
October 24, 2013–January 12, 2014

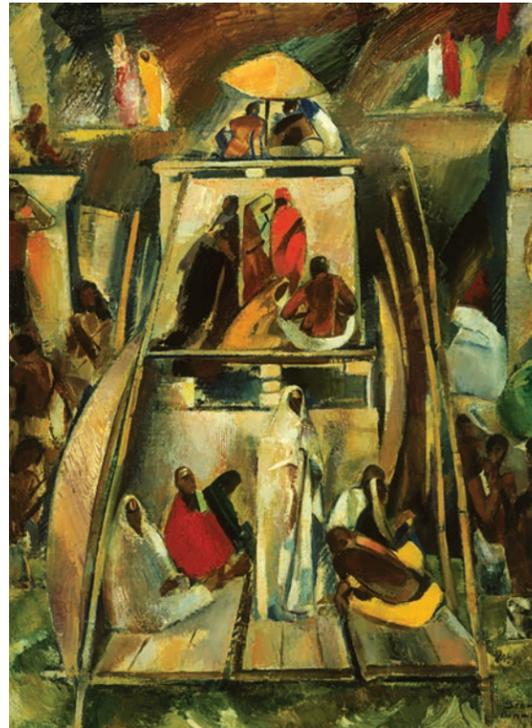
*Made in the USA: American Masters from The Phillips Collection, 1850–1970*  
March 1–August 31, 2014

## INTERSECTIONS

*John F. Simon Jr.: Points, Lines, and Colors in Succession*  
October 17, 2013–February 9, 2014

*Jean Meisel: 50–65 Horizon Line*  
January 23–May 4, 2014

*Vesna Pavlović: Illuminated Archive*  
May 22–September 28, 2014



ABOVE: Maurice Sterne, *Benares*, 1912, Oil on canvas, 39 3/4 x 30 1/2 in. The Phillips Collection, Acquired 1946; RIGHT: Conservator Elizabeth Steele treating *Gray Buildings* (1925) by Niles Spencer



## CONSERVING AMERICAN ART

The most comprehensive presentation of the museum's American art collection undertaken in nearly 40 years, *Made in the USA* showcased more than 200 masterpieces by over 120 artists whose new visual language made American art an international sensation. The Phillips conservation team treated 21 works in preparation for the exhibition.

## SPECIAL INSTALLATIONS

*Pakistani Voices: In Conversation with The Migration Series*  
October 1–December 31, 2013

*The Journals of Duncan Phillips*  
March 14, 2014–August 31, 2015

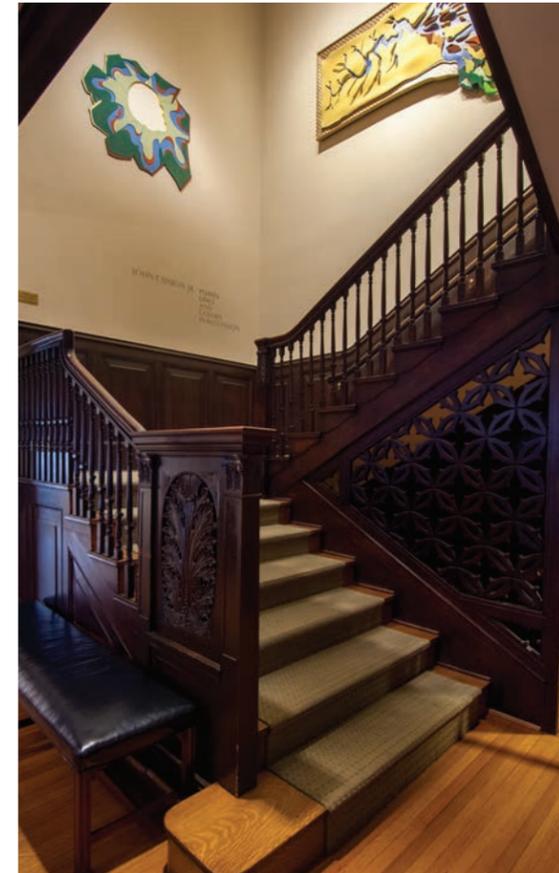
*Art and Wellness: Creative Aging*  
November 9, 2013–January 5, 2014

## YOUNG ARTISTS EXHIBITIONS

*Takoma Education Campus Fall 2013 Semester*  
February 18–March 24, 2014

*Inspired Teaching School Fall 2013 Semester*  
April 14–May 16, 2014

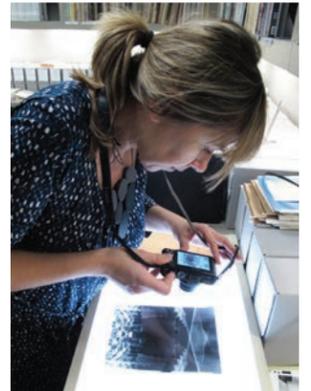
*Tyler Elementary School 2013–2014 School Year*  
June 6–July 11, 2014



ABOVE: Installation view of John F. Simon Jr.: *Points, Lines, and Colors in Succession*; RIGHT: Vesna Pavlović examining photographs in the Phillips's archives

“ It dawned on me that anyone traversing the staircase would be tracing out the same sinuous path. I kept imagining what it would feel like to walk that path with the artwork in place.

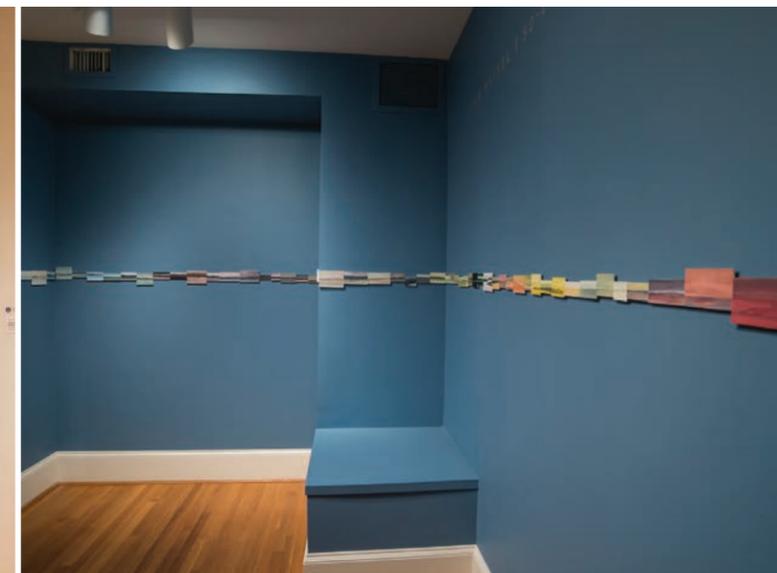
–John F. Simon Jr.



