

S

P

FY 17
ANNUAL
REPORT

August 1, 2016-
July 31, 2017

T

T

T

H

H

C



The Phillips Collection



CULTIVATING MEMBERS

9,151 MEMBERS

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



WELCOMING DIVERSE AUDIENCES

159,529 VISITORS

44 US STATES / 19 COUNTRIES (paying visitors only)

52 PUBLIC PROGRAMS (14,414 attendees)

35 PHILLIPS MUSIC CONCERTS (5,109 attendees)

ENGAGING OUR DIGITAL FANS

NEW FANS ON

3,642 Facebook (26,819 total)

10,482 Instagram (21,303 total)

3,025 Twitter (28,195 total)

46,551 YOUTUBE VIEWS

PHILLIPS WEBSITE

1,234 average daily visitors

50 US States / 209 Countries



INSPIRING YOUNG MINDS

3,920 STUDENTS

ON SCHOOL TOURS

61 SCHOOLS

912 ART LINKS STUDENTS

4 PARTNER SCHOOLS

PRISM.K12 WEBSITE

25,263 page views

5 min. average session



SHARING OUR GROWING COLLECTION

64 NEW ACQUISITIONS

**66 ARTWORKS LOANED TO
OTHER MUSEUM EXHIBITIONS**

**ARTWORKS IN COLLECTION
TRAVELING EXHIBITIONS**

75 Fort Worth, TX

54 Chadds Ford, PA

65 Newport Beach, CA

68 Potsdam, Germany



FROM THE CHAIRMAN AND DIRECTOR



Through our vital partnerships, popular special exhibitions, and dynamic programming, 2017 has been a thrilling year. The Phillips Collection is more than a museum that houses and exhibits a world class collection—we bring people together through modern and contemporary art, sparking wonder, angst, and dialogue in a constantly changing world.

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

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

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

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

Sincerely,

A handwritten signature in black ink, appearing to read 'Dani Levinas'.

DANI LEVINAS
Chair of the Board of Trustees

A handwritten signature in black ink, appearing to read 'Dorothy Kosinski'.

DOROTHY KOSINSKI
Director and CEO

LEFT: Jazz 'n' Families Fun Days 2017; Gallery talk with Iona participants; Community Celebration with Inspired Teaching Demonstration School students, April 2017; Photos: Rhiannon Newman; Violinist Anne Akiko Meyers rehearses for her Sunday Concert April 23, 2017; Photo: H. Paul Moon

EXHIBITIONS

August 1, 2016–July 31, 2017

SPECIAL EXHIBITIONS

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

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

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

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

Markus Lüpertz
May 27–September 3, 2017



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

–*The Washington Post*



TOP: Markus Lüpertz with his work in *Markus Lüpertz*, Photo: Rhiannon Newman; BOTTOM LEFT TO RIGHT: Enrique Martinez Celaya, *The First Kierkegaard*, 2006. Oil, wax, and tar on canvas, 100 x 78 in. The Phillips Collection, Gift of the artist in honor of Klaus Ottmann, 2015; Jacob Lawrence, *Toussaint at Ennery*, 1989. Silkscreen on rag paper, 32 1/8 x 22 in. Printed by Workshop, Inc., Washington, DC. Collection of Di and Lou Stovall

INTERSECTIONS

Arlene Shechet:
From Here on Now

October 8, 2016–January 8, 2017

SPECIAL INSTALLATIONS

*One on One: Enrique Martínez Celaya/
Albert Pinkham Ryder*

October 13, 2016–April 2, 2017

*Jake Berthot: From the Collection
and Promised Gifts*

November 19, 2016–April 2, 2017

*Jacob Lawrence's
The Life of Toussaint L'Ouverture*

January 7–April 30, 2017

COMMUNITY EXHIBITIONS

James McLaughlin Memorial Staff Show

August 14–September 19, 2016

Art and Wellness: Creative Aging

September 25–December 11, 2016

*Prism.K12 in Action: Storytelling
Through The Migration Series*

February 5–June 18, 2017

*Inspired Teaching School
2016–2017 School Year*

April 8–May 14, 2017

*Turner Elementary
2016–2017 School Year*

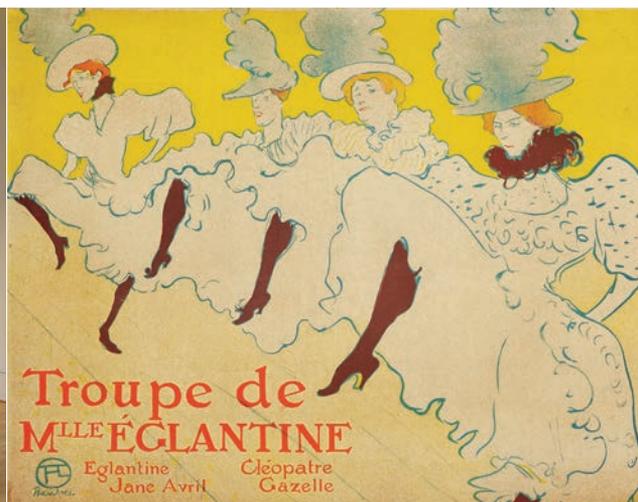
June 2–July 16, 2017

WHITFIELD LOVELL

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



Whitfield Lovell, *Kin I (Our Folks)*, 2008. Conté on paper, paper flags, and string, 30 x 22 1/2 in. Collection of Reginald and Aliya Browne © Whitfield Lovell and DC Moore Gallery, New York; Whitfield Lovell, *Kin XLV (Das Lied von der Erde)*, 2011. Conté on paper and string of pearls, 30 x 23 in. The Phillips Collection, The Dreier Fund for Acquisitions



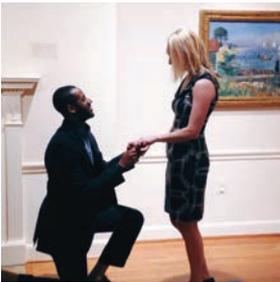
LEFT TO RIGHT: George Condo: *The Way I Think* installation view; Henri de Toulouse-Lautrec, *Mademoiselle Églantine's Troupe*, 1895–96. Brush, spatter, and crayon lithograph, printed in three colors. Key stone printed in turquoise, color stones in red and yellow on wove paper, 24 5/16 × 31 5/8 in. Private collection

YEAR IN REVIEW

August 1, 2016–July 31, 2017

Phillips in the Socialsphere

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



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

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

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



From Hopper to Rothko at the Museum Barberini, Photos: @do_natella, @amirsaifullin

