



PHILLIPS

FY 21 ANNUAL REPORT

August 1, 2020-July 31, 2021

The Phillips Collection

Note: In FY21, The Phillips Collection was closed from August 1-October 8, then from December 23-March 5 due to the covid-19 pandemic. Our capacity and open hours changed throughout the year based on city and CDC guidelines. Most programs were virtual.

CULTIVATING MEMBERS

6,542 MEMBERS

1,289 NEW MEMBERS

(from 41 states, 5 countries)

417 MEMBERS ATTENDED

10 VIRTUAL MEMBER-ONLY EVENTS

WELCOMING DIVERSE AUDIENCES

24,486 VISITORS

(from 49 US states, 18 countries)

253 VIRTUAL PUBLIC PROGRAMS

(15,842 attendees)

ENGAGING OUR DIGITAL FOLLOWERS

NEW FOLLOWERS ON

Facebook 1,9K (32K total)

Instagram 8K (43K total)

Twitter 1K (32K total)

107,487 YOUTUBE VIEWS

PHILLIPS WEBSITE

1,184 average daily visitors

(50 US States, 209 countries)

SHARING OUR GROWING COLLECTION

234 NEW ACQUISITIONS

15 ARTWORKS LOANED TO OTHER

MUSEUM EXHIBITIONS

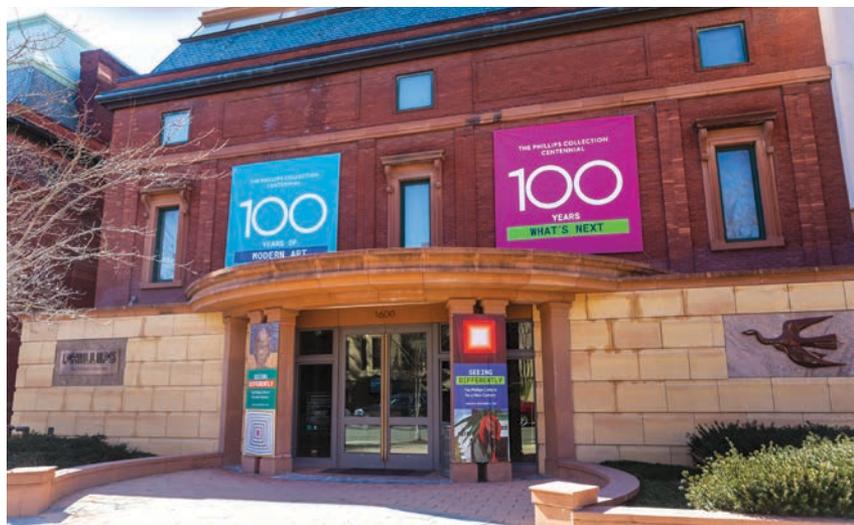
INSPIRING YOUNG MINDS

**140 TEACHERS IN PROFESSIONAL
DEVELOPMENT SESSIONS**

527 ART LINKS STUDENTS

6 PARTNER SCHOOLS

**25 NEW LESSONS ADDED TO THE
PK-12 SECTION OF THE WEBSITE**



FROM THE CHAIRMAN AND DIRECTOR



When the Phillips Memorial Gallery opened in 1921, it comprised one room and 237 paintings. The Phillips family lived in the building then, welcoming visitors into their home. 100 years later, The Phillips Collection, now with over 5,000 works of art and expanded buildings, is still considered home to art-lovers from around the world. We know the Phillips is a special place for so many, from international travelers to longtime DC residents.

As we began FY21 in August 2020, although our doors were still closed due to the covid-19 pandemic, we were able to share art experiences through our many virtual programs, while carefully preparing for a safe reopening. We are grateful to have been able to welcome limited visitors from October through December, so that people could see our exhibitions that had opened in the spring, including *Riffs and Relations: African American Artists and the European Modernist Tradition*. In January and February, we closed again to safely install our centennial exhibition: *Seeing Differently: The Phillips Collects for a New Century*. The exhibition, planned over many months with the help of our Community Advisory Group, was shaped into an experience that encompassed the full museum and tackled issues of identity, history, senses, and place, with a renewed effort to make community our top priority. The exhibition also included a juried invitational to showcase the talented artists of our greater DC region. Over the summer we also presented Jacob Lawrence's *Struggle* series, an Intersections project by Marley Dawson, and two of our centennial commissions, featuring Victor Ekpuk and Nekisha Durrett.

In February, we endowed the position of Horning Chair for Diversity, Equity, Access, and Inclusion, a powerful indication of our commitment to DEAL work. We presented an astounding 253 virtual events, including a Centennial Duncan Phillips Lecture by Arlene Dávila, numerous conversations with collectors and artists, and magnificent chamber music performances. We have engaged with audiences of all ages (from our family workshops to our Creative Aging program with older adults) and continued our work with PK-12 students and teachers throughout the region. As part of our centennial work, we also redesigned our website, launched a new app, and began digitizing our extensive archives.

At a time of profound loss and division in our country, our centennial reminds us of our founder's abiding belief in the power of art to heal wounds, foster empathy, and build community through a greater understanding of our shared humanity—to not only see beauty, but to also “see differently.” We embrace this momentous occasion to celebrate with old friends, and introduce ourselves to new ones, welcoming all through our doors for another 100 years.

Sincerely,

A handwritten signature in black ink, appearing to read "Dan 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

TOP TO BOTTOM: While the museum was closed due to the pandemic, the Phillips's conservation team had to care for the artworks displayed in the galleries. Conservator Lilli Steele examines Alma Thomas, *Watusi (Hard Edge)*, 1963, Acrylic on canvas, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Gift of Vincent Melzac, 1976. Adjacent to the painting, several prints have been covered with a dark cloth to eliminate additional light exposure; Exterior of Goh Annex, March 2021, Photo: Travis Houze; Installation view of *Seeing Differently: The Phillips Collects for a New Century* featuring Pierre-Auguste Renoir, *Luncheon of the Boating Party* (1880-81) and Hilaire-Germain-Edgar Degas, *Dancers at the Barre* (c. 1900)

EXHIBITIONS

August 1, 2020–July 31, 2021

SPECIAL EXHIBITIONS

Riffs and Relations: African American Artists and the European Modernist Tradition

February 29, 2020–January 3, 2021 (extended due to covid-19 closure)

Moira Dryer: Back in Business

February 8–December 13, 2020 (extended due to covid-19 closure)

Seeing Differently: The Phillips Collects for a New Century

March 6–September 12, 2021

Jacob Lawrence: The American Struggle

June 26–September 19, 2021

Inside Outside, Upside Down

July 17–September 12, 2021



Some small art museums are perpetually entrapped by their founder's vision. They labor under strictures that prevent the art from ever being moved, or lent to other museums, or that make it difficult to collect new works and integrate them into the existing collection. The Phillips, fortunately, wasn't limited in such blunt ways by Duncan Phillips. The burden it carries, which turns out to be a blessing, is the lingering shadow of Phillips not as an art collector but an art lover.