ABOVE LEFT: The Phillips Collection Annual Gala celebrated the exhibition *Made in the USA*: Co-Chair Bruce Tanner, Board Chairman George Vradsburg, Gala Honoree and Phillips Trustee Linda Lichtenberg Kaplan, Director Dorothy Kosinski, and Gala Honoree and fashion designer Reed Krakoff; ABOVE RIGHT: Tina Barney, *The Orange Room (from The Europeans)*, 1996, Chromogenic print, 30 x 40 in. Joseph and Charlotte Lichtenberg Collection, Courtesy Tina Barney / Janet Borden Inc., NY



ABOVE LEFT: Vincent van Gogh, *Lullaby: Madame Augustine Roulin Rocking a Cradle (La Berceuse)*, 1889, Oil on canvas, 36 1/2 x 28 5/8 in. Museum of Fine Arts, Boston. Bequest of John T. Spaulding and Madame Roulin Rocking the Cradle (*La Berceuse*), 1889, Oil on canvas, 36 1/2 x 29 1/2 in. The Art Institute of Chicago; ABOVE RIGHT: Installation view of Jean Meisel: *50–65 Horizon Line*



### IN THE CLASSROOM

In December 2013, the Phillips began beta-testing the new Prism.K12 website (teachers.phillipscollection.org), giving teachers of any subject and grade level the strategies to integrate the visual arts into their curricula. With 10,899 page views in the first year, Prism.K12 inspires arts-infused teaching. Through Pinterest pages co-created by teachers, Prism.K12 is expanding the national dialogue about the power of art in education.



### AROUND THE WORLD

The Phillips initiated a partnership with Georgetown University’s School of Foreign Service, which includes a course called “Globalization, Diplomacy, and the Politics of Exhibitions” for students at Georgetown SFS in Washington, DC, and Doha, Qatar, co-taught by Georgetown faculty and Phillips staff, as well as collaboration on the International Forum Weekend in Washington: The Power of Culture / The Culture of Power held in November.

Fourteen Pakistani artists who participated in the Phillips partnership with the US State Department and the US Embassy in Pakistan, traveled to DC to participate in the International Forum and experience their artwork in the exhibition *Pakistani Voices: In Conversation with The Migration Series*. For her work on this innovative program, Phillips Head of K-12 Initiatives Rachel Goldberg received the prestigious “Award for Public Diplomacy” from the Public Diplomacy Alumni Association.

Back row left to right: artists Qurat Ul Ain Babar, Huma Arshad Khaliq, Sumbal Bhatti, Farah Khan, Sophia Mairaj, Naira Mushtaq, Sehr Jalil, Rabia Rabail, activist and actor Jamal Shah, and Muhammed Zeeshan Younas; Front row left to right: US Department of State Regional Coordinating Officer Attia Nasar, Rachel Goldberg, and artists Yusra Baig, Aneela Ansari, Ruby Gul Shah, and Ammar Savul



### OUR 21ST-CENTURY MUSEUM

Director Dorothy Kosinski wrote a white paper for the Legatum Institute—“The Case for the Importance of Culture in a Prosperous Society”—and participated in a discussion about the topic with George Washington University President Steven Knapp and Jeffrey Brown of PBS *Newshour* on January 27.

In June, DC-based artist Kelly Towles brought replicas of works from the exhibition *Made in the USA* into the 21st century. Best known for his murals and masked figures, Towles used spray paint and ink to add some attitude to James Abbott McNeill Whistler’s *Miss Lillian Woakes* (between 1890 and 1891) and Edward Hopper’s *Approaching a City* (1946).



### ADVANCING SCHOLARSHIP

The Center for the Study of Modern Art welcomed Postdoctoral Fellow Joyce Tsai, a modern art scholar, and awarded the Phillips Book Prize to Robert Slifkin for his book about Philip Guston.

In November 2014, Chief Curator Eliza Rathbone organized the Phillips’s first scholars day. Thirty leading scholars, curators, and conservators convened for thought-provoking dialogue about the work of Vincent van Gogh.

### DIGITAL INNOVATION

Wrapping up its pilot year, the #breakforart Twitter chat (virtual gallery talks held on Mondays at noon) had 260 active participants and an average of 17,018 impressions per session.

The first Phillips “tweetups” were organized to generate buzz for *Made in the USA*. Social media influencers and Phillips fans active on social media were invited for a behind-the-scenes experience, sharing photos, facts, and thoughts about the exhibition with their 20,000 followers. The first session yielded over 600,000 impressions.

For *Made in the USA*, the Phillips launched uCurate—an in-gallery and online program for visitors to create virtual exhibitions with American art from the permanent collection—and developed a six-stop music audio tour featuring performances by American musicians and composers from the Phillips’s Sunday Concerts.

**WHAT’S AN IMPRESSION?**  
In public relations and marketing, experts measure the exposure generated by promotional campaigns as a gauge of success. Generally speaking, one “impression” equals one person who saw the campaign, so the higher the number the better!



TOP: Postdoctoral Fellow Joyce Tsai in dialogue with artist Katrín Sigurdardóttir during a Conversations with Artists program; ABOVE: Tweetup participants ended the session with a collaborative coloring activity

### PICASSO’S HIDDEN PORTRAIT

In June 2014, the image of an underpainting hidden beneath the surface of The Phillips Collection’s *The Blue Room* (1901) by Pablo Picasso was publicized by the Associated Press to

great international fanfare. Ongoing work to reveal details of the contemplative man painted in the hidden image—his facial features, dress and identity—has been part of a years-long collaboration between the Phillips, Cornell University, National Gallery of Art, and Winterthur Museum, driven by Phillips Associate Conservator Patricia Favero and Associate Curator for Research Dr. Susan Behrends Frank. The discovery has been the subject of more than 1,500 news stories worldwide, netting more than 2.6 billion media impressions to date.