Phillips on the Road Sharing Our Masterworks

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

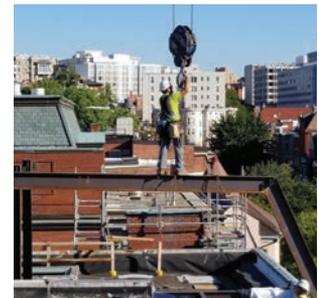
- *American Mosaic: Picturing Modern Art through the Eye of Duncan Phillips* (Orange County Museum of Art, Newport Beach, California, August 6–December 4, 2016) 14,773 visitors
- *From Homer to Hopper: Experiment and Ingenuity in American Art* at the Brandywine River Museum of Art, Chadds Ford, Pennsylvania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

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

- *A Modern Vision: European Masterworks from The Phillips Collection* at the Kimbell Art Museum, Fort Worth, Texas (May 14–August 13, 2017) 35,760 visitors

Enhancing the Phillips House

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



A construction worker stands on top of the 1897 Phillips House

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



UNIVERSITY OF MARYLAND PARTNERSHIP

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

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

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

The Phillips's sculpture *The Elephant* (1950) by Karel Appel found a new home at the University of Maryland's Edward St. John Learning and Teaching Center, where it will be on longterm loan.

Phillips staff worked with a group of UMD graphic design majors on reimagining the entrance gallery as an orientation space; their ideas resulted in the "Welcome Wall" which now greets visitors as they enter the galleries.

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

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

In February, the Phillips welcomed 60 pre-service elementary education students from UMD, introducing them to Prism.K12 arts-integration strategies, demonstrating in-gallery exercises, and providing tools to continue sharing their arts-integrated work throughout the semester.



Postdoctoral Fellow Kate Cowcher; Book prize recipient Lynda Klich; moving *The Elephant* to UMD; the "Welcome Wall"; UMD students explore Prism.K12 digital resources

PHILLIPS@THEARC

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

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



Phillips@THEARC during construction; Visitors at the Phillips' booth at the Anacostia River Festival in April 2017

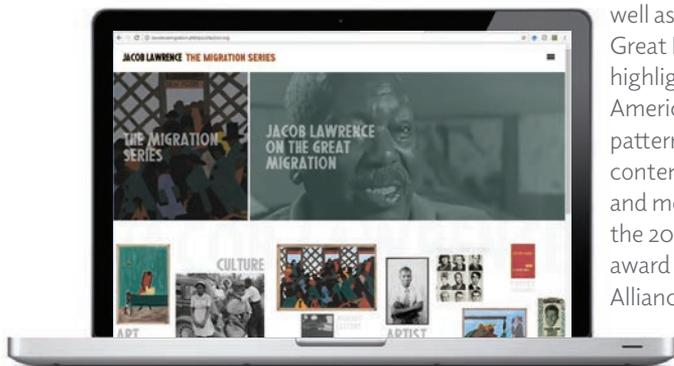
YEAR IN REVIEW

August 1, 2016–July 31, 2017

In fall 2016, The Phillips Collection presented all 60 panels of Jacob Lawrence's *Migration Series*. The exhibition was complemented by a new interactive website and the development of a national K-12 educator cohort, as well as a variety of dynamic community events that further engaged visitors in the multifaceted story of the Great Migration from the rich perspectives of music, theater, dance, and poetry.

LAWRENCEMIGRATION.PHILLIPSCOLLECTION.ORG

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



THE MIGRATION SERIES IN THEATER

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



BRINGING LAWRENCE TO K-12 CLASSROOMS



The Phillips launched new online teaching resources about Jacob Lawrence's art and life on the museum's Prism.K12 website (teachers.phillipscollection.org). Based on its award-winning teaching materials, these new rigorous arts-integrated resources combine art with English

language arts, science, and social studies.

During the 2016–17 school year, the Phillips developed and implemented a national Prism.K12 educator cohort focused on creating arts-integrated lessons inspired by *The Migration Series*. Locally, 10 best-practice teachers integrated playwriting and storytelling with themes from the artwork. The cohort teachers in Seattle explored Lawrence's portrayal of unseen histories drawn from the African American experience. The Phillips celebrated the work of the national cohort with an exhibition of student artwork at the museum.



OPEN CONVERSATION

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

THE GREAT MIGRATION IN DANCE

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

INTERNATIONAL FORUM: MIGRATION/IMMIGRATION

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

THE MIGRATION SERIES AROUND THE CITY

Artworks by Helen Zughaib



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



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

LAWRENCE IN MUSIC



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

WELCOME NEW BOARD MEMBERS



HOWARD KRASS and his wife, Stephanie, were introduced to the Phillips a few years ago and fondly remember their first visit.

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



DAVID C. DRISKELL is one of the world’s leading authorities on African American art. He studied art at Howard University in the 1950s and

was introduced to the Phillips by his professors. When he began teaching at Howard in 1962, he often visited the museum with his students. “The Phillips offers an opportunity to experience some of the great treasures of modern and contemporary art. One of my fondest memories was having the pleasure of meeting Mr. Duncan Phillips in 1952 at the Barnett Aden Gallery in Washington and being able to personally tell him how much I enjoyed the home atmosphere in which the art was exhibited. When I became a collector, I always felt that my standard was to mimic what I had learned

from visiting this wonderful collection, even knowing that I would never amass the quality seen at the Phillips.” He joined the faculty of the University of Maryland in 1977; upon his retirement in 1998, UMD founded The David C. Driskell Center for the Study of the African Diaspora to honor his distinguished career as artist, educator, philanthropist, collector, curator, and art historian and to continue his legacy. “We continue to look to the Phillips to lead in matters of cultural distinction in the visual arts as a museum that cares about art education in the larger context of community outreach, about diversity and high educational standards. The new partnership between the Phillips and UMD offers a bright prospect for the future of the arts in the Washington community.”



A Utah native, **TOM HENTELEFF** has been a longtime supporter of the arts in Washington. Having spent 43 years with

a boutique FDA law firm in DC, upon retirement in 2012, Henteleff has thrown himself into his community, including being a health care volunteer, a member of the Board of Bethesda Cares and the Advisory Board of the Hillwood Museum, an active participant in several DC think tanks, and a member in two book clubs. “Over the years of my association with the Phillips, I have become increasingly impressed with the dedication of the staff, the high-quality programs and the educational outreach that serves the community at large. My wife, Claudia, and I have thoroughly enjoyed traveling with our Phillips colleagues to Paris, Cuba, Santa Fe, and Hudson Valley. The exhibitions and the collection are truly an overwhelming representation of modern art. Indeed, it is the diversity and quality of the collection rather than any individual artist or artwork that makes me extremely proud to be associated with the Phillips.”

