

S

P

FY 18
ANNUAL
REPORT

August 1, 2017-
July 31, 2018

T

T

H

H

C



The Phillips Collection



CULTIVATING MEMBERS

9,225 MEMBERS

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



WELCOMING DIVERSE AUDIENCES

137,276 VISITORS

(from 50 US states and over 50 countries, non-members only)

50 PUBLIC PROGRAMS (13,572 attendees)

31 PHILLIPS MUSIC CONCERTS (4,520 attendees)

ENGAGING OUR DIGITAL FANS

NEW FANS ON

1,984 Facebook (28,803 total)

6,197 Instagram (27,500 total)

1,156 Twitter (29,335 total)

67,347 YOUTUBE VIEWS

PHILLIPS WEBSITE

1,195 average daily visitors

50 US States / 208 Countries



INSPIRING YOUNG MINDS

2,755 STUDENTS

ON SCHOOL TOURS

38 SCHOOLS

718 ART LINKS STUDENTS

4 PARTNER SCHOOLS

PRISM.K12 WEBSITE

33,007 page views

SHARING OUR GROWING COLLECTION

64 NEW ACQUISITIONS

37 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS

38 ARTWORKS IN TRAVELING COLLECTION EXHIBITIONS



FROM THE CHAIRMAN AND DIRECTOR



As always, this year has been filled with new and robust partnerships, exciting special exhibitions, and dynamic programming. Through the opening of a new satellite campus and the launch of a diversity initiative, the museum is working to bring together art lovers of all backgrounds through modern and contemporary art.

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

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

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

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

Sincerely,

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
Vradenburg Director and CEO

LEFT: Participants in the Creative Aging program discuss artworks in *Ten Americans: After Paul Klee*, Photo: Rhiannon Newman; Steven Osborne's Sunday Concert performance at the Cosmos Club, Photo: H. Paul Moon; Families enjoy Jazz 'n' Families Fun Days, Photo: Rhiannon Newman; Head Conservator Elizabeth Steele shares conservation discoveries in Renoir's *Luncheon of the Boating Party*, Photo: Rhiannon Newman; Scaffolding covers the Phillips House during the HVAC renovation project

EXHIBITIONS

August 1, 2017–July 31, 2018

SPECIAL EXHIBITIONS

Renoir and Friends: Luncheon of the Boating Party

October 7, 2017–January 7, 2018

Ten Americans: After Paul Klee

February 3–May 6, 2018

Marking the Infinite: Contemporary Women Artists from Aboriginal Australia

June 2–September 9, 2018

SPECIAL INSTALLATIONS

To Future Women

January 21–February 18, 2018

Women of Influence: Elmira Bier, Minnie Byers, and Marjorie Phillips

October 24, 2017–December 30, 2018

PHILLIPS@THEARC

Belonging: Stories from the Seafarers Yacht Club of Washington, DC

January 8–April 22, 2018

We're All Artists: Family Stories Connecting AppleTree Families through Art

May 12–June 17, 2018

Art Links: Turner Elementary School and Washington School for Girls 2017–18

July 14, 2018–February 2019

CHANGES TO THE COMPOSITION



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

LEFT TO RIGHT: Detail of *Luncheon of the Boating Party*; X-radiograph of woman in lower left



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



COMMUNITY EXHIBITIONS

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

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

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

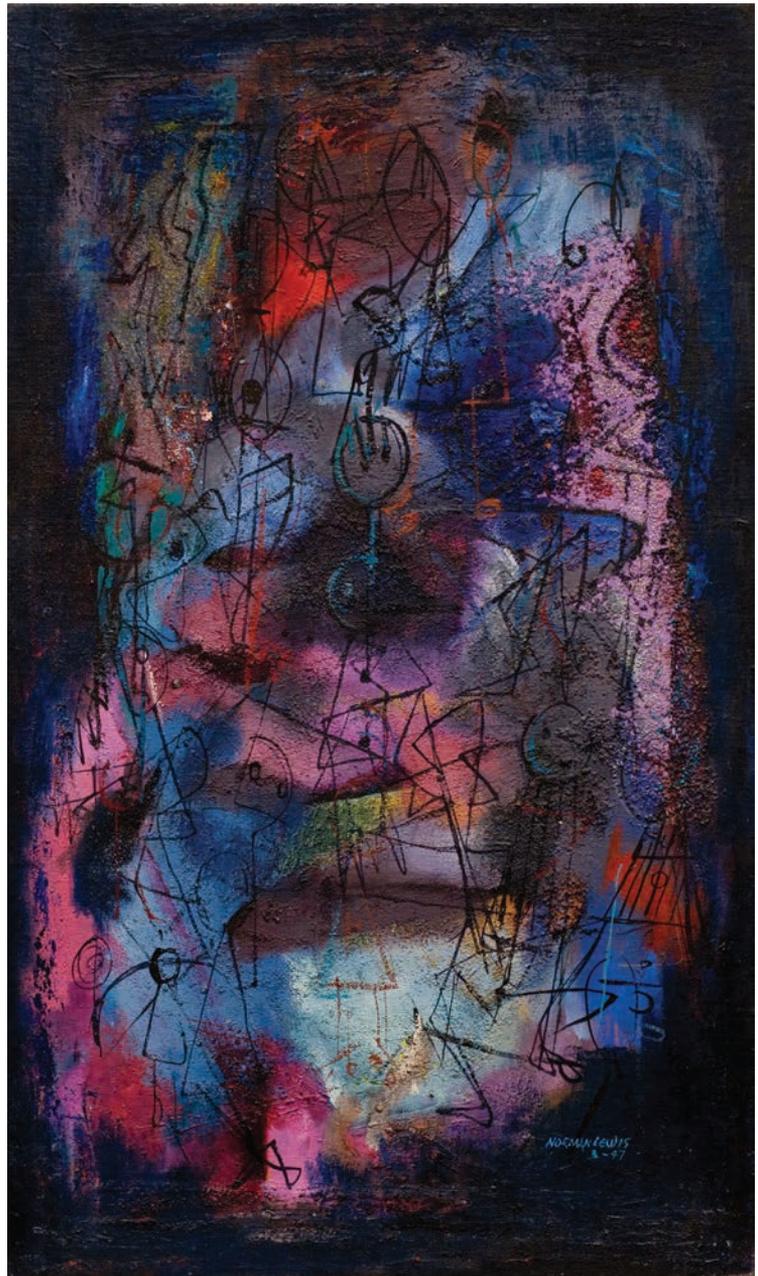
Art Links: Inspired Teaching Demonstration School 2017-18 School Year
March 6–April 29, 2017

Art Links: Turner Elementary and Washington School for Girls 2017-18
May 12–July 1, 2018

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

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

–The Washington Post



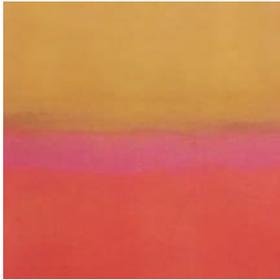
LEFT TO RIGHT: Photos in *Marking the Infinite* by @btransatlantic, @melhess, @saiyyamarts, @waynegafford, @jeanninemariee, @pattybarden; Norman Lewis, *Untitled*, 1947, Oil and sand on canvas, 33 7/8 × 20 in. Courtesy of Michael Rosenfeld Gallery LLC, New York, NY © Estate of Norman W. Lewis (on view in *Ten Americans*)

YEAR IN REVIEW

August 1, 2017–July 31, 2018

Phillips in the Socialsphere

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



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

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

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



Opening the Doors for All Chief Diversity Officer

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



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

–Dorothy Kosinski, "How The Phillips Collection is diversifying the art world," published in *The Washington Post*, May 2018

Phillips on the Road

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

Enhancing the Phillips House

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

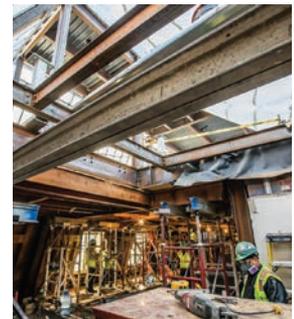


PHOTO: DAVID MADISON

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



UNIVERSITY OF MARYLAND PARTNERSHIP

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

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

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

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

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

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

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



Postdoctoral Fellow Ashley Lazevnick; Dorothy Kosinski, David C. Driskell, and Amy Sherald; Curtlee Holton with Sanford Biggers; Susan Dwyer with Fatimah Asghar

SHAKE UP K12

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

PHILLIPS MUSIC

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

CONSERVATION UPGRADE



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



CARNE Y ARENA

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

YEAR IN REVIEW

August 1, 2017-July 31, 2018

PHILLIPS@THEARC: A NEW CAMPUS OF THE PHILLIPS COLLECTION

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



OUR FIRST EIGHT MONTHS

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

106 programs and events

1,930 total attendance

91% of programs developed in partnership with Ward 8 organizations

STRATEGIC GOALS

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



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

PARTNERSHIPS

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



LEFT: CreativiTEA participants create artwork inspired by Georgia O’Keeffe. ABOVE: AppleTree Early Learning Public Charter School families with their artworks at Phillips@THEARC



THE LIVING ROOM GALLERY



Toni Ford of Double Nickels Theatre poses in the Seafarers Yacht Club exhibition.