Infrared image of *The Blue Room* by Pablo Picasso reveals a hidden portrait

## Van Gogh Repetitions by the Numbers

An inside look at the most visited exhibition in Phillips history

The first van Gogh exhibition in DC in **15** years, *Van Gogh Repetitions* went beneath the surface of some of the artist's best-known paintings to examine how and why he repeated certain compositions during his **10**-year painting career. Featuring **36** works, the exhibition invited viewers to look more closely than ever before at the celebrated artist.



Vincent van Gogh, *The Postman Joseph Roulin*, 1889, Collection Kröller-Müller Museum, Otterlo

*It costs a lot to bring van Gogh's masterworks to DC, then keep them safe and spread the word. Here, an analysis of the expenses, not including personnel costs:*

- 2% Travel
- 28.6% Shipping, crating, couriers
- 12.5% Insurance and loan fees
- 5.4% Installation
- 1.7% Catalogue production
- 13.7% Advertising and marketing
- 7.9% Programs and events
- 12.3% Gallery security
- 15.9% Facility costs



**1,129**  
Average daily visitors

**106,154**  
Total exhibition visitors

**5,392**  
Public program visitors

**3,293**  
Students who visited as part of school tours



**100+**

We asked fans to give us their best impression of van Gogh's portrait of his friend the Postman Joseph Roulin using a paper cut out of his beard. We received over 100 creative submissions tagged with #instavangogh on social media.



**8**  
Years spent researching van Gogh's process



**\$294,000**  
Support from foundations, corporations, and individuals



**12**  
Dedicated exhibition committee members



**140,000**  
Van Gogh-emblazoned SmarTrip® Metro cards



## PASSION TO PURPOSE: JOAN MULCAHY

A dedicated supporter, passionate educator, and spirited advocate for the arts, Joan Mulcahy has contributed to the growth and success of The Phillips Collection and the Washington, DC, arts community for more than 20 years. In 1994, Joan and her husband, Dan, moved to the DC area from the Northeast. Searching for an environment that would foster her personal passions, Joan gradually became involved with many arts organizations, but admits to falling in love with the Phillips on her first trip to the museum: "I remember admiring the Bonnard

exhibition that was on view and being struck by the uniquely personal experience of art offered in the Phillips's family home."

Such an encounter spurred a meaningful relationship between Joan and the Phillips, and she became a volunteer program coordinator and later a development officer for the museum. In 2003, Joan became a Patron so that she could join the Phillips for a donor trip to Denver. "I was captivated by the singular, once-in-a-lifetime experiences on that trip," Joan says, and she has since become a "frequent

flyer" of the travel program, venturing with the museum to Paris, Cuba, Kansas City, Los Angeles, and Maryland's Eastern Shore.

Looking back on 2014, she was most pleased by her and Dan's sponsorship of a painting featured in *Neo-Impressionism and the Dream of Realities*; and looking ahead, she has high expectations of and tremendous confidence in the Phillips's dynamic future. Reflecting on her life built in DC, she says affectionately, "While I found a life in other museums, I found a soul in the Phillips."



| “ “ |

"While I found a life in other museums, I found a soul in the Phillips."

## YOUR INVESTMENT MATTERS

Each year, nearly 70 percent of our budget is composed 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.



- 24% Conservation, collection management, and scholarship
- 23% Education, outreach, public programs, and concerts
- 25% Exhibitions and permanent collection
- 13% Fundraising
- 5% Administration
- 10% Visitor services and events



- 34% Individual support
- 11% Corporate, foundation, and government support
- 4% Annual gala (net)
- 2% Venue rentals
- 9% Traveling exhibitions
- 20% Endowment income for operations
- 15% Admissions, programs, and other revenue
- 5% Museum shop

# DONORS & VOLUNTEERS

August 1, 2013–July 31, 2014

The following donors generously supported The Phillips Collection in its mission during fiscal year 2014. 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 Center for the Study of Modern Art.

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**Volunteers have been integral to The Phillips Collection for over a quarter century. They have assisted museum staff in almost every department and have expanded their duties and responsibilities as the Phillips has developed and evolved. During FY14, 81 volunteers served the museum, contributing over 2,709 hours as Art Information Volunteers and Department Volunteers. The Phillips is deeply grateful to them.**

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# FINANCIAL REVIEW

August 1, 2013–July 31, 2014

## STATEMENTS OF FINANCIAL POSITION

As of July 31	2014	2013
<b>Assets</b>		
Cash and Cash equivalents	\$ 94,354	\$ 330,122
Receivables, net		
Trade	46,571	371,000
Gifts and Grants	1,555,888	1,952,566
Pledges, net of allowance for doubtful accounts—temporarily restricted	839,694	786,376
Pledges, net of allowance for doubtful accounts—endowment	768,613	326,268
<b>Total receivables</b>	<b>3,210,766</b>	<b>3,436,210</b>
Merchandise inventory	305,963	300,749
Prepaid Inventory	99,884	104,271
Property and equipment, net of accumulated depreciation and amortization	29,951,245	30,955,546
Investments	56,896,188	52,668,698
<b>Total assets</b>	<b>90,558,400</b>	<b>87,795,596</b>
<b>Liabilities and Net Assets</b>		
Liabilities		
Line of credit	630,529	1,280,529
Accounts payable and accrued expenses	450,483	460,086
Accrued compensation	323,364	312,858
Deferred revenue	100,307	264,033
Capital lease obligation	3,449	63,804
Gift annuity debt	160,605	179,805
Bonds payable	11,531,060	12,096,825
Note payable	1,165,833	1,305,733
<b>Total liabilities</b>	<b>14,365,630</b>	<b>15,963,673</b>
Net Assets		
Unrestricted	15,936,372	14,825,038
Temporarily restricted (Note 9)	23,890,447	22,747,904
Permanently restricted (Notes 4 and 16)	36,365,951	34,258,981
<b>Total net assets</b>	<b>76,192,770</b>	<b>71,831,923</b>
<b>Total liabilities and net assets</b>	<b>\$ 90,558,400</b>	<b>\$ 87,795,596</b>

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](http://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