DONORS & VOLUNTEERS

August 1, 2016–July 31, 2017

The following donors generously supported The Phillips Collection in its mission during fiscal year 2017. These gifts included contributions made for acquisitions, conservation, capital repairs and improvements, education, endowments, exhibitions, the annual gala, memberships, music programming, unrestricted funds, and the University of Maryland Center for Art and Knowledge at The Phillips Collection.

\$1,000,000 and above

Anonymous+*
C. Richard Belger and
Evelyn Craft Belger*
The Morris and Gwendolyn
Cafritz Foundation*
Sherman Fairchild Foundation+*
Lynne and Joseph Horning+*
Robert and Arlene Kogod+*
University of Maryland*
The Andrew W. Mellon
Foundation*

\$100,000–\$999,999

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

\$50,000–\$99,999

Altria Group, Inc.
Birkelsche Foundation
for Art and Culture
Susan and Dixon Butler*
Capital One Bank
Christopher F. Carr
Community Foundation for the
National Capital Region
John and Gina Despres
Lindsay and Henry Ellenbogen+
The Florence Gould Foundation*
Philip L. Graham Fund
Barbara and Bob Hall*

The Mr. and Mrs. Raymond J.
Horowitz Foundation for
the Arts*
Estate of Karl O. Knaths
Lockheed Martin Corporation
National Capital Arts and Cultural
Affairs Program and the
U.S. Commission of Fine Arts
Eric Richter+
Julie A. Walters and
Samuel G. Rose
Mr. Harvey M. Ross*
Victoria and Roger Sant
Schwab Charitable Fund
George Swygert and Lori Jenkins
U.S. Trust Company
Trish and George Vradenburg and
The Vradenburg Foundation
Alan and Irene Wurtzel
Judy and Leo Zickler

\$25,000–\$49,999

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

Ednah Root Foundation*
Robert H. Smith Family Foundation
SAP North America, Inc.
Share Fund
The T. Rowe Price Program for
Charitable Giving
The Andy Warhol Foundation
for the Visual Arts*
Elizabeth H. Williams
and Thomas More

\$10,000–\$24,999

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

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

\$5,000–\$9,999

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

Patricia P. Karp
 Audrey and Sheldon Katz
 Susan and John Klein
 Susan Y. Lee and
 Stephen A. Saltzburg
 The Jacob & Charlotte Lehrman
 Foundation, Inc.
 Barbara and Aaron Levine
 William J. Levy
 Lilliane Litton
 Phoebe and Gary Mallard
 Mark and Carol Hyman Fund
 Nancy Peery Marriott Foundation
 Jacqueline B. Mars
 Cathy and Scot McCulloch
 Dee Ann McIntyre
 Jacqueline Michel and
 David E. Weisman
 Klaus Ottmann and
 Leslie Tonkonow
 Carol B. and Earl C. Ravenal
 Lola C. Reinsch
 Elaine Reuben
 Rochester Area Community
 Foundation
 Molly and Frederick Rolandi, III
 Room & Board
 Sagalyn Family Fund
 Dawa and Julian Shepard
 Craig N. Shores
 Richard D. Simmons
 Louis Stern
 Linda and Robert Stillman
 Ann and Stuart Stock
 Estate of Esther Swallen Shores
 Eileen and Michael Tanner
 Lucretia Tanner
 Annie S. Totah
 United Way of Central Maryland
 Emily and Antoine van Agtmael
 Beth Wehrle and Matthew Miller
 Leslie Whipkey and Lee Hoffman
 Julia M. Wilkinon
 Janet M. Williamson+
 Nancy and Harold Zirkin

\$2,000-\$4,999

Anonymous (2)
 Aon Foundation
 Donna Ari and Ewing Miller
 Michael Armstrong
 Amanda Bennett and
 Donald E. Graham
 Nina and Raymond Benton
 The Honorable Max N. Berry
 Kathy Borrus
 Lillibeth Boruchow
 Mary Anella Frank and
 Valentino Bozzelli
 Evelyn and Bill Braithwaite
 Riley Brewster
 Hilda Ochoa-Brillembourg and
 Arturo E. Brillembourg
 Shelley and Joseph M. Brodecki
 Boyd L. Burris
 Charlotte Cameron and the Dan
 Cameron Family Foundation

Capital City Events
 Lori J. and H. P. Carboneau
 Mary and Armeane M. Choksi
 Susan Christie
 Elaine and Kenneth Cole
 Sandra Cummins-Haid and
 Allen Haid
 Joan Glade de Pontet
 Carol A. Dunahoo
 Michelle and Glenn Engelmann
 Patricia A. England
 Merle Fabian
 Samira Farmer
 Laura and Todd Galaida
 Carole Goodson and Paul Killian
 Cheryl Gorelick
 Henry Greenewalt
 Harry Grubert
 Kirsten Grueneberg and
 Dev Shenoy
 Jane Harman
 Fruzsina Harsanyi and
 Raymond Garcia
 Meg and John Hauge
 Anita Herrick
 Gloria Hidalgo
 Nancy Hirshbein and Robert Roche
 Ruth G. Hofmeister
 Deborah and Terry Houlihan
 Mareen D. Hughes
 The Lichtenberg Family Foundation
 Helen and David T. Kenney
 Barbara D. Kerne
 Dr. Dorothy Kosinski and
 Mr. Thomas M. Krähenbühl
 Jane Lang
 Jean and John D. Lange
 Susan Lee Larimer
 Arthur Lazarus, Jr.
 Marion Ein Lewin
 Joseph Lichtenberg
 Gail Lione and Barry Grossman
 Barbara J. and Robert Liotta
 Dale and William Lipnick
 David Lloyd
 Michele Dandrea Lowell and
 Lindsay Lowell
 Betty Lou and Jack Ludwick
 Joan Lunney and William Idler
 Mary Lee and John Malcolm
 Elaine A. Maslamani
 Jane and Arthur Mason
 Joan and David Maxwell
 Amy and Marc Meadows
 Nancy Meakem and
 Arkadi Gerney
 Richard V. Mercado
 Josie Merck and Jim Stevenson
 Florence and Laurence H. Meyer
 Eric Michael and Craig Kruger
 Gail and Jason Miller
 Jacquelyn Mills
 Christina Mitchell and Lisa Manley
 Jessica Montoya Coggins
 Dale Mott and Kenneth Hyle, Jr.
 Gerald Musarra and
 Carlos Ortiz Miranda