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

ART AND WELLNESS

FOR FAMILIES, PARENTS & CAREGIVERS

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

CREATIVITY AND WELLNESS WORKSHOPS

Programs combining mindfulness, relaxation, and creativity every third Thursday.

FOR OLDER ADULTS

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

COMMUNITY EVENTS & POP-UPS

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

ARTS-INTEGRATED LEARNING

FOR K-12 TEACHERS & STUDENTS

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

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



Students from the Washington School for Girls participate in a seed paper making workshop.

WELCOME NEW BOARD MEMBERS



TODD GALAIDA has always been drawn to the visual arts. During his time in New York, he volunteered as a mentor at Free Arts NYC teaching art to children in at-risk and low-income neighborhoods, served on the Acquisitions Committee at the Guggenheim Museum, and led membership activities for The Metropolitan Club of New York. Upon

relocating to DC in 2014, Todd and his wife, Laura, sought opportunities to be more involved with the arts community. After attending the Contemporaries Bash, they joined and soon became co-chairs of the Phillips's young professional group. Galaida explains: "The Phillips's legacy as the first modern art museum in America is incredibly important. The dedicated board and staff honor Duncan Phillips's vision by ensuring that the institution remains just as modern today as it was 100 years ago. Personally, the museum has given me a sense of belonging in the arts community, and I've learned much more about collecting from Phillips's approach." Galaida notes that a focus on diversity is the key to the museum's future, "not only diversity of artists exhibited and acquired, but also inclusion of diverse perspectives throughout the institution, from staff and board leadership to engagement with audiences from around the world."



AMY MEADOWS grew up in Baltimore, spending Friday afternoons in art classes at the Baltimore Museum of Art and evenings identifying paintings and artists from postcards held by her mother during dinner—"It was inevitable that I would either love or hate art," she says. Her love of art grew through college, graduate school, her professional life

(she worked in public relations, marketing, and fundraising for non-profits, galleries, and museums including the National Building Museum and the Smithsonian American Art Museum and Renwick Gallery), and now her volunteer life. Meadows explains why she finds the Phillips unique: "The museum has a humanistic approach to creating exhibitions rather than a straight chronological process—one can walk through the shows and participate in the conversations created by the positioning of the art. This approach also flows through the programs." As the Centennial approaches, Meadows hopes that the Phillips "continues the balance of engaging new and diverse audiences through its variety of campuses while ensuring the aesthetic rigor that makes it so special." Meadows also serves on the boards of the Baltimore Museum of Art and Hillwood Museum and previously served on the boards of the Washington Review of the Arts and the John Hopkins Heart and Vascular Institute.

DONORS & VOLUNTEERS

August 1, 2017–July 31, 2018

The following donors generously supported The Phillips Collection in its mission during fiscal year 2018. These gifts included contributions made for acquisitions, conservation, capital repairs and improvements, education, endowments, exhibitions, the annual gala, memberships, music programming, unrestricted funds, and the University of Maryland Center for Art and Knowledge at The Phillips Collection.

\$1,000,000 and above

Anonymous+*
The Morris and Gwendolyn
Cafritz Foundation*
Sherman Fairchild Foundation+*
Marion F. Goldin Charitable
Fund+*
Robert and Arlene Kogod+*
The Andrew W. Mellon
Foundation*
University of Maryland*

\$100,000–\$999,999

Altria Group, Inc.
AT&T
Chevron
DC Commission on the Arts
and Humanities
Robert and Mercedes Eichholz
Foundation+*
Fidelity Charitable Gift Fund
Henry H. and
Carol Brown Goldberg+*
Greater Washington Community
Foundation
Lynne and Joseph Horning
Estate of R. Robert
and Ada H. Linowes+
B. Thomas Mansbach+
National Capital Arts and Cultural
Affairs Program and the
U.S. Commission of Fine Arts
Dr. and Mrs. Ronald A. Paul+
Estate of Jack Rachlin+
Mr. and Mrs. Thomas D.
Rutherford, Jr. +
Terra Foundation for
American Art*
Tidewater Jewish
Foundation, Inc.+
George Vradenburg and
The Vradenburg Foundation+
The Andy Warhol Foundation
for the Visual Arts*

\$50,000–\$99,999

Carolyn S. Alper
Bloomberg
Capital One Bank
Nancy and Charles Clarvit
Carol and B.J. Cutler+
John and Gina Despres
Lindsay and Henry Ellenbogen+

The Florence Gould Foundation*
Bonnie and Harold Himmelman
Mr. and Mrs. Raymond J. Horowitz
Foundation for the Arts
Estate of Karl O. Knaths
Estate of Raymond Machesney
A. Fenner Milton
Eric Richter
Ednah Root Foundation
Andrea and Steven Strawn
George D. Swygert and Lori Jenkins
The T. Rowe Price Program
for Charitable Giving

\$25,000–\$49,999

Anonymous
Anne and Ronald Abramson
Family Foundation
Susan and Dixon Butler
Bank of America
Estate of Dennis Cannaday+
Christopher F. Carr
Community Foundation Serving
Richmond and Central Virginia
Dosal Family Foundation*
Dr. and Mrs. Gerald W. Fischer
Alan and Dafna Fleischmann
Barbara and Bob Hall
Claudia and
Thomas O. Henteleff+
Leonard and Hilda Kaplan
Charitable Foundation*
Micheline Klagsbrun and
Ken Grossinger and
The CrossCurrents Foundation
Howard and Stephanie Krass
Lauer Philanthropic Foundation
Daniel and Mirella Levinas
John D. Macomber
Carol Melton and
Joseph M. Hassett
Mr. Harvey M. Ross
Victoria and Roger Sant
Schwab Charitable Fund
Share Fund
Robert H. Smith Family Foundation
Mr. Scott Spector and
Ms. Sandra Masur
U.S. Trust Company
Elizabeth H. Williams and
Thomas Moore
Judy and Leo E. Zickler

\$10,000–\$24,999

Anonymous
Accenture
Amarillo Area Foundation
Mary Kay Blake+
Blum-Kovler Foundation
Booz Allen Hamilton
Jane and Calvin Cafritz
Capital Group Companies
Dr. Nils Carlson and
Mrs. Dianne Carlson+
Citi
Elizabeth Conahan and
James Oldham
Brian Dailey
Louisa Duemling
Dalia and Michael Engler
Jeff Franzen
Julie and Jon Garcia
GEICO Insurance Company
Eleanor and Andrew Glass
Carole Goodson and
Paul W. Killian
Pamela and Corbin Gwaltney
Heather and Paul Haaga
iHeartMedia
The JBG Companies
Martha R. Johnston
Kiddar Capital
The Andrew and Julie Klingenstein
Family Fund
Sachiko Kuno Foundation
Raymond Learsy
Robert Lehman Foundation*
The Thelma & Melvin Lenkin
Family Foundation
The Lichtenberg Family
Foundation
Wendy W. Makins
MARPAT Foundation, Inc.
Mars Foundation
George Preston Marshall
Foundation
Charles McKittrick, Jr.
The Morningstar Foundation
National Endowment
for the Arts*
Occidental Petroleum Corp.
James D. Parker
Joann K. Phillips
Prince Charitable Trusts
Embassy of the State of Qatar
Renaissance Charitable
Foundation Inc.
S&P Global
Milton and Dorothy Sarnoff
Raymond Foundation
Scan Design Foundation
Debra and Dennis Scholl
Mildred Beatty Smith
Sotheby's
Swiss Arts Council Pro Helvetia
Mrs. Alice Phillips Swistel