Year ended July 31	2014	2013
<b>Revenue</b>		
Gifts, grants, and corporate support	\$ 8,196,385	\$ 5,835,183
Fees from exhibitions and loaned art	927,987	1,412,701
Admissions	1,326,944	710,658
Shop, net of cost of goods sold	511,313	325,607
Other revenue	235,737	157,572
Contributed goods and services	432,972	393,618
Endowment earnings for operations	2,120,378	2,067,346
<b>Total revenue</b>	<b>13,751,716</b>	<b>10,902,685</b>
<b>Expenses</b>		
Personnel	6,766,262	6,405,064
Exhibitions	1,065,154	1,067,776
Contractual services	815,733	609,066
Insurance	274,189	262,962
Utilities	596,952	562,721
Other facilities costs	442,823	435,385
Administrative expenses	531,650	480,613
Printing and publications	141,751	122,831
Information technology expenses	289,507	229,416
Fundraising activities and institutional events	242,637	237,341
Marketing and advertising	42,200	59,864
Contributed goods and services	432,972	393,618
<b>Total expenses</b>	<b>11,641,830</b>	<b>10,866,657</b>
<b>Change in net assets from operations</b>	<b>2,109,886</b>	<b>36,028</b>
<b>Other items</b>		
Non-operating investment earnings (losses)	3,873,567	3,952,954
Long-term financing expenses	(371,503)	(633,605)
Depreciation of non-operating assets	(1,027,469)	(1,028,884)
Art collection acquisitions	(69,384)	(141,372)
Campaign expenses	(154,250)	(70,260)
Gain on interest rate swap	-	71,098
<b>Changes in net assets</b>	<b>4,360,847</b>	<b>2,185,959</b>
Net assets, beginning of year	71,831,923	69,645,964
<b>Net assets, end of year</b>	<b>\$ 76,192,770</b>	<b>\$ 71,831,923</b>

## ACQUISITIONS

August 1, 2013–July 31, 2014

Whitfield Lovell (American, b. 1959), *Kin XLV (Das Lied Von Der Erde)*, 2011. Conté on paper, string of pearls, 30 x 23 x 1/8 in. The Dreier Fund for Acquisitions, 2013 (2013.017.0001)

Whitfield Lovell, *Kin XXXV (Glory in the Flower)*, 2011. Conté on paper, vintage clock radio, 30 x 22 3/4 x 5 3/4 in. The Dreier Fund for Acquisitions, 2013 (2013.017.0002)

Whitfield Lovell, *Kin XLI (Fauna)*, 2011. Conté on paper, stuffed bird, 30 x 22 1/2 x 3 1/2 in. Gift of Mr. and Mrs. C. Richard Belger, Linda Lichtenberg Kaplan, and Carolyn C. Alper, 2013 (2013.017.0003)

Robert Henri, (American, 1865–1929) *Spanish Dancer (Eduardo Cansino)*, 1910. Oil on canvas, 70 x 37 in. Bequest of Armida B. Colt, 2012 (2013.007.0001)

Arthur James Anderson (British, b. 1863), *The Artistic Side of Photography: In Theory and Practice*, 1910. Illustrated book with 12 hand-pulled photogravures, The Raymond Machesney Coburn Collection. Gift of Raymond Machesney, 2013 (2013.012.0001)

Georges Braque (French, 1882–1963), *Le Pays total*, 1962. Lithograph with pochoir, 8 x 10 in. Gift of Anne Hobler, 2013 (2013.015.0001)

Maxwell MacKenzie (American, b. 1952), *Salton Sea*, 2010. Color photograph, 102 x 32 in. Gift of Joan Fabry & Michael Klein, 2013 (2013.014.0001)

Ellsworth Kelly (American, b. 1923), *Black/White/Black*, 1970. 3-color lithograph on Arjomari paper, 42 1/2 x 30 in. Gift of Fenner Milton, 2013 (2013.013.0001)

Ellsworth Kelly *Orange/Green*, 1970. 2-color lithograph on Arjomari paper, 41 1/2 x 30 1/4 in. Gift of Fenner Milton, 2013 (2013.013.0002)

Ellsworth Kelly, *Yellow/Orange*, 1970. 2-color lithograph on Arjomari paper, 35 x 41 3/8 in. Gift of Fenner Milton, 2013 (2013.013.0003)

Ellsworth Kelly, *Yellow/Black*, 1970. 2-color lithograph on Arjomari paper, 41 3/8 x 36 in. Gift of Fenner Milton, 2013 (2013.013.0004)

Ellsworth Kelly *Blue/Black*, 1970. 2-color lithograph on Arjomari paper, 36 x 34 1/2 in. Gift of Fenner Milton, 2013 (2013.013.0005)

Alex Katz (American, b. 1927), *Brisk Day*, 1990. Set of 3 prints, each print approx. 36 x 29 in. Gift of Fenner Milton, 2013 (2013.013.0006–0008)

Bruce Davidson (American, b. 1933) *Large Family in Kitchen*, between 1966 and 1968. Gelatin silver print, 11 x 14 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0001)

Bruce Davidson, *Two Women in Bedroom*, between 1966 and 1968. Gelatin silver print, 11 x 14 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0002)

Bruce Davidson, *Picnic with Hammock Near River*, between 1966 and 1968. Gelatin silver print, 11 x 14 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0003)

Bruce Davidson, *Group of Miners in Hats*, 1965. Gelatin silver print, 11 x 14 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0004)

Bruce Davidson, *Miners Walking in Field*, 1965. Gelatin silver print, 16 x 20 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0005)

Bruce Davidson, *Ocean Liner in Fog Under Bridge*, 1963. Gelatin silver print, 16 x 20 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0006)

Bruce Davidson, *Man Ordering at Drive-In*, 1964. Gelatin silver print, 11 x 14 in. Gift of

Michael and Joyce Axelrod, 2013 (2013.008.0007)

Bruce Davidson, *Statue at Motel Pool*, 1964. Gelatin silver print, 16 x 20 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0008)

Bruce Davidson, *Man Sipping Coffee with Bottles in Foreground*, 1973. Gelatin silver print, 11 x 14 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0009)

Bruce Davidson, *Pregnant Woman in Pink Dress Against Yellow Rail*, 1980s. Dye transfer print, 20 x 24 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0010)