And love is the critical thing. Some museums have it and know how to share it, others don't. The Phillips has earned another century.

Philip Kennicott, The Washington Post

CENTENNIAL PUBLICATION & COMMUNITY VOICES

Collaborating with a Community Advisory Group, the Phillips engaged in a community-centered planning process to develop two major exhibitions to celebrate its centennial year: *Seeing Differently* and *Inside Outside, Upside Down*. *Seeing Differently* went beyond traditional curatorial perspectives and invited an array of local voices—students, educators, community partners, chefs, poets, and others—to contribute object labels that sparked personal connections with works of art (also shared on the museum website). For its juried invitational, the Phillips invited artists of the DC region to submit works in response to the global covid-19 pandemic and recent social upheaval. The exhibition showcased the vitality of the DC artistic community, and also offered a people's choice award.

The centennial publication, *The Phillips Collection's* first comprehensive collection publication since 1999, provides diverse perspectives on its recent acquisitions of the 21st century. This richly illustrated book includes an opening essay by Dorothy Kosinski; artist conversations with John Edmonds, Whitfield Lovell, Alyson Shotz, and the late David C. Driskell (clips of which are available on the museum website); 11 thematic essays by scholars across disciplines; and object responses by notable contributors, including artists Antony Gormley, Sean Scully, Renée Stout, and Jennifer Wen Ma. The catalogue, edited by Elsa Smithgall, is published by The Phillips Collection in association with Giles.



LEFT TO RIGHT: Installation view of *Seeing Differently: The Phillips Collects for a New Century*, featuring (left to right) Malissia Pettway, *Housetop* (1960), Leo Villareal, *Scramble* (2011), Alyson Shotz, *Allusion of Gravity* (2005); Installation view of *Seeing Differently: The Phillips Collects for a New Century*, featuring (left to right) Bosco Sodi, *Muro* (2017), Benny Andrews, *Trail of Tears* (2005), Marika Dhurumuwuy, *Rulyapa* (2018), Naminapu Maymuru-White, *Milnjyawuy* (2018), Marrnyula Munungurr, *Djapu Larrakitj* (2018). Photos: Lee Stalsworth

INTERSECTIONS

Marley Dawson: *ghosts*
May 20–September 5, 2021

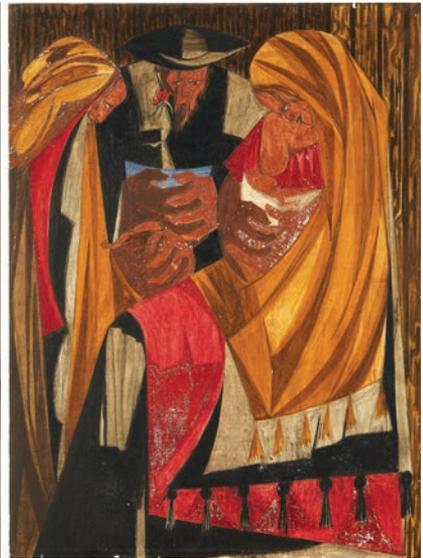
SPECIAL INSTALLATIONS

Hopper in Paris: Selections from the
Whitney Museum of Modern Art
October 10, 2020–January 3, 2021

Jenny Holzer: *Moral Injury/So Vote*
September 24–December 31, 2020

Celebrating Women Artists in
The Phillips Collection
September 24–December 27, 2020

Brian Dailey: *America in Color*
October 8–December 20, 2020



TOP TO BOTTOM: Installation view of Marley Dawson, *ghosts*, 2021, Photo: Lee Stalsworth; Hank Willis Thomas, *Rich Black Specimen #460*, 2017, Aluminum with powdercoat and automotive paint, 72 x 53 x 3/8 in., Peabody Essex Museum, museum purchase made possible by the Elizabeth Rogers Acquisition Fund, 2019.23.1. Courtesy of the artist and Jack Shainman Gallery, New York. Photo: Lee Stalsworth; Jacob Lawrence, Panel 28, *Immigrants admitted from all countries: 1820 to 1840-115,773, 1956*, Private Collection, from *Struggle: From the History of the American People*, 1954–56, Egg tempera on hardboard, 16 x 12 in. © 2021 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York



LEFT TO RIGHT: Edward Hopper, *Le Pavillon de Flore*, 1909, Oil on canvas, 23 5/8 x 28 13/16 in., Whitney Museum of American Art, New York, Josephine N. Hopper Bequest; Jurors of *Inside Outside, Upside Down* Phil Hutinet, Phillips Curator Elsa Smithgall, Guest Curator Renée Stout, Abigail McEwen in front of *How We Take Care of Each Other* (2020) by Michael Janis

EXHIBITIONS

August 1, 2020–July 31, 2021

COMMUNITY EXHIBITIONS

Community in Focus

December 29, 2020–March 5, 2021

Real World History

March 6–June 2, 2021

James McLaughlin Memorial
Staff Show

July 12, 2021–January 2, 2022

PHILLIPS@THEARC

Community in Focus

December 29, 2020–September 18, 2021



TOP TO BOTTOM: Jenny Holzer, *Moral Injury/So Vote*, 2020, Vinyl banners, Courtesy of the artist, Photo: Carl Nard; Throughout fall 2020, the Phillips worked with students participating in the Center for Inspired Teaching's Real World History class to integrate Jacob Lawrence's *Migration Series* into their curriculum. Pastor Angeloyd Fenrick was interviewed about her migration to DC as part of the class project.



Photographs submitted to our *Community in Focus* project to document 2020. TOP ROW LEFT TO RIGHT: Ambrose Vurnis, LizaBanks Campagna, Sahara Artiga-Oliver; BOTTOM ROW LEFT TO RIGHT: Phyllis Kimmel, Arjun Rihan, Janice Gordon. Visit PhillipsCollection.org/community-in-focus to see all of the submissions.

YEAR IN REVIEW

August 1, 2020–July 31, 2021

Phillips in the Socialsphere

Most popular blog post: A Bright and Bold New Century (on the Phillips's new centennial colors) (January 4, 2021)



Most popular Instagram post, Tweet, and Facebook post: I am once again asking you not to touch the artwork (a riff on the Bernie Sanders meme from the Presidential Inauguration) (January 20, 2021)



Centennial Celebrations

Our logo, created in 2014, took a cue from Duncan Phillips's love of color, and was created from a palette drawn from collection favorites by Pierre-Auguste Renoir, Mark Rothko, El Greco, and Jacob Lawrence. For the Centennial, we built on our lively and welcoming brand and introduced colors drawn from recent acquisitions that highlight the diversity of our growing collection, including works by Angela Bulloch, Gene Davis, Poul Gernes, Sam Gilliam, Simone Leigh, Aolar Mosley, and Janet Taylor Pickett.