Lucretia Tanner
Peggy and Jay Treadwell
Vanguard Charitable Endowment
Program
George Wasserman Family
Foundation, Inc. and Carolyn
Stopak Kaplan
WC Smith
Sally Wells
Aimee Storm and Ted Westervelt
Leslie Whipkey and Lee Hoffman
Alan and Irene Wurtzel
Lynn and Jonathan Yarowsky

\$5,000–\$9,999

Anonymous (2)
Roseann and Jonathan Aaronsohn
Esthy and James Adler
Arent Fox LLP
Milton and Sally Avery Arts
Foundation
Jamie Baldinger
Greg and Bess Ballentine
Lisa Barry and James Gale
Sylvia Bergstrom and Joe Rothstein
Frances K. Burka
Boyd L. Burris, MD
Chevy Chase Trust Company
Judith and Thomas Chused
Marcella and Neil Cohen
Consigli
Barbara and Tad Danz+
Louise De La Fuente and
Mace Rosenstein
Laura DeBonis
Susan and Christopher DeMuth
Joseph P. DiGangi
Debra and Robert Drumheller
Nancy M. Folger
Betsy and Pete Forster
Carolyn and Thomas F. Garner, Jr.
Wendy and William Garner
Geppetto Catering, Inc.
The Ann and Gordon Getty
Foundation
Lola Goldring
Barbara K. Gordon
Henry Greenewalt
Barbara B. Hawthorn
Hines|CityCenterDC
Nancy Hirshbein and Robert Roche
Mark and Carol Hyman Fund
Alan Inouye
IONA Senior Services
JM Zell Partners
Crystal Boyd and Jason S. Kampf
Audrey and Sheldon Katz
Susan Lee and
Stephen A. Saltzburg
The Jacob & Charlotte Lehrman
Foundation
Roselin Atzwanger and
Edward Lenkin

William J. Levy
Lilliane Litton
Phoebe and Gary Mallard
Lisa Manley and Christina Mitchell
Nancy Peery Marriott Foundation
Marsha and James A. Mateyka
Cathy and Scot McCulloch
Neil H. McElroy Trust
Inna and William Metler
Joan and Dan Mulcahy
Shelly Porges and Richard Wilhelm
Elaine Reuben
Carol Ridker
Sharon and John Rockefeller
Room & Board
Barbara and Arthur Rothkopf
Roberta Ong Roulmel
Sagalyn Family Fund
Ralph D. Sinsheimer
Patricia Squires and Patrick Spann
Linda and Robert Stillman
Eileen and Michael Tanner
Time Warner Inc.
Dawn Vermilya
Elisse Walter and Ronald Stern
Beth Wehrle and Matthew Miller
Missy and Michael Young

\$2,000-\$4,999

Anonymous (2)
Ruth and Samuel Alward
Susan and Richard Anderson
Donna Ari and Ewing Miller
Michael Armstrong
Amanda Bennett and
Donald E. Graham
Ellen R. Berlow
Max N. Berry
Jan and Robert Blancato
Alexander Bolton
Kathy Borrus
Lilibeth Boruchow
Evelyn and Bill Braithwaite
Betty Bullock and John Silton
Charlotte Cameron and the Dan
Cameron Family Foundation
Mady Chalk and
Joseph Lichtenberg
Susan Christie
Clarence B. Coleman and
Joan F. Coleman Charitable
Foundation
Tammie and John Collins
Olivia Crudgington
Sandra Cummins-Haid and
Allen Haid
Melanie Du Bois and
Andrew Oliver
Joseph C. Dunn
Nina and Dan Dwyer
Anne and Gus Edwards
Michelle and Glenn Engelmann
Patricia A. England
Sarah G. Epstein and
Donald A. Collins
Merle Fabian
Ana Fábregas and John Hoskinson

Joan I. Fabry and Michael Klein
Samia and A. Huda Farouki
Florence D. Fasanelli
Lois and Alan Fern
Carol Galaty
Galerie Lelong
Joseph L. Gastwirth
Cheryl Gorelick
Kirsten Grueneberg and
Dev Shenoy
Nicole A. Halbreiner
Fruzsina Harsanyi and
Raymond Garcia
Meg and John Hauge
Anita Herrick
Gloria Hidalgo
Mareen D. Hughes
Julia Hunkins+
Deborah and Alistair Jessiman
Linda K. and I. King Jordan
Russell Katz
Helen and David T. Kenney
Barbara D. Kerne
Sonja N. Killie
Ann M. and Tom C. Korologos
Dr. Dorothy Kosinski and
Mr. Thomas M. Krähenbühl
Debra Kraft and
Robert G. Liberatore
Mary E. Kramer
Susan Lee Larimer
Arthur Lazarus, Jr.
Michele Leopold
Luna and Daniel Levinson
Marion Ein Lewin
Elizabeth W. and Daryl A. Libow
Barbara J. and Robert Liotta
David Lloyd
Michele Dandrea Lowell
Betty Lou and Jack Ludwick
Joan Lunney and William Idler
Mary Lee and John Malcolm
JoAnn and John Mason
Jane and Arthur Mason
Joan and David Maxwell
Amy and Marc Meadows
Simone and Christopher Meyer
Florence and Laurence Meyer
Eric Michael and Craig Kruger
Jacqueline Michel and
David E. Weisman
Gail and Jason Miller
Rebecca and Stephen Milliken
Sarah T. and Chris Mills
Gerald Musarra and
Carlos Ortiz Miranda
Cherie and Patrick Nichols
Sara Nieves-Grafals and Al Getz
Julia J. Norrell
Melanie and Larry Nussdorf
Hilda Ochoa-Brillembourg and
Arturo Brillembourg
Bette Jane Pappas and James Burks
Ruth Rudolph Perlin and
Seymour Perlin, MD
Vivian Pfeiffer and Jennifer Jones
Liza Phillips and Francis Cape

Sandra C. and Richard Pollen
Judy Lynn Prince
Jane E. Ramsay
Carol B. and Earl C. Ravenal
Lola C. Reinsch
Molly and Frederick Rolandi, III
John Thomas Rooney
Irene Roth and Vicken Poochikian
Georgina T. and Thomas A. Russo
Jennifer T. and Nicholas J. Serenyi
Ann G. and Peter L. Sheldon
Dawa and Julian Shepard
Valerie Singer
Julia Spicer and Kevin Sheehan
Barbara Stallings
Joanne M. Sten
Elizabeth Steuart-Kret and
Gary Kret
Ann and Stuart Stock
Evelyn M. and Barry S. Strauch
Merriellou and Edward Symes, III
Akio Tagawa and Yui Suzuki
Nadia and Albert Taran
Susan and Charles Temkin
Annie S. Totah
Bension Varon
G. Duane Vieth
Diana and Mallory Walker
Virginia A. Weil
Ilene Weinreich and David Smith
Linda and Steve Weitz
Jacqueline R. Werner and
Richard L. Soffer
Betty and Dick Wiley
Gail B. and William J. Wilkins
Julia M. Wilkinson
Diane B. Wilsey
Sylvia and Peter Winik
Andrée Wynkoop and Hasan Tuluy
Margot Zimmerman
Nancy and Harold Zirkin
Barbara and Donald Zucker
Warren C. Zwicky

\$1,000-\$1,999

Anonymous (3)
Judy Areen and Richard Cooper
Ana Maria and Guillermo Balfour
Lynne Barnes
Rhoda Baruch
Katherine N. Bent and
Hilary B. Miller
Elaine and Richard Binder
Randall Boe
Thomas Bower
Anne and Marshall Brachman
Shelley and Joseph Brodecki
Julia Butters
Ludmila and Conrad Cafritz
Leslie Carothers
Christina and Eric Carr
Pierre Cartier
Randall Chanler and
Andrew Stancioff
Meryl and Michael Chertoff
Mary E. Clutter
Robert B. Cole



TOP TO BOTTOM: Phillips after 5 "regatta" in October; Washington School for Girls Community Celebration in May; Curators of *Ten Americans: After Paul Klee* Phillips Senior Curator Elsa Smithgall and Zentrum Paul Klee Curator Fabienne Eggelhöfer with Zentrum Paul Klee Director Nina Zimmer; Visitors writing letters as part of *To Future Women* installation by Georgia Saxelby. Photos: Rhiannon Newman