Bruce Davidson, *Standing Couple, Woman in Yellow Blouse*, 1965. Dye transfer print, 20 x 24 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0011)

Bruce Davidson, *Couple Standing, Man in White Gym Suit*, 1965. Dye transfer print, 20 x 24 in. Gift of Michael and Joyce Axelrod, 2013 (2013.008.0012)

Bruce Davidson, *Sitting in the Back of the Bus*, 1959. Gelatin silver print, 11 x 14 in. Gift of Saul Levi, 2013 (2013.009.0001)

Bruce Davidson, *Woman Holding Photograph*, 1973. Gelatin silver print, 11 x 14 in. Gift of Saul Levi, 2013 (2013.009.0002)

Bruce Davidson, *Two Men Sitting against Wall*, c. 1973. Gelatin silver print, 11 x 14 in. Gift of Saul Levi, 2013 (2013.009.0003)

Bruce Davidson, *Dwarf Huddling in Corner*, 1958. Gelatin silver print, 11 x 14 in. Gift of Robert and Kathi Steinke, 2013 (2013.009.0004)

Bruce Davidson, *Dwarf in Coffee Shop*, 1958. Gelatin silver print, 11 x 14 in. Gift of Saul Levi, 2013 (2013.009.0005)

Bruce Davidson, *Dwarf in Ring with Balloons*, 1958. Gelatin silver print, 11 x 14 in. Gift of Saul Levi, 2013 (2013.009.0006)

Bruce Davidson, *View out Car Window*, 1964. Gelatin silver print, 11 x 14 in. Gift of Saul Levi, 2013 (2013.009.0007)

Bruce Davidson, *Man with Two Girls on Shoulders*, between 1966 and 1968. Gelatin silver print, 11 x 14 in. Gift of Saul Levi, 2013 (2013.009.0008)

Bruce Davidson, *Children on Fire Escape above Trash*, between 1966 and 1968. Gelatin silver print, 14 x 11 in. Gift of Saul Levi, 2013 (2013.009.0009)

Bruce Davidson, *Woman with Newborn on Lap*, between 1966 and 1968. Gelatin silver print, 14 x 11 in. Gift of Saul Levi, 2013 (2013.009.0010)

Bruce Davidson, *Horse Lying in Field*, 1965. Gelatin silver print, 11 x 14 in. Gift of Saul Levi, 2013 (2013.009.0011)

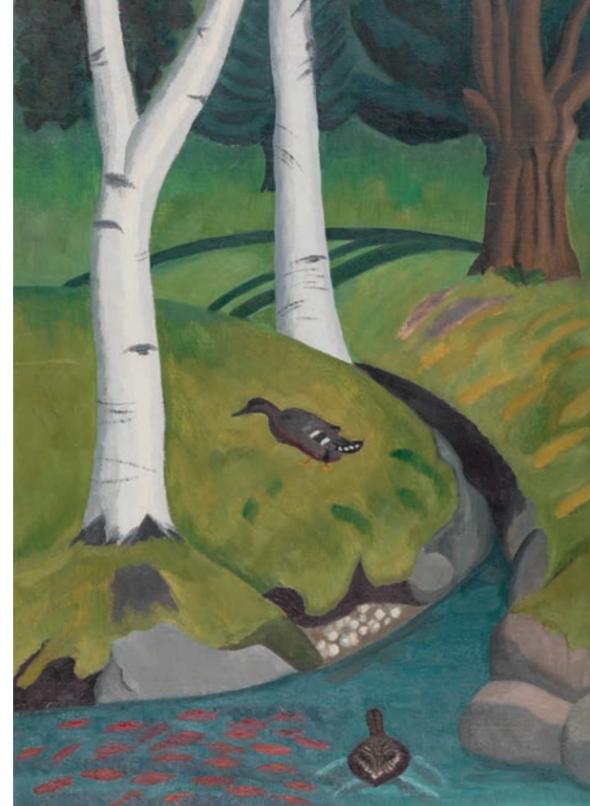
Bruce Davidson, *Woman with Windmill outside Window*, c. 1957. Gelatin silver print, 16 x 20 in. Gift of Saul Levi, 2013 (2013.009.0012)

Bruce Davidson, *Dwarf Standing in Front of Tent*, 1958. Gelatin silver print, 17 x 14 in. Gift of Robert and Kathi Steinke, 2013 (2013.010.0001)

Bruce Davidson, *Dwarf Playing Instrument*, 1958. Gelatin silver print, 14 x 17 in. Gift of Robert and Kathi Steinke, 2013 (2013.010.0002)

Bruce Davidson, *Guy with Cigarette by Brick Building*, between 1966 and 1968. Gelatin silver print, 11 x 14 in. Gift of Robert and Kathi Steinke, 2013 (2013.010.0003)

Bruce Davidson, *Figure in Wheelchair on Boardwalk*, 1960. Gelatin silver print, 11 x 14 in. Gift of Robert and Kathi Steinke, 2013 (2013.010.0004)



Helen Torr, *Heckscher Park* (1932)

Bruce Davidson, *Little Girl in Cemetery*, 1965. Gelatin silver print, 11 x 14 in. Gift of Robert and Kathi Steinke, 2013 (2013.010.0019)

Bruce Davidson, *Boy in Glasses Pushing Doll and Bear in Stroller*, 1965. Gelatin silver print, 11 x 14 in. Gift of Robert and Kathi Steinke, 2013 (2013.010.0019)

Bruce Davidson, *Getting Paid for Cotton*, 1962. Gelatin silver print, 14 x 11 in. Gift of Lisa Finn, 2013 (2013.011.0001)

Bruce Davidson, *Girl Waving with Sign on Road*, 1964. Gelatin silver print, 11 x 14 in. Gift of Lisa Finn, 2013 (2013.011.0002)

Bruce Davidson, *Woman in Kitchen with Madonna*, between 1966 and 1968. Gelatin silver print, 14 x 11 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0001)

Bruce Davidson, *Man Standing in Rubble*, between 1966 and 1968. Gelatin silver print, 14 x 11 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0002)

Bruce Davidson, *Family in Kitchen (stove on right)*, between 1966 and 1968. Gelatin silver print, 11 x 14 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0003)

Bruce Davidson, *Lace Curtains and TV Screens*, between 1966 and 1968. Gelatin silver print, 14 x 11 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0004)