National Philanthropic Trust
 Cherie and Patrick Nichols
 Sara Nieves-Grafals and Al Getz
 Julia J. Norrell
 Melanie and Larry Nussdorf
 Yoshie Ogawa
 Bette Jane Pappas and
 James C. Burks
 Ruth Rudolph Perlin and
 Seymour Perlin
 Robin Phillips
 Liza Phillips and Francis Cape
 Judy Lynn Prince
 Carol Ridker
 Michael Rooney
 Irene Roth and Vicken Poochikian
 Roberta Ong Roumel
 Georgina T. and Thomas A. Russo
 Iona Sebastian
 Jennifer T. and Nicholas J. Serenyi
 Victor Shargai
 Ann G. and Peter L. Sheldon
 Virginia Shore and Tom Hardart
 Valerie Singer
 Patricia Squires and Patrick Spann
 Joanne M. Sten
 Elizabeth Steuart-Kret and
 Gary Kret
 Evelyn M. and Barry S. Strauch
 Cathy Sulzberger and Joe Perpich
 Nadia and Albert Taran
 Susan and Charles Temkin
 Mariella and Michael Trager
 Catherine L. and Leonard Unger
 The U.S. Charitable Gift Trust
 Lindsey Vaala
 Jane and G. Duane Vieth
 Hannes von Goesseln
 Diana and Mallory Walker
 Virginia A. Weil
 Linda and Steve Weitz
 Jacqueline R. Werner and
 Richard L. Soffer
 Betsy W. and Harry J. Werronen
 Leslie A. Wheelock and Bill Shew
 Patricia Tetro and Jack Wilbern
 Betty and Dick Wiley
 Elsa B. Williams
 Kathe and Edwin D. Williamson
 Diane B. Wilsey
 Dorothy M. and Ken Woodcock
 World Bank
 Margot and Paul Zimmerman
 Barbara and Donald Zucker

\$1,000-\$1,999

Anonymous
 Caroline A. Baker
 Ana Maria and Guillermo A. Balfour
 Lynne Barnes
 Rhoda Baruch
 Anne and John T. Beaty
 Katherine N. Bent and
 Hilary B. Miller
 Elaine and Richard Binder
 Frances and Dan W. Blaylock
 Faith and Philip Bobrow



TOP TO BOTTOM: Artist Philipp Artus demonstrates his artwork to Contemporaries Bash attendees; Haribo gummies on the German-themed dessert bar at the Bash; Bash Host Committee members; Photos: Emily Clack; July Phillips after 5 local punk band Loud Boyz; Photo: @willreintzell; March Phillips after 5 Toulouse-Lautrec-inspired figure drawing



LEFT TO RIGHT: 2017 Annual Gala: Sunny Kapoor, Chairman of the Board Dani Levinas, Gala Host Kay Kapoor, Mirella Levinas, Director Dorothy Kosinski, Mrs. Huberta von Voss-Wittig, and His Excellency Peter Wittig; Gala Honorary Chairs Diane Rehm and Katherine Bradley; Gala Honoree George Vradenburg and Alissa Vradenburg; Photos: Pepe Gomez and Paul Morigi

Elizabeth and William Bonner
 Marshall A. Brachman
 Brigid and William Brakefield
 Deborah and Bruce Broder
 Betty Bullock and John Silton
 Julia Butters
 Leslie Carothers
 Randall Chanler and
 Andrew Stancioff
 Ellen MacNeill Charles
 Judy Areen and Richard Cooper
 Alice Deering and David Holland
 Nancy and Morris Deustch
 Mary T. Dillon
 Chad F. Dobson
 Douglas D. Drysdale
 Melanie Du Bois and Andrew Oliver
 Joseph C. Dunn
 Elizabeth W. Edgeworth
 Miriam and Leon Ellsworth
 Marjorie and R. Anthony Elson
 Estate of John A. Berthot
 Hugh C. Evans
 Mary A. Evans
 Joan I. Fabry and Michael Klein
 Florence D. Fasanelli
 Alice Fitzgerald
 Sandy and Jim Fitzpatrick
 Linda C. and Dean Ford
 Suzanne Forsyth
 Claire S. Frankel
 Sara Friedlander
 Jennifer Cockburn and
 Bernardo Frydman
 Virginia L. Fulton
 Carol Galaty
 Sylvia Garfinkle-Huff
 Joseph L. Gastwirth
 Donald Gertmenian
 Alma L. and Joseph B. Gildenhorn
 Lynn and Harold B. Gill
 Max Gimblett
 John Golden
 J.L. Goldschmidt
 Mrs. Marjorie Greene
 Daniel Haas
 Joyce S. Hagel-Silverman and
 Charles Silverman

Leslie Hall and William Busis
 Florence and Peter D. Hart
 Daniel Healy
 Nancy and Richard Jackson
 Linda and I. King Jordan
 Martha L. Kahn and
 Simeon M. Kriesberg
 Russell Katz
 Elaine and Robert Katz
 Kay Kendall and Jack Davies
 Cookie Kerxton
 Julie and Andrew Klingenstein
 Peter Kolker
 Audrey and Kenneth Kramer
 Maria and Stephen Lans
 Barbara and Nicholas Lardy
 Bari and Keith D. Levingston
 Willee and Finlay Lewis
 Elizabeth W. and Daryl A. Libow
 Marlene and Frederic Malek
 Gail and Michael J. Marcus
 Kelly McCain
 Anne and William McDow
 Patricia and Michael McGinnis
 Betty Rossell McGowin
 Charitable Trust
 Kathleen McNamara and
 John Spears
 Russell Merbeth
 Inna and William Metler
 Simone and Christopher Meyer
 Marcia and Kent Minichiello
 Winnie Mitchell-Frable and
 Ralph Frable
 Rosaline and W. Tabb Moore
 New Place Fund
 Glenna and David Osnos
 Michelle Pearson
 Joseph M. Perta
 Alice and Ralph L. Phillips
 Sandra C. and Richard Pollen
 Joanne Benton Powell
 Doty Reitwiesner and John Arnold
 Alice Rivlin and Sidney Winter
 S. Kann Sons Co. Foundation, Inc.
 Susan Schaffer and Michael Rogan
 Geraldine P. and Alan N. Schechter
 Karen and William Schuling