LEFT TO RIGHT: His Excellency The Honorable Joe Hockey, Australian Ambassador to the United States, Rick Karp, Gala Co-Chair Maria Pica Karp, Gala Host Kay Kapoor, Gala Honorary Chair Mirella Levinas, Dorothy Kosinski, Dani Levinas, Gala Host Sonny Kapoor at the Annual Gala; Gala Honorees Debra and Dennis Scholl; Visitors at the Contemporaries “Bondi Beach Bash” at Dock 5 on May 4. Photos: Paul Morigi

Stacy and Douglas Cummings
 Mariko Ikehara and Jeffrey Cunard
 Joan Glade de Pontet
 Mary T. Dillon
 David C. and Thelma Driskell
 Douglas D. Drysdale
 Caleb Dulis
 Elizabeth W. Edgeworth
 Annie Elliott and John Williams
 Miriam and Leon Ellsworth
 Erie Community Foundation
 Mary A. Evans
 Judy and Stanley A. Feder
 Sandy and Jim Fitzpatrick
 Nancy McElroy Folger
 Revocable Trust
 Amy Fordham
 Claire S. Frankel
 Wendy Frieman and David Johnson
 Laura and Todd Galaida
 Alma L. and Joseph B. Gildenhorn
 Marilyn and Michael J. Glosserman
 Goldman Sachs Philanthropy Fund
 J.L. Goldschmidt
 Marjorie Greene
 Anjali and Arun Gupta
 Florence and Peter D. Hart
 William Hawkins
 Alice and David Holland
 Ann D. and Vernon E. Jordan, Jr.
 Martha L. Kahn and
 Simeon M. Kriesberg
 Elaine Katz
 Kay Kendall and Jack Davies
 Cookie Kerxton
 Peter Kolker
 John Kowalski
 Yvette Kraft
 Audrey and Kenneth Kramer
 Tanya LaForce
 Maria and Stephen Lans
 Barbara and Nicholas Lardy
 Richard Lehmann
 Dianne and Herbert J. Lerner
 Marjorie and John Lewis
 Willee and Finlay Lewis
 Gail Lione and Barry Grossman
 Gail and Michael J. Marcus
 Elaine A. Maslamani

Selwa Masri Rutchik
 Kathleen McNamara
 Anne Mehringer and John Beaty
 Josie Merck
 Noelle F. Metting
 Jacquelyn Mills
 Marcia and Kent Minichiello
 Winnifred Mitchell-Frable and
 Ralph Frable
 David Modesett
 Julia Moe
 Rosaline N. and W. Tabb Moore
 Cheryl Numark
 John O'Donnell
 Glenna and David Osnos
 Betsy Paull
 Michelle Pearson
 Alan Pensler
 Helena Pulyaeva and
 Alexander Stefan
 Blair and Steve Raber
 Dotty Reitwiesner and John Arnold
 Carlyn Ring
 Sylvia Ripley and
 Christopher Addison
 Alice M. Rivlin and Sidney G. Winter
 Shelley Rockwell and
 Thomas Howell
 Harold I. Rosen
 S. Kann Sons Co. Foundation
 Leylan Savasman
 Susan Schaffer and Michael Rogan
 Geraldine P. and Alan N. Schechter
 Barrie Seidman and
 Thomas Jesulaitis
 Paul T. So
 James Sprague
 Anne St. John
 Judith and Richard L. Sugarman
 Nuzhat Sultan and Anil Revri
 Cathy Sulzberger and Joe Perpich
 Myles Taylor
 Leslie C. Taylor
 William M. Thompson
 Jolene Tritt and Paul Herzog
 James T. Turner
 Reid Walker
 Jill and Richard Watson
 Mary Weinmann

Gail Weinmann and Nathan Billig
 Joan O. and Stanley O. Weiss
 Elsa B. Williams
 Kathe and Edwin D. Williamson
 Beverly and Christopher With
 Eliza and Joshua Young
 Deborah and Dov Zakheim
 Geraldine and James Zurn

\$600-\$999

Anonymous
 Andrew Abraham
 Susan and Robert Agnew
 Judith and John D. Aldock
 Stephen Allen
 Dorothy Andrade
 Marie Arana
 Shara Aranoff and David Korn
 Mary Louise and John Bailey
 Marjorie and Harley Balzer
 Denise and David Barmak
 Nancy and John W. Barnum
 Dale and Jory Barone
 Terri L. and Thomas M. Barry
 Danielle Beach, Esq.
 Wendy E. and Robert Beasley
 Arlene and Robert Bein
 Alice and Michael Bender
 Nancy and Jerry Berson
 Melissa and Terrance Bessey
 Lisa and Gary Binner
 Juliana Biondo
 Frances and Dan W. Blaylock
 Henry H. Booth
 Mary and Richard Bradford
 Francoise M. Brasier
 Gwen Brewer
 Deborah and Bruce Broder
 Brian Broderick
 Sarah Brown and Alan Gourley
 Wilfred R. Brunner
 Shirley M. Buttrick
 Peggy Canale
 Constance R. Caplan
 Robert Cefaratti
 Mary E. Challinor
 Kathy and Stuart Chiron
 Scottie Cochran and
 Lou Middleman

Diane and William Cohen
 Rachel Conway
 Susan Cookson
 Mary Cristler and Sue Kysela
 Deanna Dawson
 Claudia De Colstoun Werebe and
 Roberto Werebe
 Michael Deane
 Mr. and Mrs. James T. Demetron
 Diane and John DePodesta
 Owen Duncan
 Lesley Duncan
 David J. Edmondson and
 Robert Ricks
 Carol Eisenmann and James Locke
 Stuart Eizenstat
 Kerry R. Ellett
 Marjorie and R. Anthony Elson
 Elizabeth L. and Kirk J. Emge
 Jana Eubank
 Anne Facto and Richard Fink
 Rosalie Fanale and David Sendzul
 Alison and Craig Fields
 Christine Fisher and Oscar Goldfarb
 Karen Florini and Neil Ericsson
 Ronna and Stanley Foster
 Samuel R. Freeman
 Elizabeth R. French
 Patricia Gallagher and
 Stephen Greenberg
 Lorraine Gallard and Richard Levy
 Marianne L. Ginsburg
 Ruth Bader Ginsburg
 Alan Gropman
 Kathryn Grumbach and Paul
 Yarowsky
 Sue and Bruce Guenther
 Daniel Haas
 Froya Hall
 Mary Margaret and Ben Hammond
 Anne Harrington
 Chris Harris

Ange B. Hassinger
 Jocelyn Henderson and
 Bernard Marchive
 Margaret Hennessey
 William Herman
 Jennefer A. Hirshberg
 Melissa and Leif Hockstad
 Julia and Steven Hopping
 Mary Suzanne and James Hurwitz
 Elizabeth A. Hylton
 Anna Jenefsky and Wynn Segall
 Barbara Jones
 Erika Z. and Gregory M. Jones
 Gregory Kammerer
 Dolores Karp
 Irene and Lou Katz
 Akemi Kawano and David Levine
 Nancy F. and Joseph P. Keithley
 Erna and Michael Kerst
 Bonnie and Lyle Kleinhans
 Laura Knapp
 Kathleen Knepper
 Michael Kolakowski
 Christopher Koontz
 Eleanor Krahenbuhl and
 Diego Valdivia
 Bruce Krebs
 Barry Kropf
 Liza and Andrew Labadie
 Jane Lang
 Prue Larocca
 Thomas Leahey
 James H. Lemon, Jr.
 Joann Lewinsohn
 Janet S. Lewis
 Amy Lifson
 Cody Light
 Bonita and Stan Lillie
 Naomi and Rich Lindahl
 Elizabeth V. and Jan Lodal