Bruce Davidson, *Nude Woman on Bed*, between 1966 and 1968. Gelatin silver print, 11 x 14 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0005)

Bruce Davidson, *Standing Pregnant Nude*, between 1966 and 1968. Gelatin silver print, 14 x 11 in. Gift of Michael Venera, 2014 (2014.001.0001)

John Rawlings (American, 1912–1970) *Nude Study (in open white gown standing behind screen)*, c. 1966. Gelatin silver print, 13 3/8 x 10 3/4 in. Gift

of Leo and Nina Pircher, 2013 (2013.016.0006)

John Rawlings, *Nude Study (in open black robe with playing cards on table)*, c. 1951. Gelatin silver print, 13 1/4 x 10 1/4 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0007)

John Rawlings, *Nude Study (leaning against glass sliding door)*, c. 1966. Gelatin silver print, 15 x 13 1/2 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0008)

John Rawlings, *Nude Study (lying on a picnic blanket under a tree)*, c. 1966. Gelatin silver print, 13 x 13 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0009)

John Rawlings, *Nude Study of Evelyn Frey (in flower hat)*, c. 1951. Gelatin silver print, 13 1/4 x 10 1/2 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0010)

John Rawlings, *Nude Study of Evelyn Frey (solarized nude framed by two figures)*, c. 1951. Gelatin silver print, 11 x 10 3/8 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0011)

John Rawlings, *Nude Study of Evelyn Frey (with geraniums and two dogs)*, 1951. Gelatin silver print, 12 5/8 x 10 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0012)

John Rawlings, *Untitled (nude turning towards chair)*, c. 1950. Gelatin silver print, 13 1/2 x 10 3/8 in. Gift of Leo and Nina Pircher, 2013 (2013.016.0013)

Al Held (American, 1928–2005), *Pan North V*, 1985. Acrylic (?) on canvas, 48 x 60 in. Gift of Joseph Del Valle, Jr., 2013 (2013.020.0001)

Helen Torr (American, 1886–1967), *Heckscher Park*, 1932. Oil on canvas, 21 3/4 x 15 1/2 in. Gift of Diane Rehm, 201 (2013.022.0001)

Helen Torr, *Abstract Composition #2*. Oil on paper, 3 1/2 x 2 1/4 in. Gift of Diane Rehm, 2013 (2013.022.0002)

Helen Torr, *Study for Still Life with Mechanical Man*. Oil on paper, 10 x 8 in. Gift of Diane Rehm, 2013 (2013.022.0003)

Helen Torr, *Abstract Composition #1*. Pencil on paper, 3 7/8 x 4 3/8 in. Gift of Diane Rehm, 2013 (2013.022.0004)

Helen Torr, *Spot Lights*. Pencil on paper, 5 1/4 x 3 in. Gift of Diane Rehm, 2013 (2013.022.0005)

Helen Torr, *Kerosene Lamp on Table*. Pencil on paper, 8 1/2 x 5 1/2 in. Gift of Diane Rehm, 2013 (2013.022.0006)

Helen Torr, *Abstract Design #1*. Pencil on paper, 10 x 8 in. Gift of Diane Rehm, 2013 (2013.022.0007)

Helen Torr, *Abstract Design #2*. Pencil on paper, 10 x 8 in. Gift of Diane Rehm, 2013 (2013.022.0008)

Helen Torr, *Abstract Design #3*. Pencil on paper, 9 3/4 x 7 5/8

in. Gift of Diane Rehm, 2013 (2013.022.0009)

Helen Torr, *Abstract Design #5*. Pencil on paper, 10 x 8 in. Gift of Diane Rehm, 2013 (2013.022.0010)

Helen Torr, *Abstract Design #6*. Pencil on paper, 9 3/4 x 8 in. Gift of Diane Rehm, 2013 (2013.022.0011)

Helen Torr, *Study for Imagined*. Pencil on paper, 10 3/4 x 8 1/2 in. Gift of Diane Rehm, 2013 (2013.022.0012)

Helen Torr, *Feather Composition*. Pencil on paper, 10 x 8 in. Gift of Diane Rehm, 2013 (2013.022.0013)

Helen Torr, *Flower Composition*. Pencil on paper, 10 x 8 in. Gift of Diane Rehm, 2013 (2013.022.0014)

Helen Torr, *Mechanical Forms #1*. Pencil on paper, 11 x 8 1/2 in. Gift of Diane Rehm, 2013 (2013.022.0015)

Helen Torr, *Study for Grazing Horses, Green Cabbages (Grazing Horses, Green Clouds)*, 1936. Charcoal on paper, 7 3/4 x 11 in. Gift of Diane Rehm, 2013 (2013.022.0016)

Helen Torr, *Study for Evening Spirit*. Pencil on paper, 8 5/8 x 5 1/2 in. Gift of Diane Rehm, 2013 (2013.022.0017)

Helen Torr, *Shoreline*. Pencil on paper, 8 1/2 x 10 3/4 in. Gift of Diane Rehm, 2013 (2013.022.0018)

Helen Torr, *Sea and Sky*. Charcoal on paper, 4 3/4 x 7 in. Gift of Diane Rehm, 2013 (2013.022.0019)

Helen Torr, *Abstract Landscape #6*. Pencil on paper, 8 1/2 x 5 1/2 in. Gift of Diane Rehm, 2013 (2013.022.0020)

Helen Torr, *Cloud Forms*. Pencil on paper, 8 x 4 7/8 in. Gift of Diane Rehm, 2013 (2013.022.0021)

Alfred Eisenstaedt (German, 1889–1995), *Marian Anderson on stage singing at her 70th*

*recital of the season, Academy of Music, Philadelphia, PA*, 1938. Gelatin silver print, 9 15/16 x 7 15/16 in. Gift of Mel and Gail Mackler, 2013 (2013.023.0001)

Alfred Eisenstaedt, *Conductor Dr. Willem Mengelberg tapping his wand & raising his hand*, 1933. Gelatin silver print, 9 7/16 x 7 1/8 in. Gift of Mel and Gail Mackler, 2013 (2013.023.0002)