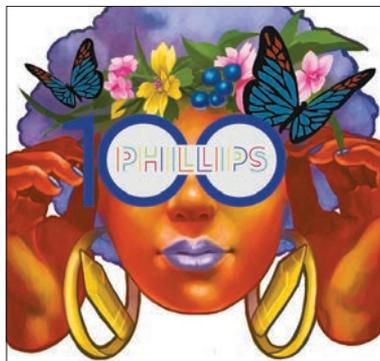
As part of the celebrations, we have asked Phillips supporters to share their favorite Phillips experiences, and also worked with 12 prominent local artists to reimagine our centennial logo. Read the stories and explore the logos at PhillipsCollection.org/100.



Our mission is to use the power of art to spark connection, build empathy, and catalyze ideas. While we are not politically aligned, we are by no means neutral.

We have a responsibility to meet this moment, and to play our role in nourishing conversations around urgent topics and encouraging constructive debate.

Dorothy Kosinski, The Experiment Station, January 7, 2021



Reimagined logos by Aniekian Udofia, Trap Bob, and Rose Jaffe

Building Enhancements

While building enhancements happen every year, the facilities team was able to make some changes and improvements while the museum was closed to the public, including:

- Goh stairwell ceiling structurally enhanced to allow for heavier and more secure art hangings
- Two chillers installed in the Goh and Sant buildings
- Art hanging system completed in the House first floor galleries as well as in the Main Gallery
- Landscaping and exterior lighting enhancements on 21st Street
- Addition of Goh Annex first floor bathroom



NEW WEBSITE

Our new website, created with Web Development Group, launched in December 2020. The redesigned site includes a more user-friendly collection search, new sections that detail our community engagement initiatives, and the integration of our Prism.K12 site along with new lesson plans for educators. With bright colors and large images, the website offers a dynamic visitor experience.

YEAR IN REVIEW

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UNIVERSITY OF MARYLAND PARTNERSHIP

In the final year of our special partnership, The Phillips Collection and UMD continued to produce programs and scholarship:

The 2020 Artists of Conscience virtual panel on September 24 commemorated the 100th anniversary of the 19th amendment, granting women the constitutional right to vote, and celebrated women's accomplishments related to social justice, philanthropy, and art.



Artists of Conscience speakers included Jennifer Wen Ma, Jae Ko, Renée Stout, Vesela Sretenović, Jeanne Silverthorne, Susan Unterburg, and Sharon LaVonne Fries-Britt

The 2021-22 UMD–Phillips Postdoctoral Fellow in Modern and Contemporary Art is Perrin Lathrop. Her research and teaching explore the interlocking histories and networks of nationalism, Pan-Africanism, and modernism that informed art produced under the strictures of colonialism in Africa.

Conversations with Artists 2021 featured Nekisha Durrett, Jonathan Herrera Soto, Martha Jackson Jarvis, Robin Rose, and Eric N. Mack.

For the fourth year, the Phillips collaborated with UMD to offer a three-credit, 12-week course to Washington, DC, Prince George's County (MD), and Arlington County (VA) teachers on PK-12 arts integration. *Connecting to the Core Curriculum: Building Teacher*

Capacity for Arts Integration provides PK-12 educators with the opportunity to blend the visual arts seamlessly into the core curriculum. Throughout the course, educators of different subjects and grade levels planned, practiced, and implemented arts-integrated lessons in their classrooms. As the culminating project for the course, the educators designed and facilitated arts-integrated lessons in their classrooms.



UMD-Phillips PK-12 arts integration course on Zoom

PHILLIPS MUSIC

Marking the 80th year of the acclaimed concert series, The Phillips Collection presented a series of 20+ free streamed performances in 2021 from January to May, introducing debut artists and return performances. Highlights of the 80th anniversary season include debuts from trailblazing young artists Conrad Tao (piano) and Stefan Jackiw (violin) (January 3), celebrated pianist David Greilsammer (February 14), soprano Leah Hawkins (March 14), and young violinist Randall Goosby (May 16).

During this milestone year, the Phillips launched an ambitious suite of new music commissions from a diverse and international group of artists, including composers Benjamin Attahir, Marcos Balter, Lembit Beecher, inti figgis-vizueta, Nathalie Joachim, Gabriel Kahane, Outi Tarkianen, and Paul Wiancko. Each new piece of music engages with works from the collection, exploring the crosscurrents and dialogues between music and visual art.



TOP TO BOTTOM: Conrad Tao and Stefan Jackiw perform in the Music Room; Imani Winds performing a commission by Nathalie Joachim in the *Seeing Differently* galleries. Photos: Dominic Mann Visuals

AN UPDATE ON OUR JOURNEY

In support of Black Lives Matter, June 17, 2020

The Phillips Collection has spent the past year stepping back to reflect while also moving the needle toward progress. The Phillips has acknowledged that we are at the beginning of our DEAI journey, and our commitment to DEAI work is steadfast. Here is a snapshot of our work. Read the full statement at PhillipsCollection.org/deai-update

Commitment to Change

- In February 2021, the Phillips announced a \$2 million gift from Lynne and Joe Horning that endows the Chief Diversity Officer position.
- In October 2020, the Phillips hired a full time Program Manager for DEAI.
- In February 2021, Dr. Adrienne L. Childs joined the Phillips as Adjunct Curator.
- Our DEAI and HR departments have developed an equity-centered recruitment process.
- The Board of Trustees formed a standing trustee committee to advance greater representation and inclusion in governance. We have named new board members that will bring new perspectives.
- In the fall, the staff and board engaged in facilitated discussions around shared purpose and values.
- In the fall, staff from many departments and on many levels, collaboratively re-examined our five-year institutional strategic plan.
- In January, we launched the Temporary Detail Assignment Program, which

allows part-time Phillips employees to work in other departments.

Commitment to Learning

- Beginning in April 2020, a series of workshops have been offered on leadership, resilience, emotional intelligence, empathy, and well-being.
- In November 2020, the staff and board participated in the Intercultural Development Inventory (IDI) to assess our intercultural competence.
- In March 2021, we launched a 10-week intergroup dialogue that brings staff together to improve knowledge, skills, and awareness around systemic oppression issues through an anti-racist framework. These dialogues are led by staff who participated in training sessions over several months.
- In mid-March, we launched Museum 101, a professional development series to foster interdepartmental learning.

Commitment to Community

- Our *Community in Focus* exhibition invited the public to submit photographs to create a collective portrait of the unprecedented year.
- Our centennial exhibition highlights works by people of color and women. Conversations with our Community Advisory Group in summer 2020 led to major changes to make the exhibition more community focused.
- Since July we have been distributing Wellness Kits to the Phillips@THEARC community. We also created

Art Kits for schools in the area.

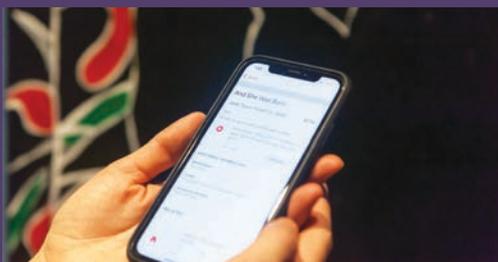
- Our Centennial Commissions feature three DC artists.