Stanton Sechler
 Michael Shapiro+
 Eileen Shields-West and
 John Robinson West
 Joan Shorey
 Kristin Smith
 David and Kathleen Steadman
 Judith and Richard L. Sugarman
 Nuzhat Sultan and Anil Revri
 Myles Taylor
 Leslie C. Taylor
 Michele Teitelbaum
 Tim Thomas
 William M. Thompson
 James T. Turner
 Bension Varon
 Toni Verstandig
 Elizabeth and Herbert Ware
 Mary and Eric Weinmann
 Gail G. Weinmann and
 Nathan Billig
 Ilene Weinreich and David Smith
 Joan O. and Stanley O. Weiss
 Louise Wiener
 Beverly and Christopher With
 Deborah and Dov Zakheim
 Warren C. Zwicky

\$600-\$999

Judith and John D. Aldock
 Stephen Allen
 Carmiel Arbit and Spencer Mahony
 Art Seminar Group
 Mary Louise and John Bailey
 Marla and Robert Baker
 Constance Barker
 Marsha E. Barnes
 Nancy and John W. Barnum
 Jennifer Beach and John Herring
 Wendy E. and Robert Beasley
 Arlene and Robert Bein
 Mary Bell
 Martha Lynette Bellas
 Miriam E. and Eliezer H. Benbassat
 Lawrence Blob
 Henry H. Booth
 Francoise M. Brasier
 Brian Broderick

Marcus Brown
 Constance R. Caplan
 Marc Cavallé-Coll
 Mary E. Challinor
 Shu Hui Chen
 Mary E. Clutter
 Robert B. Cole
 Rachel Conway
 Mary Cristler
 Katherine Crosson and L. W. Bailets
 Kae G. and Donald J. Dakin
 Deanna Dawson
 Michael Deane
 Mr. and Mrs. James T. Demetrian
 Diane and John DePodesta
 David C. and Thelma Driskell
 David J. Edmondson and
 Robert Ricks
 Kerry R. Ellett
 Elizabeth L. and Kirk J. Emge
 Pamela Evers
 Anne Facto and Richard Fink
 Alison and Craig Fields
 Alex Fleming
 Karen Florini and Neil R. Ericsson
 Elizabeth R. French
 Wendy Frieman and
 David Johnson
 Dorothy and George Ftikas
 Ruth Bader Ginsburg
 James R. Golden
 Janlori Goldman
 Sandy Grace
 Catherine A. Green
 Patricia Gallagher and
 Stephen Greenberg
 Karen Gross and
 Stephen H. Cooper
 Clifford Hackett
 Mary Margaret and Ben Hammond
 Anne Harrington
 Chris Harris
 Jocelyn Henderson and
 Bernard Marchive
 Edward S. Henderson
 Sally and Stephen Herman
 Pamela and Richard Hinds
 Jennefer A. Hirshberg

Thomas W. Holland
 Mary Suzanne and James Hurwitz
 Mariko Ikehara and
 Jeffrey P. Cunard
 Barbara Jones
 Erika Z. and Gregory M. Jones
 Frederick Jones
 Gregory Kammerer
 Dolores and Joel J. Karp
 Irene and Lou Katz
 Akemi Kawano-Levine
 Nancy and Joseph P. Keithley
 Anne and David Kendall
 Erna and Michael Kerst
 Bonnie and Lyle Kleinhans
 Kathleen Knepper
 Jerry Knoll
 Michael Kolakowski
 Yvette Kraft
 Barry Kropf
 Richard Lehmann
 Margaret and Terry F. Lenzner
 Dianne and Herbert J. Lerner
 Amy Lifson
 Elizabeth V. and Jan Lodal
 Wendy Luke
 Helen and George Quincey
 Lumsden
 Bruce Marshall and
 Adam Henderson
 JoAnn and John Mason
 Winton E. Matthews, Jr.
 Karen and Daniel Mayers
 Christine Mayo
 Leyla and G. Lincoln McCurdy
 Vicky I. McDowell
 Noelle F. Metting
 Eric L. Motley
 Catherine Murray
 Martin G. Murray
 Mary C. Nace
 Sakura Namioka
 Darwina Neal
 Linda and Larry Nelson
 Sherry and Louis Nevins

Louis Nevins Revocable Trust
 Dane Nichols
 Charna and Allen Nissenson
 Ann and William Nitze
 Nonna Noto
 Cheryl Numark
 Kurt S. Olsson
 Anne and William Overbey
 Susan and David Parry
 Penelope Payne
 Marjorie and Jerold J. Principato
 Susan S. Rappaport
 Cynthia Timbrook Redick and
 Robert Brent
 Dorothy and Barry J. Richmond
 Sylvia Ripley and
 Christopher Addison
 Harold I. Rosen
 Setsuko Rosen and Robert Luther
 Sharon Ross
 David H. Schaefer
 Julie Schauer
 Mary Beth Schiffman and
 David Tochen
 Sandra and Albert Schlachtmeyer
 Celia and Leonard Schuchman
 Teresa M. and Daniel C. Schwartz
 Mehari Sequar
 Joan Simmons
 James A. Smailes
 Wendy and Jay Smith
 Ruth K. Snyder
 Paul T. So
 Jean Solari
 Gloria B. Solomon
 George Sonneborn
 Mary and Ronald W. Steele
 Betsy Stewart
 Sarah Stout
 Douglas Struck
 Theresa A. and Katie Sullivan
 William Sussman
 Merriellou and Edward Symes, III
 Jeffery Taft
 Akio Tagawa and Yui Suzuki

Susan Talarico and
 Michael Sundermeyer
 Eunice and John Thomas
 Francine and
 Stephen J. Trachtenberg
 Jolene Tritt and Paul Herzog
 Judith Weintraub
 Lisa and Stuart Weitzman
 Elizabeth Werner and Carl Kravitz
 Mark Whatford
 Carolyn L. Wheeler
 Karen Wickre
 Janet and Robert Wittes
 Noah Wofsy
 Martha and John Wolf, Jr.
 Women's Committee Corcoran
 Gallery of Art
 Barbara B. Wood

**Matching Gift Companies
 \$600 and above**

The Capital Group Companies
 Charitable Foundation
 Occidental Petroleum Corp.
 Exxon Mobil Foundation
 AllianceBernstein
 Wiley Rein LLP

Gifts in Kind \$600 and above

Arnold & Porter
 Design Foundry
 EAJ 1309 5th ST, LLC
 Embassy of Australia
 Embassy of Germany
 Embassy of the Netherlands
 Embassy of Switzerland
 Farrow & Ball
 Geppetto Catering
 Maggio+Kattar
 Occasions Caterers
 Room & Board
 Total Wine & More
 University of Maryland
 WilmerHale



TOP TO BOTTOM: Leading International Composer Anders Hillborg (Sweden) working with UMD students; Mezzo-soprano Denyce Graves opens the 2016/2017 season of Phillips Music on September 25, 2016; Photos: H. Paul Moon

YOUR INVESTMENT MATTERS

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

Thank you for your passion and financial support, which enable us to create a dynamic environment for collaboration, innovation, scholarship, and public engagement.