Esther Bubley (American, 1921–1998), *At the Ticket Window, Greyhound Bus Terminal, 245 West 50th Street, New York, NY*, 1947. Gelatin silver print, 6 5/8 x 9 1/2 in. Gift of Mel and Gail Mackler, 2013 (2013.023.0003)

Esther Bubley, *At the Information Desk in the Terminal Waiting Room, Greyhound Bus Terminal, 245 West 50th Street, New York, NY*, 1947. Gelatin silver print, 10 15/16 x 13 9/16 in. Gift of Mel and Gail Mackler, 2013 (2013.023.0004)

Esther Bubley, *A Greyhound bus trip from Louisville, Kentucky, to Memphis, Tennessee, and the terminals. Waiting for the bus at the Chattanooga Greyhound Bus Terminal*, 1943. Gelatin silver print, 11 7/8 x 10 7/16 in. Gift of Mel and Gail Mackler, 2013 (2013.023.0005)

Esther Bubley, *Boarding the bus*, 1947. Gelatin silver print, 7 3/8 x 7 13/16 in. Gift of Mel and Gail Mackler, 2013 (2013.023.0006)

Louis Faurer (American, 1916–2001), *Barnum & Bailey Circus Performers, Old Madison Square Garden, New York, N.Y.*, 1950. Gelatin silver print, 11 x 14 in. Gift of Jerri Mattare, 2013 (2013.019.0001)

Louis Faurer, *Broadway, New York, N.Y.*, 1949–50. Gelatin silver print, 11 x 14 in. Gift of Jerri Mattare, 2013 (2013.019.0002)

Louis Faurer, *City of Sin*, 1950. Gelatin silver print, 11 x 14 in. Gift of Randy Kohls, 2013 (2013.019.0003)

Louis Faurer, *Freudian Hand Clasp, New York*, 1946–49.

Gelatin silver print, 11 x 14 in. Gift of Steve LaMantia, 2013 (2013.019.0004)

Louis Faurer, *Globe Theatre, New York, N.Y.*, 1950. Gelatin silver print, 11 x 14 in. Gift of Robert and Kathi Steinke, 2013 (2013.019.0005)

Louis Faurer, *Ritz Bar, New York, N.Y.*, 1947–48. Gelatin silver print, 11 x 14 in. Gift of Robert and Kathi Steinke, 2013 (2013.019.0006)

Louis Faurer, *Times Square, N.Y. [Home of the Brave]*, 1950. Gelatin silver print, 11 x 14 in. Gift of Steve LaMantia, 2013 (2013.019.0007)

Louis Faurer, *Times Square, New York, N.Y. [Woman with Umbrella]*, c. 1948. Gelatin silver print, 11 x 14 in. Gift of Randy Kohls, 2013 (2013.019.0008)

Louis Faurer, *Union Square from Ohrbach's Window, New York, N.Y.*, 1948–50. Gelatin silver print, 11 x 14 in. Gift of Randy Kohls, 2013 (2013.019.0009)

Louis Faurer, *Win, Place & Show, 3rd Ave. E. at 53rd St., New York, N.Y.*, 1946–48. Gelatin silver print, 11 x 14 in. Gift of Randy Kohls, 2013 (2013.019.0010)

Eugène Atget (French, 1857–1927), *Port de la Megisserie (ler arrondissement)*, 1911. Gelatin silver print. Gift of Arthur and Carol Goldberg, 2013 (2013.021.0001)

Eugène Atget, *Saint Vulfran, Abbeville [from Landscape-Documents series]*, before 1900. Gelatin silver print. Gift of Arthur and Carol Goldberg, 2013 (2013.021.0002)

Eugène Atget, *Pantheon*, 1912. Gelatin silver print. Gift of Arthur and Carol Goldberg, 2013 (2013.021.0003)

Jan Groover (American, 1943–2012), *Plain Fields*, 1981. Ten platinum palladium prints in black portfolio, 13 3/4 x 11 in. Gift of Arthur and Carol Goldberg, 2013 (2013.021.0008)

Walther Dahn (German, b. 1954), *Trying to Look Like a Flower*, 1983. Acrylic on canvas, 79 x 60 in. Gift of Arthur and Carol Goldberg, 2013 (2013.021.0004)

Walter Dahn, *Untitled (Baum am Torso/Tree on Torso)*, 1985. Cast bronze, 21 1/4 x 7 1/2 x 6 3/4 in. Gift of Arthur and Carol Goldberg, 2013 (2013.021.0005)

Franz Erhard Walther (German, b. 1939), *Roter Gesang (Red Song)*, 1984. Three open-faced box-shaped cloth sculptures painted red, with hanging clothing cotton, 90 1/2 x 29 1/2 x 11 7/8 in. Gift of Arthur and Carol Goldberg, 2013 (2013.021.0006)

Franz Erhard Walther, *Study for Sculpture (Study for Roter Gesang)*, 1984. Acrylic on paper, 8 5/8 x 11 in. Gift of Arthur and Carol Goldberg, 2013 (2013.021.0007)

Sam Francis (American, 1923–1994), *Untitled*, 1972. Ink on paper, 14 x 22 in. Gift of the Sam Francis Foundation, 2014 (2014.003.0001)

Forrest Bess (American, 1911–1977), *The Asteroids (#1-4)*, 1946. Oil on board, 8 x 10 in. each. Gift of Miriam Schapiro Grosf, 2014 (2014.004.0001–0004)

Forrest Bess, *The Bridge*, 1952. Oil on masonite, 9 3/4 x 11 in. Gift of Miriam Schapiro Grosf, 2014 (2014.004.0005)

Forrest Bess, *Untitled #44*, 1950. Oil on board, 10 3/4 x 10 3/4 in. Gift of Miriam Schapiro Grosf, 2014 (2014.004.0006)

Forrest Bess, *You Can't Have Me*, 1949. Oil on paper mounted on burlap, 5 1/2 x 7 1/2 in. Gift of Miriam Schapiro Grosf, 2014 (2014.004.0007)

Sam Francis (American 1923–1994), *Untitled*, 1972. Ink on paper, 22 x 14 in. Gift of the Sam Francis Foundation, 2014 (2014.003.0002)

Sam Francis, *Untitled*, 1984. Charcoal on paper, 19 x 25 in. Gift of the Sam Francis Foundation, 2014 (2014.003.0003)