Commitment to Transparency

- We are examining our institutional history and collection through a contemporary lens.
- As of June 2021, approximately 46% of staff in leadership roles, including management of staff and departments, identify as BIPOC. We currently have 17% BIPOC members on our Board of Trustees.
- The collection currently encompasses 15.2% women artists. Our latest collection policy articulates the goal of acquiring, exhibiting, and supporting women artists and artists of color.



Our paid fellowship and internship opportunities are a critical component of our DEAI work. 2020-21 Sherman Fairchild Fellow Edwin Calderone, DEAI Program Manager Yolanda Hester, Fellow Ariana Kaye, Horning Chair for Diversity, Equity, Access, and Inclusion Makeba Clay, and Fellows Marjorie Bryant and Chloe Eastwood



NEW APP

The Phillips Collection is a proud partner of Bloomberg Connects—an app that allows visitors to enhance their experience in the galleries through audio tours, videos, and more—joining a growing roster of international art institutions. The Phillips guide launched with the opening of our centennial exhibition on March 6. Audiences at home can also explore exhibitions, highlights from the collection, and more.

YEAR IN REVIEW

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Art Kits

Our PK-12 team developed Art Kits that explore Color, Shape, and Line, which were distributed to students at Turner Elementary, Bishop Walker School, and Noyes Elementary. The kits at Turner were used at the end of the 2020-21 school year, and the kits at Bishop Walker and Noyes were incorporated into their summer school programming.

CREATIVE AGING

In FY21, we offered 40 Creative Aging programs to 365 participants. The 11-year partnership with Iona, which serves older adults with dementia, continued with virtual discussions twice a month, resuming in-person sessions in May 2020 at Iona's two locations, Tenleytown and Congress Heights. Additionally, the Phillips partnered with Arts for the Aging (AFTA) at two senior centers, The Deaf and Hard of Hearing Center in Ward 8 and Kensington Senior Center in Maryland. Phillips educators collaborated with AFTA teaching artists to develop curriculum for the online workshops, which included virtual gallery tours, discussions, creative movement, and art making.

PHILLIPS@THEARC

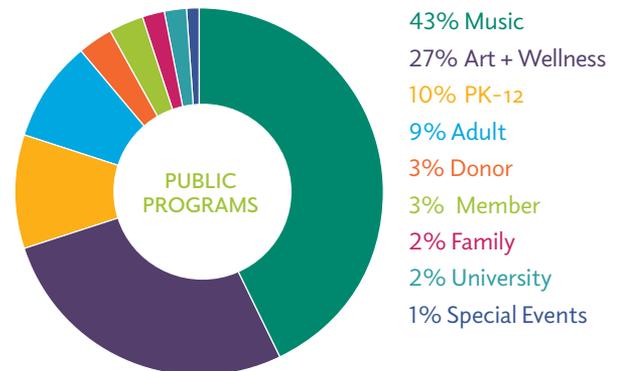
Since 2017, the Phillips has collaborated with AppleTree Early Learning Public Charter School, a resident partner at THEARC, on a six-session family workshop series. The FY21 series focused on building community in times of isolation. We engaged 18 families from neighborhoods near THEARC.

While THEARC was closed to the public in FY21, the Phillips developed, assembled, and distributed 2,300 Wellness Kits to the Ward 8 community. Kits include a practical wellness component, offering facemasks, hand sanitizer, toothbrushes, or tissues, as well as an art activity designed by Phillips educators. In the spring, we began offering virtual and outdoor workshops.

Spring weather also allowed for outdoor community pop-ups at the Villages of Parklands, the apartments adjacent to THEARC. These pop-ups brought art to people's homes and allowed us to introduce ourselves, the museum, and the work of artist David Driskell through a printmaking activity. We met neighbors and discussed their needs, which led to the formation of a workshop series specifically for Parklands seniors.

Public Programs

In FY21, 253 virtual programs reached 15,842 people, including weekly meditation, Conversations with Artists, the new Centennial series Conversations with Collectors, Phillips Music concerts, teacher professional development, donor tours, Member Mornings: Coffee & Conversation, and more.



Conversations with Collectors featuring Harvey Ross, August 10, 2021

Teacher Professional Development

In spring 2021, Phillips Education Department staff conducted a series of virtual workshops for 107 teachers focused on using arts integration. These workshops promoted culturally responsive teaching to cater to students' strengths and experiences and arts integration as a multimodal instructional strategy. Topics included: Art & Math; Art & Counter-storytelling; and Art & Empathy.

In July 2021, Phillips Education Department staff conducted a virtual week-long Summer Teacher Institute for 28 teachers. Participants engaged in meaningful discussions and interactive activities to enhance skills in designing and implementing arts-integrated lessons; learn strategies for tailoring arts integration lessons to their students; connect with other DMV teachers; and design an arts-integrated lesson using Prism.K12. The program featured workshops with guest artists Jeffrey Kent and Wesley Clark.

CENTENNIAL ART COMMISSIONS

In May, The Phillips Collection announced bold, contemporary site-specific commissions by DC-based artists Wesley Clark, Nekisha Durrett, and Victor Ekpuk. The Phillips Collection's Centennial Artist Commissions are supported generously by the DC Commission on the Arts and Humanities, the Frauke de Looper Trust, and the Sherman Fairchild Foundation.

Installed in August, DC artist Nekisha Durrett's Art Deco-inspired "stained glass" design made of colorful, translucent window film creates a sacred space on the two bridges of The Phillips Collection. Titled *Airshaft*, the modernist, geometric work is influenced by Jacob Lawrence's *Migration Series* and Duke Ellington's instrumental *Harlem Airshaft*, written in the same era, which speaks to the city noise heard all around Harlem apartments.

Victor Ekpuk is internationally renowned for his paintings, drawings, and sculptures, which reimagine the ancient Nigerian communication system, Nsibidi, to create his own language of abstraction. Titled *State of the Union: Things have fallen apart, can the center still hold?*, the installation is made of adhesive vinyl that covers the museum's vestibule and was unveiled in June.



TOP TO BOTTOM: Nekisha Durrett with her installation. Photo: Shiloah Coley. Victor Ekpuk with his installation. Photo: Robin Bell

DIGITIZING THE ARCHIVES

Archivists Rachel Jacobson and Juli Folk continued to work on achieving the goals of our collections stewardship and access grant from the Institute of Museum and Library Services. They mentored a detail and volunteers who assisted with IMLS tasks such as inventory creation, quality assurance checks, and numbering folders. Rachel managed a contract with a digitization vendor and completed the imaging of three archival collections for digitization. Rachel implemented and began work in ArchivesSpace, an archival information management system.



These 16 boxes of archival material were sent to the digitization vendor in August 2021. A total of 58 boxes were sent to and from The Phillips Collection for imaging by the digitization vendor.