- 23% Conservation, collection management, and scholarship
- 25% Education, outreach, public programs, and concerts
- 26% Exhibitions and permanent collection
- 13% Fundraising
- 5% Administration
- 7% Visitor services and events
- 33% Individual support
- 18% Corporate, foundation, and government support
- 6% Annual gala (net)
- 21% Endowment income for operations
- 9% Admissions, programs, and other revenue
- 8% Traveling exhibitions
- 4% Museum shop (net)
- 1% Venue rentals

THE ELIZA LAUGHLIN SOCIETY

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

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

VOLUNTEERS: GIFTS OF TIME

Volunteers have been integral to The Phillips Collection for over a quarter century. During FY17, 68 volunteers served the museum in all departments, contributing over 2,453 hours as Art Information Volunteers, Phillips Music Volunteers, and Department Volunteers. The Phillips is deeply grateful to them.

Jan Abraham	Jessica Dybfest	Jonathan Huie	Richard Moore	Alan Schwartz	Linda Weitz
Kristina Akimochkina	Lois Engel	Stephanie Janeczec	Monica Morley	Richard Seifman	Sally Wells
Kevin Allen	Michael Farley	James Jarosz	Olivia Muro	Noelle Skvirsky	Grace West
Fay Arrington	Faezeh Foroutan	Tomoko Kanekiyo	Clark Nelson	Deborah Sliter	Mark Westman
Scott Bellard	Stanley Foster	Kathy Kendall	Anna Palmisano	Penny Smith	Aileen Whitfill
Thomas Bower	Sue Gagner	Paula Lake	Pamela Pipkin	Per Soerenesson	Alexandra Wilson
Dale Brown	Esmeralda Gutierrez	Martin Less	Beverly Raphael	Ritha Spitz	Andrew Zbikowski
Della Budow	Natalie Hall	Tiffany Lin	Allison Rizzetta	Ateret Sultan-Reisler	Warren Zwicky
Jenna Chen	Gerry Hendershot	Amy Lyons	Alicia Santana	Alex Thompson	
Carlye Christianson	Ruth Miles Henderson	Hans Maurer	Cindy Savery	Mallory Verez	
Cate Cowan	Nancy Hirshbein	Chuck McCorkle	Bella Schauman	Lynn Li Wang	
Diana Darwin	Nancy Howard	Flo Meyer	Sylvia Schlitt	Marisa Weidner	



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

FINANCIAL REVIEW

August 1, 2015-July 31, 2017

STATEMENTS OF FINANCIAL POSITION

As of July 31	2017	2016
Assets		
Cash and Cash equivalents	\$ 5,314,883	\$ 401,675
Receivables		
Trade	635,562	499,575
Gifts and Grants	4,319,956	4,575,280
Pledges: CSMA campaign	664,248	695,584
Pledges: endowment	10,195,422	12,991,500
Total receivables	15,815,188	18,761,939
Merchandise inventory	303,339	300,019
Prepaid Expenses	436,298	429,458
Property and equipment, net	27,980,092	27,767,883
Investments	61,588,830	52,165,326
Total assets	\$ 111,438,630	\$ 99,826,300
Liabilities and Net Assets		
Liabilities		
Line of credit	\$ 265,000	\$ -
Accounts payable and accrued expenses	1,517,933	1,102,352
Accrued compensation	414,060	352,127
Deferred revenue	518,397	353,377
Capital lease obligation	50,621	75,312
Gift annuity debt	100,431	131,682
HVAC loan payable	4,000,000	-
Note payable	746,134	886,033
Bonds payable	9,579,732	10,188,398
Total liabilities	17,192,308	13,089,281
Net Assets		
Unrestricted	16,072,081	12,907,455
Temporarily restricted	25,777,807	24,209,901
Permanently restricted	52,396,434	49,619,663
Total net assets	94,246,322	86,737,019
Total liabilities and net assets	\$ 111,438,630	\$ 99,826,300

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

STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended July 31	2017	2016
Revenue		
Gifts, grants, and corporate support, net of expenses	\$ 8,746,383	\$ 19,500,402
Fees from exhibitions and loaned art, net of expenses	912,842	989,199
Admissions	763,945	905,441
Shop revenue, net of cost of goods sold	445,611	463,881
Other revenue	240,803	216,884
Contributed services and materials	501,799	641,598
Endowment earnings transfer	2,392,160	2,250,668
Total revenue	14,003,543	24,968,073
Expenses		
Personnel	6,914,853	6,646,917
Exhibitions	1,238,494	1,229,664
Contractual services	623,270	793,927
Insurance	284,911	367,319
Utilities	591,779	598,060
Other facility costs	541,768	405,679
Administrative expenses	538,433	543,403
Printing and publications	160,414	147,535
Information technology expenses	262,394	222,763
Fundraising activities and institutional events	209,678	202,604
Marketing and advertising	69,900	126,901
Contributed services and materials	501,799	641,598
Total expenses	11,937,693	11,926,370
Change in net assets from operations before other items	2,065,850	13,041,703
Other items		
Non-operating investment earnings	5,067,562	(2,948,145)
Gifts, grants, and corporate support for HVAC	1,066,523	-
Fees from exhibitions and loaned art due to HVAC	1,000,000	-
Long-term financing expenses	(322,404)	(339,918)
Depreciation of non-operating assets	(1,019,008)	(1,019,008)
Art collection acquisitions	(91,689)	(136,433)
Campaign expenses	(257,531)	(290,962)
House renovation expenses	-	(206,610)
Changes in net assets	7,509,303	8,100,627
Net assets, beginning of year	86,737,019	78,636,392
Net assets, end of year	\$ 94,246,322	\$ 86,737,019

ACQUISITIONS

August 1, 2016–July 31, 2017

FY 17 acquisitions listed in alphabetical order by artist

Gregory Amenoff, *Trinity for Van*, 1982. Oil on canvas, 75 x 79 in. Gift of John Raimondi and Ralph T. Cantin, 2016 (2016.021.0001)

Milton Avery, *Pink Rocks*, 1944. Watercolor on paper, 22 x 30 in. Gift of Marion Goldin, 2016 (2016.029.0001)

Jake Berthot, *Untitled (Trees)*, 1996. Pencil on paper, 9 1/2 x 8 in. Gift of Henry and Betsy Werronen, 2016 (2016.027.0001)