Joseph Holston (American, b.1944), *The Elder*, 2002. Oil on linen, 40 x 30 in. Gift of the artist and Sharon Holston, 2014 (2014.005.0001)

Joseph Holston, *Woman with Pipe*, 1975. Etching, 7 1/4 x 5 1/4 in. Gift of the artist and Sharon Holston, 2014 (2014.005.0002)

Joseph Holston, *Charity*, 1976. Etching, 11 3/4 x 8 5/8 in. Gift of the artist and Sharon Holston, 2014 (2014.005.0003)

Joseph Holston, *Checkmate*, 2003. Etching (hand-colored), 9 x 12 in. Gift of the artist and Sharon Holston, 2014 (2014.005.0004)

Dove Bradshaw (American, b. 1949), *Contingency on Wall*, 1988. Silver leaf, varnish, gesso, plaster on wall 32 x 24 in. Gift of Sandra Gering, New York, 2014 (2014.007.0001)

John F. Simon, Jr. (American, b.1963), *Heat From the Core Raises Mountains and Opens Oceans*, 2011. 30-color water-based screen print on Coventry rag paper, 30 x 36 in. Gift of Russell Calabrese, 2014 (2014.006.0001)

Thomas Downing (American, 1928–1985), *Grid Thirty-One*, 1970. Acrylic on canvas, 42 1/2 x 89 1/2 in. Bequest of Mercedes H. Eichholz, 2013 (2014.002.0001)

Sam Gilliam (American, b. 1933), *April*, 1971. Acrylic on canvas, 60 x 60 x 2 1/2 in. Bequest of Mercedes H. Eichholz, 2013 (2014.002.0002)

Ed McGowin (American, b.1938) *Reflections*, 1970. Acrylic on canvas, 56 x 49 1/2 in. Bequest of Mercedes H. Eichholz, 2013 (2014.002.0003)



Ed McGowin, *Untitled*, 1970s. Airbrush drawing, 28 x 22 in. Bequest of Mercedes H. Eichholz, 2013 (2014.002.0004)

Philip Trager (American, b.1935), *Bill T. Jones and Bunty Matthias 1988*, 1988/printed 2007. Gelatin Silver Print, 16 x 20 in. (2014.050.0001)

Bernhard Hildebrandt (American), *Peter 4*, 2013. Archival inkjet mounted on Dibond, 45 x 80 in. Gift of the artist, 2014 (2014.008.0001)

Jae Ko (Korean, b. 1961), *Black #23*, 2014. Black vinyl, 18 x 18 in. Gift of the artist, 2014 (2014.009.0001)

Jae Ko, *Black #22*, 2014. Black vinyl, 18 x 18 in. Gift of Marsha Mateyka, 2014 (2014.013.0002)

Jae Ko, *Black #24*, 2014. Black vinyl, 18 x 18 in. The Phillips Art Fund, 2014 (2014.006.0001)

Jean Meisel (American, b. 1931), *La Spazia II*, 1992. Oil on canvas, 60 x 45 in. Gift of the artist, 2014 (2014.010.0001)

Vesna Pavlović (Serbian, b. 1970), *Untitled (Swiss Peasant art exhibition, 1957.4)*, 2014. Archival pigment print, 40 x 50 in. Gift of the artist, 2014 (2014.011.0001)

Vesna Pavlović, *Untitled (Annex, David Smith exhibition, 1962, Box 4, Folder 34)*, 2014. Archival pigment print, 30 x 40 in. Gift of the artist, 2014 (2014.011.0002)

Georg Baselitz, *Typ mit Fahne*, 1966/editioned 1983. Etching/aquatint, 12 1/2 x 9 1/4 in. Gift of Judy Brody, 2014 (2014.012.0001)

Georg Baselitz, *Allee*, 1974. Etching/chine collé, 27 1/2 x 19 1/2 in. Gift of Judy Brody, 2014 (2014.012.0002)

Francesco Clemente (Italian, b. 1952), *Telemone 1 and Telemone 2*, 1981. Etching/chine collé, each print 63 x 24 1/2 in. Gift of Judy Brody, 2014 (2014.012.0003)

Per Kirkeby (Danish, b. 1938), *Figure*, 1982. Linocut, 39 x 30 in. Gift of Judy Brody, 2014 (2014.012.0004)

Markus Lüpertz (German, b. 1941), *Rosa Linæ from the portfolio Erste Konzentration I 1982 and Grünes Haus*, 1982. Linocut, each print 39 x 30 in. Gifts of Judy Brody, 2014 (2014.012.0005)

Philip Pearlstein (American, b. 1924), *Temple of Hatshepsut*, 1980. Etching/aquatint, 24 x 24 in. Gift of Judy Brody, 2014 (2014.012.0006)

A.R. Penck (German, b. 1939), *2 untitled prints (Untitled from 8 Erfahrungen, between 1981 and 1982)*. Woodcut on handmade paper, each print approx. 30 x 23 in. Gift of Judy Brody, 2014 (2014.012.0010–0011)

Walter Dahn, *Untitled (Baum am Torso/Tree on Torso)* (1985)





The Phillips Collection

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## MOST POPULAR TWEET

Steven Spielberg's fave painting at the Phillips! Can you see why it appeals to a filmmaker? #myamericanart (February 20, 2014, in reference to *Hide and Seek* (1888) by William Merritt Chase)

## MOST POPULAR BLOG POST

"What Lies Beneath" by Sarah Osborne-Bender (June 17, 2014, about the portrait beneath Picasso's *Blue Room* and other discoveries made by Phillips conservators)

## MOST POPULAR FACEBOOK POST

"And then, even though I was inside, I felt like I was outside. And it wasn't almost noon anymore, it was dawn." Suzanne Gray shares her experience in the Phillips's Rothko Room. What's been your experience? (December 17, 2013)

COVER: Walt Kuhn, *Plumes* (detail), 1931. Oil on canvas, 40 x 30 in. The Phillips Collection, Washington, DC, Acquired 1932

LEFT TOP TO BOTTOM: Visitors enjoy Augustus Vincent Tack's *Aspiration* (1931) in the *Made in the USA* exhibition; a member of the International Contemporary Ensemble rehearses for a Sunday Concert performance; a Phillips educator leads a gallery talk with participants of an art and wellness program with Iona Senior Services