WELCOME NEW BOARD MEMBERS



NINA CHUNG DWYER is an artist who works in drawing, painting, and printmaking. Dwyer has taught

at George Washington University, the Smithsonian Institution, and Montgomery College, where she has taught both in-studio and online. Her work has been featured in galleries in Washington, DC, Maryland, Virginia, and New York, and is in the collection of the Library of Congress. In addition to being a member of the Board of Trustees of The Phillips Collection, she is a member of the Board of the Print Legacy Project and a member of the Art Advisory Board of the University of Maryland Global Campus, College Park, Maryland. While taking art courses at Montgomery College in the 1980s, Dwyer met Professor Allan Marsh, who introduced her to The Phillips Collection and its visionary eye toward American Modernism. “The collection’s embrace of certain contemporary works reflects an awareness of issues

that continue to be relevant to this day, including migration, racism, and inequity,” explains Dwyer. “I am grateful for the Phillips’s constant exploration of new artists, new geographies, and new media that have not been highlighted in Washington, DC. That is what will help us engage future generations.”



Despite having grown up in small town North Carolina, without access to museums, **JUANITA**

MOORE was immersed in art and music in school and church. She took history courses in college, and eventually pursued a career in museums, realizing that what museums collect is what determines what stories are told (and not told). “I know how much it changed by life and how it made me want to learn and grow. Museums are where people learn about history and how people live.” Moore’s 35-year museum career

includes serving as President/CEO of the Charles H. Wright Museum in Detroit, Executive Director of the American Jazz Museum, and Founding Director of the National Civil Rights Museum, as well as serving on numerous boards. At these museums she witnessed people have conversations in the galleries: “It was amazing to see how connected people became—there were discussions, people getting to know each other, people started teaching each other and having respect for each other—that is the power of museums.” She became a Phillips trustee upon learning about Dorothy Kosinski’s vision for the Phillips: “I see museums as very significant institutions in the nation and in the world, places that can open minds and changes lives, and give people the tools they need to live better lives. Dorothy’s commitment to community creates a place that gives people hope and inspires people and helps them grapple with things happening in the country. I have always been extremely hopeful for the possibilities museums can have and the impact that we can make.”

DONORS

August 1, 2020–July 31, 2021

The following donors generously supported The Phillips Collection in its mission during fiscal year 2021. 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 (2)*+
The Marion F. Goldin Charitable Fund*+
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\$100,000–\$999,999

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Terra Foundation for American Art*
Vanguard Charitable Endowment Program
George Vradenburg and The Vradenburg Foundation
Judy and Leo E. Zickler

\$10,000–\$24,999

Anonymous (4)
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Lisa Barry and James Gale
Sylvia Bergstrom and Joe Rothstein
Beatriz Bolton and the Dosal Family Foundation
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Elisse Walter and Ronald Stern

Sally L. Wells
Ted Westervelt and Aimee Storm
Lee Yarbro
Jonathan and Lynn Yarowsky

\$5,000–\$9,999

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Arent Fox LLP
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Jamie Baldinger
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Capital One Bank
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Roger Sant
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Lisa Seigel
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Virginia Singer

*Multi-year gift +Endowment



Artists with their work in *Inside Outside, Upside Down*. TOP ROW LEFT TO RIGHT: Joseph Shetler, Kim Llerena, Julio Valdez, Janathel Shaw; BOTTOM ROW LEFT TO RIGHT: Dominick Rabrun, Dominick Coccozza, Catherine Levinson, Ko

The Honorable Ann Stock and Mr. Stuart Stock
Merriellou and Edward Symes, III
Courtney Toomath-West and Kenneth West
Hasan Tuluy and Andrée Wynkoop
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Reid Walker
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Beth Wehrle and Matthew Miller
Missy and Michael Young

\$2,000-\$4,999

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Shamekia Mitchell
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Shakira and Brooks Pollard
Elena Michaels and Nicholas Porritt
Marjorie and Jerold J. Principato
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Denise A. Rollins
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Sharon Ross
Sandra and Albert Schlachtmeyer
Joseph Schwarzwalder
Stanton Sechler
Linda Ravdin and Donald Shapero
Robert J. Shapiro
Leslie Skibo
Gloria and David Solomon
Mary Jane and Ron Steele
Douglas Struck
Theresa and Katie Sullivan
Cathy Sulzberger and Joe Perpich
William Sussman and Jane Steele
Hilary Swain
Edward Szrom
John Tague
Eunice and John V. Thomas
Bryan Tramont
Christopher Wang
Consuela Washington
Judith Weintraub
Elizabeth Werner and Carl Kravitz
Jill White
Ellen and David Winter
Kenneth Winter
Noah Wofsy
Barbara B. Wood
Melissa Wyers
Vonetta Young
Stephen Zwirn

**MATCHING GIFT COMPANIES
\$600 AND ABOVE**

Benevity Impact Fund
The Capital Group Companies
Charitable Foundation
The Pew Charitable Trusts
The World Bank Community
Connections Campaign

**GIFTS IN KIND
\$600 AND ABOVE**

Farrow & Ball, Official Paint
Sponsor of The Phillips
Collection
McKinsey & Co.
Total Wine & More
WilmerHale

CENTENNIAL CAMPAIGN: HONORING 100 YEARS OF MODERN ART

This year the Phillips made tremendous progress on the Centennial Campaign, our major fundraising initiative in honor of 100 years of America's first museum of modern art. As of the conclusion of fiscal year 2021, donors and friends of the Phillips had committed over \$59 million in support of the museum's endowment, capital needs, and special projects. As of fiscal year 2022, we are delighted to announce that the Centennial Campaign has met its goal of \$60 million! The Phillips is grateful for each contributor who gave generously to the campaign and helped us meet this ambitious goal during such a pivotal milestone.

The Phillips's centennial year has been full of groundbreaking exhibitions, thoughtful programming, new commissions, and more. Campaign highlights from this year include:

- Endowment of the Horning Chair for Diversity, Equity, Access, and Inclusion
- Successful presentation of the Phillips's major centennial exhibition, *Seeing Differently: The Phillips Collects for a New Century*, and the museum's first juried invitational, *Inside Outside, Upside Down*
- Launch of the Bloomberg Connects mobile app
- Premiere of new music commissions honoring the Phillips's centennial during the 80th Season of Phillips Music
- Endowment of the first named internship, The Lucretia Dewey Tanner Internship

Thank you to all those who have supported the Centennial Campaign. Though we have reached the overall goal, you can still support the campaign's remaining priorities for a limited time.