Carroll Long and Gaia Hatzfeldt
 Wendy Luke
 Helen and
 George Quincey Lumsden
 Barbara and William Lynch
 Jerri Matchinsky
 Karen and Pete Mattheis
 Winton E. Matthews, Jr.
 Karen and Daniel Mayers
 Christine Mayo
 Susan and Tim McAllister
 Leyla and G. Lincoln McCurdy
 Gail and Larry McGinn
 Sally B. and William H. Meadows III
 Florence K. Millar
 Roberta and Gregory Milman
 Laura Moore and Paul Hatch
 Catherine Murray
 Mary Nace and David S. Levy
 Sakura Namioka
 Darwina Neal
 Scott Nelson
 Linda and Larry Nelson
 Sherry and Louis Nevins
 Dane Nichols
 Charna and Allen Nissenson
 Andrea Nordell and Richard Adler
 Nonna Noto
 Kurt S. Olsson
 Anne and William Overbey
 Susan and David Parry
 Penelope Payne
 Kathleen O. and
 Gerald William Pettitt
 Kathy Peyman and
 Lawley Paisley-Jones
 Rogelio Plasencia and Daniel Barker
 Annette Polan
 Marjorie and Jerold J. Principato
 Susan S. Rappaport

Cynthia Timbrook Redick and
 Robert Brent
 Dorothy and Barry Richmond
 Ingrid and Milton Rose
 Setsuko Rosen and Robert Luther
 Sharon Ross
 Daniel Rourke
 Blair Ruble
 Lois R. and David A. Sacks
 Leslie Sawin
 Laurie Schaffer
 Mary Beth Schiffman and
 David Tochen
 Sandra and Albert Schlachtmeyer
 Celia and Leonard Schuchman
 Teresa M. and Daniel C. Schwartz
 Stanton Sechler
 Joan Simmons
 James A. Smailes
 Wendy and Jay Smith
 Ruth K. Snyder
 George Sonneborn
 LeeAnn Srogi and Tim Lutz
 David P. Stang
 Naomi and Bory Steinberg
 Sarah Stout
 Douglas Struck
 Theresa A. and Katie Sullivan
 William Sussman
 Jeffery Taft
 Susan Talarico and
 Michael Sundermeyer
 Jane Taylor and Peter Harris
 Sharen A. and Gary L. Thomas
 Eunice and John V. Thomas
 Christina Thomas
 Francine and Stephen Trachtenberg
 Anamaria Viveros and John Long
 Christopher Wang
 Consuela Washington

Brian Weinstein
 Judith Weintraub
 Lisa and Stuart Weitzman
 Elizabeth Werner and Carl Kravitz
 Mark Westman
 Marla and Richard R. Weston
 Carolyn L. Wheeler
 Valerie W. and John Wheeler
 Karen Wickre
 Elizabeth Wilder and Philip Smith
 Lenore Winters and
 George Hemphill
 Janet and Robert Wittes
 Noah Wofsy
 Barbara B. Wood
 Stephen Zwirn

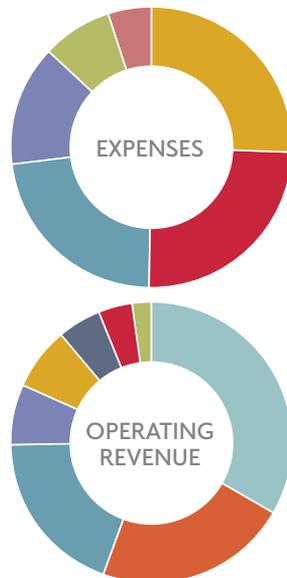
**MATCHING GIFT COMPANIES
 \$600 AND ABOVE**
 AllianceBernstein
 American Endowment Fund
 Wiley Rein LLP
 The World Bank Community
 Connections Campaign

**GIFTS IN KIND
 \$600 AND ABOVE**
 Atmosphere
 Bluestone Café
 Bozzuto
 Design Foundry
 EAJ
 Embassy of Australia
 Embassy of Switzerland
 JBG Smith
 Occasions
 Quince Imaging
 Total Wine
 University of Maryland

YOUR INVESTMENT MATTERS

In FY18, more than 70 percent of our budget was comprised of contributions from generous donors like you. We are committed to ensuring that these investments deliver the greatest benefit to those we serve.

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



- 26% Education, outreach, public programs, and concerts
- 25% Exhibitions and permanent collection
- 23% Conservation, collection management, and scholarship
- 14% Fundraising
- 8% Visitor services and events
- 5% Administration
- 33% Corporate, foundation, and government support
- 22% Endowment income for operations
- 19% Individual support
- 7% Admissions, programs, and other revenue
- 7% Traveling exhibitions
- 5% Annual gala (net)
- 4% Museum shop (net)
- 2% Venue rentals

THE ELIZA LAUGHLIN SOCIETY

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

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

CENTENNIAL CAMPAIGN

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

\$10,000,000 AND ABOVE Sherman Fairchild Foundation	Alan and Irene Wurtzel	Barbara and Bob Hall	Mirella and Dani Levinas
\$5,000,000-\$9,999,999 Victoria and Roger Sant	\$500,000-\$999,999 Robert and Mercedes Eichholz Foundation	Institute of Museum and Library Services	Estate of Raymond Machesney
\$1,000,000-\$4,999,999 Anonymous	Dr. and Mrs. Ronald A. Paul	Estate of R. Robert and Ada H. Linowes	Sally Wells
Carolyn S. Alper	\$250,000-\$499,999 Esthy and James Adler	Sandra L. Mabry	Leslie Whipkey and Lee Hoffman
C. Richard Belger and Evelyn Craft Belger	Susan and Dixon Butler	B. Thomas Mansbach	\$10,000-\$49,999 Mary Kay Blake
The Morris & Gwendolyn Cafritz Foundation	Estate of Helen and Charles Crowder	Bradford Maupin	Estate of Dennis Cannaday
John and Gina Despres	Henry H. and Carol Brown Goldberg	Carol Melton and Joseph M. Hassett	Dr. Nils Carlson and Mrs. Dianne Carlson
The Marion F. Goldin Charitable Fund	A. Fenner Milton	Robert E. Meyerhoff and Rheda Becker	Judith and Thomas Chused
Lynne and Joseph Horning	James D. Parker	Estate of Sheila A. Morgenstern	Nancy and Charles Clarvit
Robert and Arlene Kogod	Judy and Leo E. Zickler	Robert C. Rea	Joseph P. DiGangi
The Andrew W. Mellon Foundation	\$100,000-\$249,999 Anonymous	Mr. Scott Spector and Ms. Sandra Masur	Dr. and Mrs. Gerald W. Fischer
Estate of Gifford Phillips	Mr. John P. Cahill	George Swygert and Lori Jenkins	Leonard Lauder
Estate of Jack Rachlin	DC Commission on the Arts and Humanities	Richard E. Thompson	Martin Less
Mr. and Mrs. Thomas D. Rutherford, Jr.	Bill DeGraff	Linda and Steve Weitz	Wendy Luke
Jodie H. and David A. Slaughter	Lindsay and Henry Ellenbogen	\$50,000-\$99,999 Anonymous	Estate of Mercedes Mestre
George Vradenburg and The Vradenburg Foundation		Mr. and Mrs. Bernard J. Cutler	Monica D. and Samuel A. Morley
		Philip L. Graham Fund	Joan and Dan Mulcahy
		Institute for Contemporary Expression	Eric Richter
			Richard Sawyer and Jeffrey Beaty

(as of December 21, 2018)

FINANCIAL REVIEW

August 1, 2017–July 31, 2018

STATEMENTS OF FINANCIAL POSITION

As of July 31	2018	2017
Assets		
Cash and cash equivalents	\$ 1,197,839	\$ 5,314,883
Receivables		
Trade	64,002	635,562
Gifts and grants	3,072,951	4,319,956
Pledges: CSMA campaign	713,681	664,248
Pledges: endowment	6,173,788	10,195,422
Total receivables	10,024,422	15,815,188
Merchandise inventory	321,136	303,339
Prepaid expenses	386,905	436,298
Property and equipment, net	32,493,863	27,980,092
Investments	67,806,502	61,588,830
Total assets	\$ 112,230,667	\$ 111,438,630
Liabilities and Net Assets		
Liabilities		
Line of credit	\$ 140,000	\$ 265,000
Accounts payable and accrued expenses	637,513	1,517,933
Accrued compensation	582,028	414,060
Deferred revenue	471,183	518,397
Capital lease obligation	136,448	50,621
Gift annuity debt	95,373	100,431
HVAC loan payable	4,000,000	4,000,000
Note payable	606,234	746,134
Bonds payable	8,952,930	9,579,732
Total liabilities	15,621,709	17,192,308
Net Assets		
Unrestricted	17,900,849	16,072,081
Temporarily restricted	24,491,002	25,777,807
Permanently restricted	54,217,107	52,396,434
Total net assets	96,608,958	94,246,322
Total liabilities and net assets	\$ 112,230,667	\$ 111,438,630

STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended July 31	2018	2017
Revenue		
Gifts, grants, and corporate support, net of expenses	\$ 8,684,385	\$ 8,746,383
Fees from exhibitions and loaned art, net of expenses	846,781	912,842
Admissions	669,625	763,945
Shop revenue, net of cost of goods sold	444,671	445,611
Other revenue	196,482	240,803
Contributed services and materials	358,931	501,799
Endowment earnings transfer	2,589,094	2,392,160
Total revenue	13,789,969	14,003,543
Expenses		
Personnel	7,087,440	6,914,853
Exhibitions	1,168,139	1,238,494
Contractual services	503,193	623,270
Insurance	286,639	284,911
Utilities	595,168	591,779
Other facility costs	793,744	541,768
Administrative expenses	526,428	538,433
Printing and publications	148,931	160,414
Information technology expenses	237,621	262,394
Fundraising activities and institutional events	206,870	209,678
Marketing and advertising	96,463	69,900
Contributed services and materials	358,931	501,799
Total expenses	12,009,567	11,937,693
Change in net assets from operations before other items	1,780,402	2,065,850
Other items		
Non-operating investment earnings	3,438,993	5,067,562
Gifts, grants, and corporate support for HVAC	-	1,066,523
Fees from exhibitions and loaned art due to HVAC	91,534	1,000,000
Long-term financing expenses	(324,716)	(322,404)
Depreciation of non-operating assets	(1,019,008)	(1,019,008)
Art collection acquisitions	(81,866)	(91,689)
Campaign expenses	(286,768)	(257,531)
House renovation expenses	(46,074)	-
Loss on disposal of non-operating assets	(1,189,861)	-
Changes in net assets	2,362,636	7,509,303
Net assets, beginning of year	94,246,322	86,737,019
Net assets, end of year	\$ 96,608,958	\$ 94,246,322

The summary information presented here is derived from the museum's audited financial statements. A full copy of these statements is available from the Finance Office of the museum and on the museum's website at PhillipsCollection.org/about/administration.

ACQUISITIONS

August 1, 2017–July 31, 2018

FY 18 acquisitions listed in alphabetical order by artist

ANSEL ADAMS, *Redwoods, Bull Creek Flats, Northern California*, c. 1960, Gelatin silver print, 15 3/8 in x 19 1/4 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of Murray H. Bring) (2018.020.0022)

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

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

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

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

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

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

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

March at a Table (March on Terrace) A Study of March, 1948, Drypoint on paper, 8 13/16 x 6 in., Edition of 100 (2017.19.0007)

Three Birds, 1952, Woodcut, 9 5/8 x 25 in., Black Edition, edition 8/15 (2017.019.0008)

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

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

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

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

THOMAS HART BENTON, *The Corral*, 1948, Lithograph on wove

paper, 10 1/4 x 14 1/8 in., Edition of 250, Bequest of Marion F. and Norman W. Goldin, 2017 (2017.019.0010)

JACK BOUL, Gift of Jack Boul, 2017

Waves, 1992, Oil on panel, 4 3/4 x 8 3/4 in. (2017.024.0001)

Woman with a Book, 1990, Monotype, 6 1/2 x 4 1/2 in. (2017.024.0002)

Gallery Guard, 2017, Oil on panel, 9 3/4 x 7 5/8 in. (2017.024.0003)

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

Woman in Green, Chicago, 1952, Dye transfer print, 10 3/4 x 13 15/16 in. (2018.020.0018)

Card Shop, Chicago, 1949, Dye transfer print, 8 3/16 x 13 1/2 in. (2018.020.0019)

WILLIAM MERRITT CHASE, *Portrait of Mrs. Chase*, c. 1915, Oil on canvas board, 16 x 12 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Bequest of Ella Poe Burling) (2018.020.0032)

CHING HO CHENG, *Untitled*, 1985 Charcoal and graphite on torn rag paper, 42 1/2 x 72 1/2 in., Gift of the Ching Ho Cheng Estate, 2018 (2018.003.0001)

GENE DAVIS, 65-2, 1965, Acrylic on canvas, 58 1/4 x 74 in., Gift of Richard E. Thompson, 2017 (2017.016.0001)

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

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

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

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

RICHARD DEMPSEY, *Untitled*, n.d., Oil on artist board, 13 5/8 x 17 1/2 in., Bequest of Marion F. and Norman W. Goldin, 2017

(2017.019.0011)

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

Jamaica I, n.d., Watercolor on paper, 22 x 30 1/2 in. (2018.020.0023)

Jamaica II, n.d., Watercolor on paper, 27 x 35 1/4 in. (2018.020.0024)

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

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

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

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

LOUIS MICHEL EILSHEMIUS, *Reclining Nude by Stream*, 1895, Watercolor on paper, 9 5/8 x 13 5/8 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of Olga Hirshhorn) (2018.020.0033)

OLAFUR ELIASSON, *Well for Villa Medici*, 1998, Concrete, metal, mirror, water, and pump, 78 3/4 x 39 7/8 in. (diam.), Gift of the Tony Podesta Collection, 2017 (2017.026.0003)

FRANK EUGENE, *A Cup of Tea—Master Frank Jefferson*, 1898, Photogravure, 12 x 9 3/4 in. Gift of Raymond Machesney, 2017 (2017.023.0001)

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

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

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

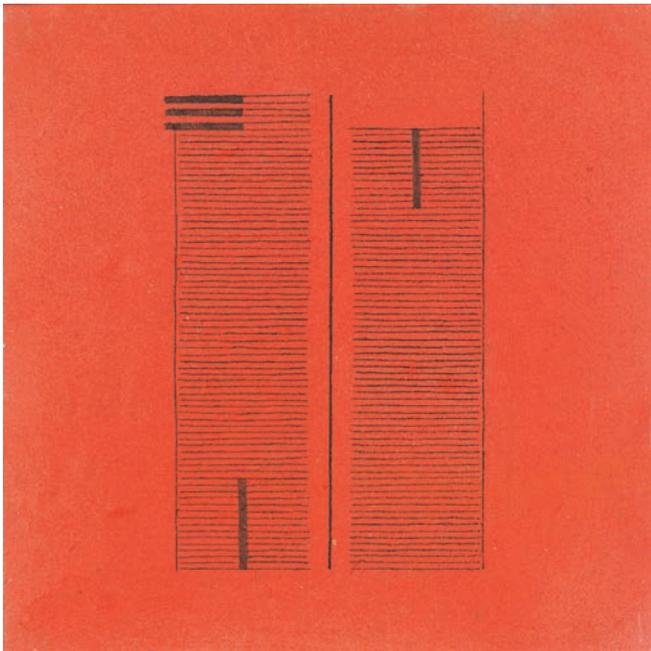
BICE LAZZARI

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

LARRAKITJ POLES

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

OPPOSITE, TOP TO BOTTOM: Nicky Djawutjawuku, *Garrawurra (Body Paint Design)*, 2018; Dhurrumuwuy Marika, *Untitled*, 2018; Galuma Maymuru, *Nyokal*, 2018; Bice Lazzari, *Acrilico n.6*, 1975



12 x 9 1/4 in. (2018.020.0012)

Stamped Tin Relic, New York City, 1930, Gelatin silver print, 7 15/16 x 10 1/8 in. (2018.0020.0013)

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

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

Dock Workers, Havana, 1932, Gelatin silver print, 11 3/4 x 9 in. (2018.020.0016)

Maine Pump, 1933, Gelatin silver print, 11 1/8 x 8 3/8 in. (2018.020.0003)

Breakfast Room at Belle Grove Plantation, White Chapel, Louisiana, 1935, Gelatin silver print, 10 3/16 x 12 7/8 in. (2018.020.0004)

Minstrel Poster, Alabama, 1936, Gelatin silver print, 15 7/16 x 11 7/8 in. (2018.020.0005)

Shoeshine Sign in Southern Town, 1936, Gelatin silver print, 7 1/2 x 8 3/4 in. (2018.020.0006)

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

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

Kitchen Wall, Alabama Farmstead, 1936, Gelatin silver print, 9 7/16 x 11 15/16 in. (2018.020.0009)