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

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

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

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

William Christenberry, *The Alabama Box*, 1980. Wooden box with mixed media, (closed) 12 3/8 x 16 3/4. Gift of Linda and Beau Kaplan, 2016, in memory of William Christenberry (2016.030.0001)

Annabel Daou, *Whisper*, 2013. Ink on paper, 19 x 11 1/2 in. Promised gift of Beverly and Chris With (PG 2016.027.0002)

Ruth Duckworth, *Untitled*, 1989. Porcelain, 18 1/2 x 7 7/8 x 3 in. Gift of Jane and Arthur Mason, 2016 (2016.019.0002)

Raoul Dufy, *Les Baigneuses*, 1920. Lithograph, 19 x 22 in. Bequest of Jack Rachlin, 2017 (2017.013.0001)

Gary T. Erbe, *Just Across the Street*, 2013. Oil on canvas, 50 x 56 in. Gift of Max Berry, 2017 (2017.009.0001)

Lorser Feitelson, *Untitled (March 14)*, 1972. Acrylic on canvas, 60 x 40 in. Director's Discretionary

Fund, 2016 (2016.028.0001)

Roger Fenton, *Lieutenant General Sir Colin Campbell, G.C.B.* (from the album "Photographs Taken in the Crimea"), 1855. Salted paper print from a collodion glass negative, 8 5/8 x 6 15/16 in. Gift of Norman and Carolyn K. Carr, 2016 (2017.008.0001)

Helen C. Frederick, *Phenomenal Space*, 2015. 42 x 22 in. Gift of the artist, 2016. (2016.023.0001)

Helen Frederick, *Phenomenal Space (Panel 2)*, 2015. Pulp painting, 42 x 30 in. Gift of Michael Gross and Shelley Singer, 2016 (2016.016.0001)

Oskar Kokoschka, *Variation III (Concert I: Naëmi)*, from *Variations on a Theme*, 1921. Lithograph, 27 1/2 x 19 5/8 in. Bequest of Jack Rachlin, 2017 (2017.013.0002)

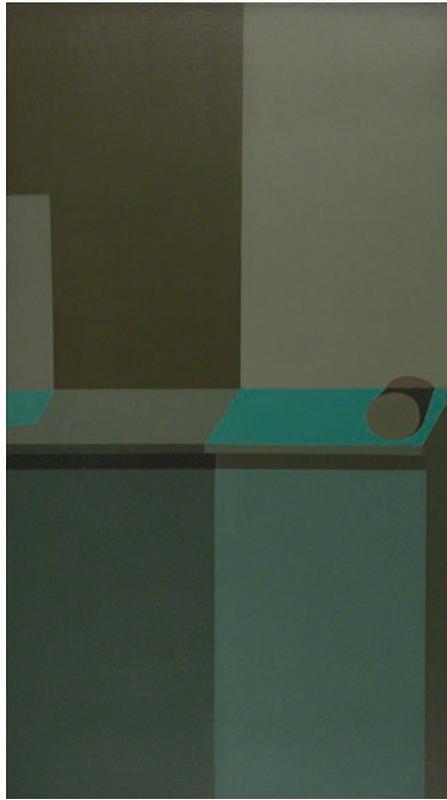
Jonathan Lasker, *Scene and Signs*, 2009. Oil on canvas, 17 x 13 in.

JAKE BERTHOT

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



Jake Berthot, *Green Oval (To Myron Stout)*, 1934–35; LEFT: Gregory Amenoff, *Trinity for Van*, 1982



TOP LEFT TO RIGHT: Lorser Feitelson, *Untitled (March 14)*, 1972; Helen Lundeberg, *Untitled*, 1961; ABOVE: Katherine Porter, *And...*, 1971

Bequest of Toni Ritzenberg, 2017 (2017.010.0001)

Val E. Lewton, *Dome and Construction*, 1993. Watercolor on paper, 13 x 14 in. Gift of Claudia Minicozzi in memory of Val Lewton, 2017 (2017.012.0001)

Helen Lundeberg, *Untitled*, 1961. Oil on canvas, 36 x 20 in. Gift of The Feitelson/Lundeberg Art Foundation, 2017 (2017.007.0001)

Henri Matisse, *Tête de femme en mascarón*, 1938. Color linocut on paper, 16 1/8 x 11 7/8 in., ed. 24/25. Gift of Elizabeth Klee, initiated 2005, completed 2017 (2017.003.0001)

Ricky Maynard, *Wik Elder, Gladys* (from *Portraits from a Land Without People: A Pictorial Anthology of Indigenous Australia 1847-2008*), 2000. Pigment on paper, edition of 100, 12 x 16 in. Museum purchase, 2017 (2017.011.0001)

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

Theresa and Marie, 1982. 14 x 11 in.

Ann Beattie, 1983. 14 x 11 in.

Angel, 1982. 14 x 11 in.

Swings, Provincetown, 1982. 11 x 14 in.

Linn Meyers, *Untitled*, 1993.

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

Ed Moses, *Glow 8*, 1988. Acrylic on mylar, 32 x 26 in. Bequest of Toni Ritzenberg, 2017 (2017.010.0002)

John Ogden, "Australienation": *Central Australia, Northern Territory* (from *Portraits from a Land Without People: A Pictorial Anthology of Indigenous Australia 1847-2008*), 1984. Pigment on paper, edition of 100, 12 x 16 in. Museum purchase, 2017 (2017.011.0003)

John Ogden, *Portraits* (from *Portraits from a Land Without People: A Pictorial Anthology of Indigenous Australia 1847-2008*), 1984. Limited edition of 100 signed copies. Published by Cyclops Press, Avalon, NSW, Australia, 2009.