Installation photograph of *Seeing Differently: The Phillips Collects for a New Century*, featuring Howard Hodgkin, *As Time Goes By (red)* and *(blue)* (2009). Photo: Lee Stalsworth

CENTENNIAL CAMPAIGN

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

\$10,000,000 AND ABOVE

Sherman Fairchild Foundation

\$5,000,000-\$9,999,999

Anonymous
Victoria and Roger Sant*

\$1,000,000-\$4,999,999

Anonymous (2)
Carolyn S. Alper
C. Richard Belger and
Evelyn Craft Belger
The Morris & Gwendolyn Cafritz
Foundation
Frauke de Looper Trust*
John and Gina Despres*
The Marion F. Goldin Charitable
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Pamela Gwaltney*
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Robert and Arlene Kogod
The Andrew W. Mellon
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Estate of Gifford Phillips*
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Mr. and Mrs. Thomas D.
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Jodie H. and David A. Slaughter*
George Vradenburg and
The Vradenburg Foundation*
Alan and Irene Wurtzel*

\$500,000-\$999,999

James Burks and Bette Pappas*
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\$250,000-\$499,999

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Esthy and James Adler*
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Charles Crowder*
Henry H. and
Carol Brown Goldberg
Barbara and Bob Hall*
A. Fenner Milton*
James D. Parker*
Judy and Leo E. Zickler*

\$100,000-\$249,999

Anonymous
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Bill DeGraff*
Lindsay and Henry Ellenbogen
Institute of Museum and
Library Services
Sachiko Kuno Foundation
Estate of R. Robert and
Ada H. Linowes*
Sandra L. Mabry*
Bradford Maupin*
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Rheda Becker
Estate of Sheila A. Morgenstern*
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Robert C. Rea*

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Ednah Root Foundation
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Fidelity Charitable Trust
Richard E. Thompson*
Linda and Steve Weitz
Elizabeth H. Williams and
Thomas Moore
Leslie Whipkey and Lee Hoffman

\$50,000-\$99,999

Anonymous
Estate of Dorothy Bunevich
Mr. and Mrs. Bernard J. Cutler
L. William Darrow*
Robert and Debra Drumheller
Christopher Duff and
Mark A. Westman*
Michelle and Glenn Engelmann
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Ellen L. Goldstein*
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Expression
Martha R. Johnston
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Mirella and Dani Levinas
Estate of Raymond Machesney*
Sally Wells*

\$10,000-\$49,999

Sam and Ruth Alward
Michael J. Armstrong
Terry Beaty and Anne Mehringer
Scott Douglas Bellard*
Mary Kay Blake
Estate of Dennis Cannaday*

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Mrs. Dianne Carlson
Judith and Thomas Chused*
Nancy and Charles Clarvit
Joseph P. DiGangi*
Anne and Gus Edwards
Dr. and Mrs. Gerald W. Fischer
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Linda Lichtenberg Kaplan
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Robert Oaks
Dina and George Perry
Eric Richter
Harvey Ross
Leslie Sawin*
Richard Sawyer and
Jeffrey Beaty*
Riley St. Claire*
Barbara Stallings
Ronald Stern and Elisse Walter
Eileen and Michael Tanner
Lee M. Yarbo

*Planned Gift
(as of January 21, 2022)

THE 1921 SOCIETY

The following have made gifts to the endowment in support of the Centennial Campaign through The 1921 Society

Scott Douglas Bellard
Robert Benson and Naomi Salus
Bonnie Cohen

Katherine Goodpasture
Ruth Gramlich
Mary Margaret Hammond

Joseph and Sharon Holston
Frank Randolph
Harold Rosen

Nicholas and Jennifer Serenyi
Anne Wotring

For information about supporting the Centennial Campaign or The 1921 Society, please contact Emily Doll, Campaign Chief of Staff, at edoll@phillipscollection.org or 202.387.2151 x229

THE ELIZA LAUGHLIN SOCIETY

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

Anonymous (8)
 Esthy and James Adler
 Carolyn S. Alper
 Scott Douglas Bellard
 Estate of Julian and Freda Berla
 Frank M. Boozer
 Dorothy Bunevich
 James Burks and Bette Pappas
 Susan and Dixon Butler
 Carol and Radford Byerly
 John P. Cahill
 Dennis Cannaday
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 Robin R. and Thomas C. Clarke
 Estate of Elizabeth Miles Cooke
 Helen and Charles Crowder
 Carol and B.J. Cutler
 Frauke and Willem de Looper
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 Mark A. Westman
 Jane Engle
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 Jane Flax
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 Mili Gralla
 Pamela Gwaltney
 Barbara and Bob Hall
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 Lynne and Joseph Horning
 Deborah Houlihan
 Scott E. Huch
 The Estate of Dora D. Ide
 Linda Lichtenberg Kaplan
 Estate of Karl O. Knaths
 Judith D. Krueger
 Susan Lee
 Martin Less
 Blanche Levenberg
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 Betty Lou and Jack Ludwick
 Wendy Luke
 Sandra L. Mabry
 Raymond Machesney
 Caroline and John Macomber
 Bradford Maupin
 Estate of Mercedes Mestre
 Estate of Jeanette and
 Nathan Miller
 A. Fenner Milton
 Monica D. and Samuel A. Morley
 Alice and Arthur Nagle

Sara Nieves-Grafals and
 Albert Getz
 Gerson Nordlinger, Jr.
 James D. Parker
 Margery and Barry Passett
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 Liza Phillips
 Estate of Gifford Phillips
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 Jack Rachlin
 Iris and Stewart W. Ramsey
 Eliza and Perry T. Rathbone
 Carol B. and Earl Ravenal
 Robert C. Rea
 Kathleen and Malcolm Ream
 Wenda D. Reiskin
 Estate of Wania M. Reynolds
 Estate of Toni A. Ritzenberg
 Estate of John F. Rolph III
 Mr. and Mrs. Thomas D.
 Rutherford, Jr.
 Penelope de Bordenave Saffer
 Edna Salant
 Victoria and Roger Sant
 Lili-Charlotte Sarnoff
 Leslie Sawin
 Richard Sawyer and
 Jeffrey P. Beaty
 Joan S. and Richard H. Schmidt
 Barton F. Sheffield

H. Theodore Shore
 Estate of Esther Swallen Shores
 Jodie H. and David A. Slaughter
 Bernard Slosberg and Mary Chor
 Ruth Karl Snyder
 Patti and Jerry Sowalsky
 Riley St. Claire
 Malia S. and Kamau O. Steeples
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 Patricia Straus
 George D. Swygert and
 Lori Jenkins
 Louise C. Taylor Bruno
 Richard E. Thompson
 Helene Toiv
 Jonathan Tubman and
 Thomas Seiler
 G. Duane Vieth
 George and Trish Vradenburg
 Ruby Weinbrecht
 Mary Weinmann
 Harry and Joan Weintrob
 Sally L. Wells
 Betsy and Henry J. Werronen
 Beverly and Christopher With
 Alan and Irene Wurtzel
 Cynthia Young
 Judy and Leo E. Zickler

YOUR INVESTMENT MATTERS

Each year, nearly 60% of our operating 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.