Portrait of James Agee, 1937, Gelatin silver print, 8 3/4 x 6 7/8 in. (2018.020.0010)

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

PHILIP EVERGOOD, *Margret & Helen Spotwell & Friend, 1928, Drawing on paper, 14 3/4 x 12 7/8 in., Bequest of Marion F. and Norman W. Goldin, 2017 (2017.019.0012)*

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

HELEN FRANKENTHALER, *Tales of Genji No. 5, 1998, 49 color woodcut on paper, 42 x 47 in. Promised gift of Steve and Linda Weitz, 2017 (PG 2017.021.0001)*

CHRISTOPHER FRENCH, *Setting, 1994, Oil on braille paper mounted on canvas, 41 1/2 x 43 1/2 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of Anthony T. Podesta, Washington DC) (2018.020.0028)*

SAM GILLIAM, *Purple Antelope Space Squeeze, 1987, Diptych: Relief, etching, aquatint, and collagraph on handmade paper with embossing, hand-painting, and hand-painted collage, 41 1/2 x 81 5/8 in., Edition of 40, Bequest of Marion F. and Norman W. Goldin, 2017 (2017.019.0013)*

ANTONY GORMLEY, *Bearing III, 1997, Cast iron, 96 1/2 x 38 1/2 x 32 5/8 in., Gift of the Heather and Tony Podesta Collection, 2017 (2017.026.0001)*

ADOLPH GOTTLIEB, *Untitled, 1972, Colored lithograph, 28 1/4 x*

36 1/2 in., Edition 104/150, Bequest of Marion F. and Norman W. Goldin, 2017 (2017.019.0014)

JOE GUYMALA, *Lorrkon Story, 2018, Natural earth pigments on hollow log, 84 1/4 in. (height), Promised gift of Dennis and Debra Scholl, 2018 (PG 2018.001.0002)*

HOWARD HODGKIN, *D.H. in Hollywood, 1985, Etching on paper, 8 3/8 x 11 in., Promised gift of Steve and Linda Weitz, 2017 (PG 2017.021.0005)*

WINSLOW HOMER, Gift from the Trustees of the Corcoran Gallery of Art, 2018

The Noon Recess, 1873, Wood engraving, 9 1/3 x 13 5/8 in., (2018.020.0042)

Waiting for a Bite, 1874, Wood engraving, 3 9/16 x 5 7/16 in. (2018.020.0043)

Trapping in the Adirondacks, 1870, Wood engraving, 8 7/8 x 11 5/8 in. (2018.020.0044)

MWANGI HUTTER, *Cutting the Mask, 2003, 2-channel video installation, no sound, 17:04 min. loop, Gift of the Heather and Tony Podesta Collection, 2017 (2017.026.0002)*

JAMES HYDE, *Said, 1995, Oil paint, glass, and silicone, 17 1/8 x 9 1/4 x 2 1/2 in. Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of Anthony T. Podesta, Washington DC) (2018.020.0029)*

TOBI KAHN, *GRYA, 1986, Acrylic on wood, 20 x 26 in., Gift of Mark Lane and Marcia Gregory, 2018 (2018.004.0001)*

TOBI KAHN, *SIDO, 1989, Acrylic on board, 22 x 25 in., Gift of Elysa Lazar, 2018 (2018.013.0001)*

JACOB KAINEN, Bequest of Marion F. and Norman W. Goldin, 2017

Dawn Attack, 1969, Oil on canvas, 36 x 44 in. (2017.019.0015)

Phoenix, 1970, Oil on paper, 13 1/2 x 11 1/8 in. (2017.019.0016)

Evening Recreation, c. 1938, Lithograph, 14 3/8 x 10 11/16 in. Edition: approximately 25 (2017.019.0017)

Astoria Corner, 1939, Lithograph, 10 7/8 x 13 3/8 in., Edition: approximately 25 (2017.019.0018)



LEFT: Sam Gilliam, *Purple Antelope Space Squeeze*, 1987; ABOVE: William Merritt Chase, *Portrait of Mrs. Chase*, c. 1915

ANDRÉ KERTÉSZ, *Paris, Mondrian's Glasses and Pipe*, 1926, Gelatin silver print, 8 x 9 15/16 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (2018.020.0021)

ANSELM KIEFER, Gift of Harry Grubert, 2018

Ninife (Nineveh), 1996, Sand on gelatin silver prints mounted on paperboard, steel table, 33 double pages plus front & back, Book: 19 3/4 x 20 1/2 x 4 in., (2018.009.0001)

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

Die Ungeborenen (The Unborn), 2002, Book object: mixed media in metal box, 13 1/2 x 10 1/4 in., Edition 18/108 (2018.009.0003)

R.B. KITAJ, From the portfolio *In Our Time: Covers for a Small Library After the Life for the Most Part*, One from a portfolio of 50 screenprints, some with collage additions

The Bronxville Portfolio, 1969, 22 3/8 x 30 3/16 in., Gift of Alfred and Pie Friendly, 2018 (2018.006.0001)

Hanging in Chains, 1969-70, 22 3/8 x 30 3/16 in., Gift of Alfred and Pie Friendly, 2018 (2018.006.0002)

The Prevention of Destitution, 1969-70, 22 3/8 x 30 3/16 in., Gift of Alfred and Pie Friendly, 2018 (2018.006.0003)

Vampyr, 1969-70, 30 3/16 x 22 3/8 in., Gift of Robert Brown, 2018 (2018.010.0001)

Intelligence Bulletin, 1969-70, 30 3/16 x 22 3/8 in., Gift of Robert Brown, 2018 (2018.010.0002)

Workers in the Dawn, 1969-70, 30 3/16 x 22 3/8 in., Gift of Robert Brown, 2018 (2010.010.0003)

The Wording of Police Charges, 1969-70, 30 3/16 x 22 3/8 in., Gift of Robert Brown, 2018 (2010.010.0004)

ANNA MARIA KUBACH-WILMSEN AND WOLFGANG KUBACH, *Feuille de Russie*, n.d., Stone book, 28 x 34 in., Gift of Richard E. Thompson, 2017 (2017.016.0002)

BICE LAZZARI, Gift of Mariagrazia Oliva Lapadula and the Archivio Bice Lazzari, Roma 2018, courtesy of the Embassy of Italy, Washington, D.C.

Misure e segni (Measures and signs), 1967, Tempera on canvas, 35 x 39 3/8 in. (2018.012.0001)

Racconto n. 2 (Story No. 2), 1955, Oil on canvas, 33 5/8 x 35 1/2 in. (2018.012.0004)

Sensa titolo (Untitled), 1974, Acrylic on canvas, 9 7/8 x 9 7/8 in. (2018.012.0002)

Acrilico n. 6 (Acrylic no. 6), 1975, Acrylic on canvas, 9 7/8 x 9 7/8 in. (2018.012.0003)

NIKKI S. LEE, *The Hispanic Project (6)*, 1998, Fujiflex print mounted on Sintra, 21 1/4 x 28 1/3 in., Edition 3 of 5, Gift from the Trustees of the

Corcoran Gallery of Art, 2018 (Gift of The Heather and Tony Podesta Collection, Washington DC) (2018.020.0040)

VAL LEWTON, Gift of Claudia Minicozzi in memory of Val Lewton, 2018

Bee Bee Roof Furniture #2, 2013, Acrylic on canvas, 21 1/2 x 19 in., (2018.001.0001)

Bee Bee Split #3, 2014, Acrylic on canvas, 31 1/4 x 59 in. (2018.001.0002)

CARL WALTER LINER, *Composition in Blue, Ochre, and Black*, 1972, Oil on burlap, 36 x 28 in. Gift of Lilliane Litton, 2017 (2017.021.0001)

KEVIN MACDONALD, *Water Flows Underground*, 1991, Pastel, color pencil, and oil on paper, 24 x 12 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Museum Purchase with funds from the Washington Project for the Arts in honor of Alice Denney and gift of Robin Moore) (2018.020.0037)

MALERIE MARDER, *Untitled (Malerie on Bed)* (from the series *Because I Was Flesh*), 2000, Chromogenic print mounted on sintra, 40 5/16 x 51 in., Gift from the Trustees of the Corcoran Gallery of Art, 2018 (Gift of The Heather and Tony Podesta Collection, Washington DC) (2018.020.0034)

DHURRUMUWUY MARIKA, *Untitled*, 2018, Natural earth pigments on hollow log, 90 1/2 in. (height), Promised gift of Dennis

and Debra Scholl, 2018 (PG 2018.001.0003)

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

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

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

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

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

GALUMA MAYMURU, *Noykal*, 2018, Natural earth pigments on hollow log, 71 in. (height), Promised gift of Dennis and Debra Scholl, 2018 (PG 2018.001.0004)

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

JOEL MEYEROWITZ, Gift of Lisa Finn, 2017

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

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

Sonia, 1982, Vintage chromogenic print, 11 x 14 in.