Marco Paoli, 2015. Pigment print on paper, Ed. 1/8, 16 1/2 x 23 3/8 in. Gifts of the artist, 2016 (2016.024.0001-0006)

Delanta Highlands

Daasanach People; Omo River Valley

Ficus Vasta

Hareenna Forest

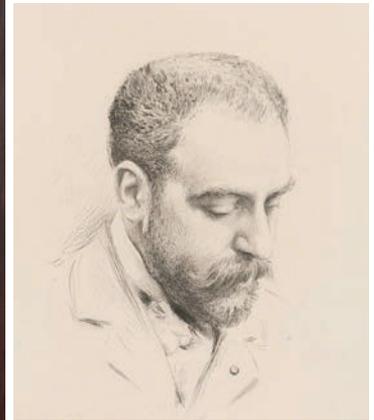
Sof Oman Caves—Bale Zone

Sof Oman Caves—Bale Zone

Jean Patricot, *Charles Ephrussi*, 1905. Drypoint, 10 5/8 x 7 3/32 in. Museum Purchase, 2016 (2016.013.0001)

Michael J. Peterson, *Cairn III*, 2003. Madrone burl, ebony, and pigment. Gift of Jane and Arthur Mason, 2016 (2016.019.0001)

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



CLOCKWISE FROM LEFT: Linn Meyers, *Untitled*, 1993; Alfred Stieglitz, *The City Across the River*, 1910; Jean Patricot, *Charles Ephrussi*, 1905

Katherine Porter, *And...*, 1971.
Acrylic on canvas, 96 x 75 in.
Gift of John Raimondi, 2016
(2016.021.0002)

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

Bettina Pousttchi, *Arp Drive Thru*,
2014. Photograph, ed. of 6, 31 1/4
x 23 1/4 in. Anonymous gift 2017
(2017.005.0001)

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

Aaron Siskind, Gelatin silver
print printed 1981. Gifts of Peter
Ocko and Kate Axelrod, 2016
(2016.015.0006-0011)

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

Night Club 1, Harlem, c. 1937.

10 1/2 x 7 7/8 in.

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

Backyard, Harlem, 1940.
11 x 7 3/4 in.

Man in Bed, Harlem, 1940.
8 5/8 x 12 in.

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

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

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

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

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

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

W. Eugene Smith, vintage
gelatin silver prints. Gifts of

Michael and Joyce Axelrod, 2016
(2016.025.0001-0005)

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

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

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

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

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

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

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

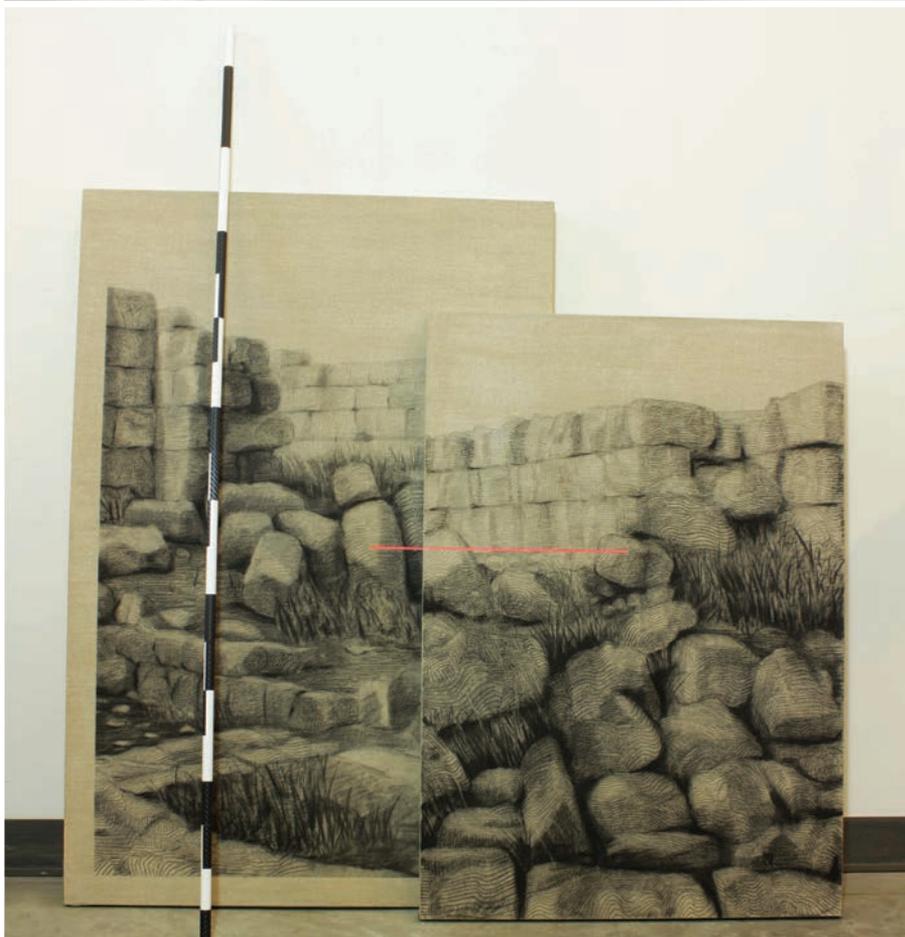
The City Across the River, 1910.
Photogravure in *Camera Work*
no. 36 (October 1911)

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

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

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

Photographer unknown, *Three
Worora Girls, Sale River, North-
West Western Australia* (from
*Portraits from a Land Without
People: A Pictorial Anthology of
Indigenous Australia 1847-2008*),
c. 1938-39. Pigment on paper,
edition of 100, not signed, 12 x
16 in. Museum purchase, 2017
(2017.011.0002)



ABOVE: Ricky Maynard, *Wik Elder, Gladys*, 2000; Alejandro Pintado, *Perpendicular Time*, 2014; RIGHT: William Christenberry, *The Alabama Box*, 1980

WILLIAM CHRISTENBERRY

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



PHILLIPS

The Phillips Collection

COVER: Arlene Shechet installing her work in *From Here on Now*;
Photo: Rhiannon Newman

OPEN CONVERSATIONS

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

WAJAHAT ALI | OCTOBER 19, 2016

Wajahat Ali, Creative Director for Affinis Labs, focused on themes of migration and immigration in conjunction with *People on the Move: Beauty and Struggle in Jacob Lawrence's Migration Series*.

PORCHIA MOORE | NOVEMBER 10, 2016

Porchia Moore, a PhD candidate and expert in critical race theory, examined themes of segregation, bias, and discrimination in *People on the Move: Beauty and Struggle in Jacob Lawrence's Migration Series*.

SUNNY SUMTER | DECEMBER 8, 2016

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

CRISTEN CONGER | MARCH 16, 2017

Cristen Conger, creator of the *Stuff Mom Never Told You* podcast and video series and author of *Unladylike: A Field Guide to Smashing the Patriarchy and Claiming Your Space*, led a conversation about representations of female celebrity, power, and the public gaze in relation to images in *Toulouse-Lautrec Illustrates the Belle Époque*.

JULIE ZEILINGER | APRIL 21, 2017

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

DEREK HYRA | JUNE 29, 2017

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

Open Conversations was funded in part by the DC Commission on the Arts and humanities, an agency sponsored in part by the National Endowment for the Arts.



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

-Twitter user @cmeklr



TOP TO BOTTOM: Wajahat Ali, Porchia Moore, Derek Hyra, Cristen Conger, Julie Zeilinger