33% Curatorial, exhibition, and collections support
30% Visitor services
16% Education and public programming
11% Fundraising
10% Administration

37% Corporate, foundation, and government support
28% Individual support
15% Endowment income for operations
13% Cares Act debt forgiveness
2% Traveling exhibitions
2% Admissions, programs, and other revenue
2% Gala
1% Museum shop (net)

FINANCIAL REVIEW

August 1, 2020–July 31, 2021

STATEMENTS OF FINANCIAL POSITION

| As of July 31 | 2021 | 2020 |
|--|----------------------|-----------------------|
| ASSETS | | |
| Cash and cash equivalents | \$ 572,183 | \$ 1,303,405 |
| Receivables | | |
| Trade | 559,389 | 148,494 |
| Gifts and grants | 1,412,389 | 3,182,446 |
| Pledges: endowment | 1,422,536 | 639,337 |
| Total receivables | 3,394,314 | 3,970,277 |
| Merchandise inventory | 382,938 | 354,781 |
| Prepaid expenses | 315,591 | 320,998 |
| Property and equipment, net | 30,669,935 | 31,560,972 |
| Beneficial interest in charitable remainder trust | 5,906,499 | 4,925,162 |
| Investments | 92,601,976 | 73,134,153 |
| Total assets | \$133,843,436 | \$ 115,569,748 |
| LIABILITIES AND NET ASSETS | | |
| Liabilities | | |
| Accounts payable and accrued expenses | \$ 683,410 | \$ 671,749 |
| Accrued compensation | 492,148 | 411,430 |
| Deferred revenue | 88,881 | 332,711 |
| Capital lease obligation | 53,704 | 81,977 |
| Gift annuity debt | 60,613 | 90,658 |
| Note payable | 186,534 | 326,434 |
| Federal loan payable | 1,470,526 | 1,462,886 |
| HVAC loan payable | 3,540,800 | 3,743,700 |
| Bonds payable | 6,958,295 | 7,642,768 |
| Total liabilities | 13,534,911 | 14,764,313 |
| Net Assets | | |
| Without donor restrictions: | | |
| Undesignated | 21,670,833 | 21,670,833 |
| Board designated | 7,751,307 | 6,150,000 |
| Total net assets without donor restrictions | 29,422,140 | 27,820,833 |
| With donor restrictions | 90,886,385 | 72,984,602 |
| Total net assets | \$120,308,525 | 100,805,435 |
| Total liabilities and net assets | \$133,843,436 | \$ 115,569,748 |

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

STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

| Year ended July 31 | 2021 | 2020 |
|--|-----------------------|----------------------|
| REVENUE | | |
| Gifts, grants, and corporate support | \$ 10,465,469 | \$ 6,929,523 |
| Fees from exhibitions and loaned art | 257,357 | 708,806 |
| Admissions | 155,065 | 424,028 |
| Shop revenue | 260,051 | 552,269 |
| Other revenue | 21,416 | 163,141 |
| Contributed services and materials | 893,378 | 419,329 |
| Endowment earnings transfer, net | 1,570,000 | 2,928,331 |
| Total revenue | 13,622,736 | 12,125,427 |
| EXPENSES | | |
| Personnel | 6,840,045 | 6,996,628 |
| Traveling exhibitions | 15,000 | 235,379 |
| Contractual services | 811,351 | 494,920 |
| Insurance | 273,369 | 275,585 |
| Utilities | 481,690 | 530,272 |
| Other facility costs | 917,917 | 600,030 |
| Administrative expenses | 439,981 | 837,478 |
| Printing and publications | 219,743 | 223,235 |
| Information technology expenses | 364,176 | 306,884 |
| Fundraising activities and institutional events | 128,968 | 252,513 |
| Marketing and advertising | 196,626 | 276,578 |
| Contributed services and materials | 893,378 | 419,329 |
| Cost of goods sold | 140,406 | 288,741 |
| Total expenses | 11,722,650 | 11,737,572 |
| Change in net assets from operations before extinguishment of debt and other items | 1,900,086 | 387,855 |
| Extinguishment of debt | 1,391,969 | - |
| Change in net assets from operations before other items | 3,292,055 | 387,855 |
| OTHER ITEMS | | |
| Non-operating investment earnings, net | 18,384,046 | 539,883 |
| Long-term financing expenses | (441,231) | (483,312) |
| Depreciation of non-operating assets | (1,127,983) | (1,125,697) |
| Art collection acquisitions | (199,583) | (948,411) |
| Campaign expenses | (404,214) | (309,921) |
| Changes in net assets | 19,503,090 | (1,939,603) |
| Net assets, beginning of year | 100,805,435 | 102,745,038 |
| Net assets, end of year | \$ 120,308,525 | \$100,805,435 |

ACQUISITIONS

August 1, 2020–July 31, 2021

FY21 acquisitions listed in alphabetical order by artist

IDA APPLEBROOG, *Untitled (Fireman)*, n.d., Ink and rhoplex on vellum, 14 ¾ x 17 ¾ in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0001)

RICHARD ARTSCHWAGER, *1000 cubic inches*, 1996, Pine wood, plywood, metal hardware, 18 ½ x 9 x 6 in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0002)

STEPHAN BALKENHOL, Bequest of The Carolyn S. Alper Revocable Trust, 2020

Kleines Kopfreliief: Frau (Small Head Relief: Woman), 1994, Poplar wood, paint, 9 ¾ x 9 ¾ in. (2020.016.0003)

Kleines Männerrelief (Small Male Relief), 1992, Poplar wood, paint, 10 x 9 ¾ in. (2020.016.0004)

ERNST BARLACH, *“God Belly” (from The Transformation of God portfolio 5/7)*, 1920–21, Woodcut, 13 ½ x 18 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0003)

GEORG BASELITZ, *Fingermalerei Akt*, 1972, Oil on canvas, 78 ¾ x 63 ¾ in., Gift of Constance R. Caplan, 2021 (R 2020.001.0001)

MIRIAM BEERMAN, *Duende*, 1993, Oil, cloth and wax on canvas, 65 x 67 in., Gift of the Paula Gottesman Foundation, 2021 (2021.004.0001)

JAKE BERTHOT, *Nympha Red*, 1969, Oil on canvas, 60 ½ x 210 in., Gift of Ginny MacKenzie, 2020 (2020.026.0001)

KATE BEYNON, *Warrior Woman Collective*, 2007, Acrylic and aerosol enamel on canvas, Each panel: 20 x 16 in.; Seal: 8

in. dia., Gift of Heather Podesta, 2020 (2020.032.0001)

ROSS BLECKNER, *Untitled*, c. 1996, Screenprint on paper, 18 x 18 in., Bequest of Frauke de Looper, 2020 (2020.018.0001)

PIERRE BONNARD, *Le Pont des Arts*, c. 1897, Lithograph, 15 ½ x 20 in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0009)

ROZEAL (AKA IONA ROZEAL BROWN), *Gold ‘n Browns of, uh... ‘Merica*, 2020–21, Mixed media on cardboard, 43 x 23 in., Director’s Discretionary Fund purchase and with the generous support of Giorgio Furiioso, 2021 (2021.008.0001)

RADCLIFFE BAILEY, *Untitled*, 2006, Mixed media, 26 ½ x 26 ½ in., Gift of Julia J. Norrell, 2020 (2020.027.0002)

KENDALL BUSTER, *Untitled*, 1988, Graphite on mylar, 11 x 9 in., Bequest of Frauke de Looper, 2020 (2020.018.0014)

DANIEL CANOGAR, *Amalgama Phillips*, 2021, Digital projection, The Dreier Fund for Acquisitions, 2021 (2021.007.0001)

MARC CHAGALL, *Auf dem Ofen (On the Stove)*, 1922–23, Lithograph, 7 x 8 ¾ in., Gift of Beverly and Chris With, 2021 (2021.025.00002)