(2017.029.0003)

Gate, Provincetown, 1983,
Vintage chromogenic print,
11 x 14 in. (2017.029.0004)

Eric & Anne, Raspberries, 1983,
Vintage chromogenic print,
14 x 11 in. (2017.029.0005)

ROBERT MOTHERWELL, *Flesh
Automatism*, 1983–84, Aquatint on
paper, 24 x 30 in. Promised gift of
Steve and Linda Weitz, 2017
(PG 2017.021.0004)

KATHY MUEHLEMANN, Gift of
the American Academy of Arts
and Letters, New York; Hassam,
Speicher, Betts, and Symons Funds,
2017

Swimming Dragon, 2016,
Oil on panel, 27 x 14 in.,
(2017.017.0001)

*The Hurley Burley #3—Dante's
Fire*, 2012, Oil on panel, 27 x
14 in. (2017.017.0002)

MARRNYULA MUNUNGURR,
Untitled, 2018, Natural earth
pigments on hollow log, 87 3/8 in.
(height), Promised gift of Dennis
and Debra Scholl, 2018
(PG 2018.001.0006)

MANUEL NERI, Gift of the Manuel
Neri Trust, 2018

Posturing Series No. 2, 1987 (cast
2007) Bronze, Cast 1/4, 31 x
21 1/2 x 12 in. (2018.002.0001)

Torso—Bronze Maquette I,
1993 (cast 2007; patina 2016),
Bronze with Alborada Patina:
Oil-based pigments with yellow
glaze, Cast 1/4, 14 1/2 x 5 x 3 1/4 in.
(2018.002.0002)

Torso Maquette II, 1993, Plaster,
burlap on wood base, 14 3/4 x
3 1/2 x 3 1/2 in. (2018.002.0003)

Amante Series No. 1, 2009,
Water-based pigments and
charcoal, 16 1/8 x 11 3/4 in.
(2018.002.0004)

Amante Series No. 4, 2009,
Water-based pigments and
charcoal, 16 1/8 x 11 3/4 in.
(2018.002.0005)

Amante Series No. 5, 2009,
Water-based pigments and
charcoal, 16 1/8 x 11 3/4 in.
(2018.002.0006)

Amante Series No. 10, 2009,
Water-based pigments and
charcoal, 16 1/8 x 11 3/4 in.
(2018.002.0007)

Amante Series No. 14, 2009,
Water-based pigments,
charcoal, 16 1/8 x 11 3/4 in.
(2018.002.0008)

ANNÉE OLOFSSON, *Unfamiliar*,
2001, C-print mounted on sintra,
47 x 47 in., Gift of the Heather
and Tony Podesta Collection,
2018 (2018.005.0001)

GABRIEL OROZCO, *B.K.I.*,
2004, Iris ink jet (giclée) print on
watercolor paper, 12 x 10 in.,
Edition of 175, Gift from the
Trustees of the Corcoran
Gallery of Art, 2018 (Gift of
The Heather and Tony Podesta
Collection, Washington DC)
(2018.020.0035)

PajaMa (PAUL CADMUS, JARED
FRENCH, MARGARET FRENCH),
Gift of Stephen R. Zwirn, 2018

Portrait of Paul Cadmus, 1938,
Vintage gelatin silver print, 6
3/4 x 4 5/8 in., (2018.011.0001)

*Jared French and Margaret
French*, Nantucket, 1946,
Vintage gelatin silver print, 4
3/8 x 6 5/8 in. (2018.011.0002)

NARA PARK, *Disillusioned I*,
2017, Plastic laminate and
monofilament, 105 x 13 1/2 x 13 1/2
in., Contemporaries Acquisition
Fund, 2018 (2018.017.0001)

MARC QUINN, *Golden Moreish
Morphology*, 1996, Glass with
silver, 43 1/4 x 35 1/2 x 39 1/3 in.
Gift from the Trustees of the
Corcoran Gallery of Art, 2018
(Gift of The Heather and Tony
Podesta Collection, Washington
DC (2018.020.0038)

CHARLES P. REIFFEL, *Railway
Yards, Winter Evening*, c. 1909,
Oil on canvas, 18 1/8 x 24 3/16 in.,
Gift from the Trustees of the
Corcoran Gallery of Art, 2018
(Museum Purchase, Gallery
Fund) (2018.020.0001)

ELLINGTON ROBINSON, *Never
Forget on Ice*, 2013, Acrylic,
collage, found objects, and glue
on vintage mirror, 38 x 53 x 2 in.,
Contemporaries Acquisition
Fund, 2018 (2018.015.0001)

TORBJØRN RØDLAND,
Gift from the Trustees of the
Corcoran Gallery of Art, 2018
(Gift of The Heather and Tony
Podesta Collection, Washington
DC)

*Goldene Tränen (Golden
Tears)*, 2002, Color coupler

CONTEMPORARIES ART ACQUISITION FUND

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



CLOCKWISE FROM TOP LEFT: Ellington Robinson, *Never Forget on Ice*, 2013; Nara Park, *Disillusioned I*, 2017; Nara Park, Vesela Sretenović, and Ellington Robinson at the celebratory reception, Photo: Ray A. Llanos

(chromogenic) print mounted
on aluminum, 20 x 16 in.,
(2018.020.0039)

Yellow Quilt, 2000,
Chromogenic print on Fuji
Crystal Archive paper mounted
on aluminum, Edition of 3, 23 1/4
x 18 1/2 in. (2018.020.0036)

BERNARDÍ ROIG, *Father-
Petit*, 2016, Resin and marble
dust, 39 3/8 x 27 9/16 x 23 in.,
Gift of Beatriz Bolton and the
Dosal Family Foundation, 2018
(2018.008.0001)

RICHARD SERRA, *Reykjavik*, 1991,
Paintstik over screenprint on Japan
paper, 67 x 76 in., Edition 7/46, Gift
of Sid Stolz and David Hatfield,
2018 (2018.007.0001)

BOSCO SODI, *Muro*, 2017, 25 Clay
timbers, 7 5/8 x 7 5/8 in. each, Gift
of Bosco Sodi and Paul Kasmin
Gallery, 2017 (2017.025.0001)

RAPHAEL SOYER, *Reclining Nude*,
n.d., Watercolor, 14 3/4 x 13 in.

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

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

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

SAM TAYLOR-JOHNSON,
Some Gorgeous Accident, 2002,
Chromogenic print, 25 5/8 x 25
5/8 in., Edition of 6, Gift from the
Trustees of the Corcoran Gallery
of Art, 2018 (Gift of The Heather
and Tony Podesta Collection,
Washington DC) (2018.020.0041)

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

PHILLIPS

The Phillips Collection

COVER: Visitors enjoying arts-infused activities in the Creativity Workshop of Phillips@THEARC. Photo: Rhiannon Newman

CELEBRATING MATESHIP

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

REGINA PILAWUK WILSON MURALS

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

PROGRAMS

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

ANNUAL GALA AND CONTEMPORARIES BASH

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

TOP TO BOTTOM: Naiche Tayac and Regina Pilawuk Wilson in the Hunter Courtyard; His Excellency The Honorable Joe Hockey and Congressional Honoree The Honorable Roy Blunt at the Diplomatic Dinner; Photo: Paul Morigi; *Yerrdagarri* and *Fi* by Regina Pilawuk Wilson; His Excellency The Honorable Joe Hockey, Maria Pica Karp of Chevron, presenting sponsor of *Marking the Infinite*, and Vradenburg Director and CEO Dorothy Kosinski at the exhibition opening; the Central Australian Aboriginal Women's Choir in the galleries; In-gallery meditation workshop led by yoga and meditation instructor Aparna Sadananda