WILLIAM CHRISTENBERRY, *Dream Building Screen Print Variation 1 (White)*, n.d., Silkscreen and encaustic on wood, 25 x 28 in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0005)

STEVEN CUSHNER, *Bouy*, 1996, Oil on canvas, 33 ¼ x 37 ½ in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0006)

RICHARD DIEBENKORN, *Passage II*, 1990, Aquatint etching, ink transfer method, 14

x 12 ¼ in., Bequest of Frauke de Looper, 2020 (2020.018.0002)

JIM DIEN, *Dartmouth Still Life*, 1974–76, Etching with crayon, 27 ¾ x 24 in., Bequest of Frauke de Looper, 2020 (2020.018.0003)

LEONARDO DREW, *Number 220*, 2017, Wood, 27 x 47 x 22 in., Director’s Discretionary Fund, 2021 (2021.006.0001)

WERNER DREWES, Gift of Ingrid Rose in memory of Milton Rose, 2020

Abstraction, 1973, Woodcut (A.P. no.1), 12 ½ x 29 in., (2020.030.0031)

Two Red Poppies, 1964, Watercolor, 23 x 16 ½ in. (2020.030.0034)

Untitled, 1945, Etching, 7 x 8 in. (2020.030.0007)

OREN ELIAV, *Listener*, 2012, Oil on canvas, 59 x 59 in., Gift of Tony Podesta, 2020 (2020.029.0001)

HELEN FRANKENTHALER, *Nepenthe*, 1972, Soft-ground etching, spitbite aquatint, sugar-lift aquatint, and drypoint, 22 ¼ x 30 in., Bequest of The Carolyn S. Alper Revocable Trust, 2020, (2020.016.0007)

JEFFERY GIBSON, Promised gift of Lindsay and Henry Ellenbogen, 2021

Fire, 2020, Acrylic on deer hide, glass beads and artificial sinew inset into wood frame, 34 ½ x 28 7/8 in. (PG 2021.002.0001)

A Rare and Gentle Thing, 2020, Acrylic on deer hide, glass beads and artificial sinew inset into wood frame, 34 ½ x 28 7/8 in. (PG 2021.002.0002)

SAM GILLIAM

Moments Series 1, 1999, Collage of acrylic on paper,

silkscreen on paper with acid-free foam core and polyvinyl framed by Lou Stovall, 10 x 8 ¼ in., Promised gift of Beverly and Chris With, 2021 (PG 2021.001.0003)

For 200, 1976, Silkscreen on rag paper, 18 ½ x 19 ¾ in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0008)

GÜNTER GRASS, *Toad with Nails*, 1991, Etching on paper, 30 ½ x 25 in., Bequest of Frauke de Looper, 2020 (2020.018.0004)

GEORGE GROSZ, *City Scene*, n.d., Lithograph, 20 x 15 in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0043)

FRANCISCO DE GOYA, *Tres majas and Tres Majos Bailanda (Three Women and Three Men Dancing)*, c. 1815–24, Etching and aquatint, 13 x 18 in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0022)

MARSDEN HARTLEY, *Trees*, 1927, Pencil on trimount, 22 x 17 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0032)

ERICH HECKEL, *Untitled*, 1920, Woodcut, 22 ½ x 17 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0033)

RICHARD HUNT

Organic Construction Number 9, 1961, Welded steel, 7 ½ x 18 ½ x 14 in., Gift of Alice Phillips Swistel, James Laughlin Phillips and Marjorie Phillips Elliott, 2020 (2020.017.0002)

SO4O Extending Forms with Arc, c. 1963, Welded steel, 5 ½ x 31 ½ x 10 in., Gift of Alice Phillips Swistel, James Laughlin Phillips and Marjorie Phillips Elliott, 2020 (2020.017.0003)

Untitled, 1991, Cast bronze, 24 x 2 ½ in., Gift of Christine and Peter Raimondi, courtesy of John Raimondi Gallery, 2020 (2020.020.0001)

MARTHA JACKSON JARVIS, *Time Shifting*, 2008, Mixed media, 22 x 29 in., Gift of Beverly and Chris With, 2021 (2021.025.0005)

TOBI KAHN, *INHA*, 2020, Acrylic on wood, 40 x 30 x 2 in., Acquired through the generosity of Ben Z. Post, 2021 (2021.010.0001)

ELLSWORTH KELLY, Gift of Richard E. Thompson, 2020

Orange/Green, 1970, Color lithograph, 42 ½ x 30 ¼ in., Ed. 34/75 (R 2020.025.0001)

Black/Yellow, 1972, Color lithograph on Arjomari paper, 34 x 39 ¾ in. (2020.025.0001)

KIMURA, *Untitled*, 1982, Pencil on paper, 19 ¼ x 25 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0024)

MISCH KOHN, *Last General*, 1962, Intaglio print; A.P., 23 ¼ x 17 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0051)

KÄTHE KOLLWITZ, *Zertretene (The Downtrodden)*, 1901, Line etching, dry point, aquatint, burnisher, 9 x 7 ¾ in., Gift of Beverly and Chris With, 2021 (2021.025.0001)

WALT KUHN, Gift of Ingrid Rose in memory of Milton Rose, 2020

Head with Black Hair, n.d., Etching on wove paper, 9 x 12 ½ in. (2020.030.0004)

Angel, 1950, Lithograph, 15 x 10 ½ in. (2020.030.0005)

Untitled (Head with Blonde Hair), n.d., Drawing, 16 ½ x 12 ½ in. (2020.030.0029)

JONATHAN LASKER, *Untitled (study)*, 1990, Ink and oil on paper, 6 5/8 x 5 in., Bequest of Frauke de Looper, 2020 (2020.018.0015)

SOL LEWITT, *Black and White Lines, Vertical, Not Touching*, 1970, Lithograph on paper, 15 ½ x 23 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0006)

Lines, Not Long, Not Heavy, Not Touching, 1970, Lithograph on paper, 16 ½ x 16 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0007)

Semi-Cube, 1974, Ink on paper, 12 x 12 in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0009)

CYNTHIA LITTLEFIELD, *Light of the Southwest*, c. 1999, Oil on canvas, 62 x 74 in., Gift of Cameron Hoover, 2020 (2020.022.0001)

WILLEM DE LOOPER, Gift of the Frauke and Willem de Looper Foundation For the Arts, 2020

Untitled, 1990, Acrylic on foam core, 47 x 71 ½ in. (2020.031.0001)

Untitled, 1996, Acrylic on canvas, 19 x 19 in. (2020.031.0002)

WILLIAM LUMPKINS, Gift of Ingrid Rose in memory of Milton Rose, 2020

Abstraction, 1989, Watercolor, 15 ½ x 11 in. (2020.030.0030)

Desert Series, 1974, Watercolor, 18 x 24 in. (2020.030.0035)

ROBERT MANGOLD, *Brown/Black Zone Print*, n.d., Woodcut, 21 x 29 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0007)

JAMES MCBEY, *New York*, 1941, Drypoint, 13 x 17 ½

CONTEMPORARY VOICES

Living and working in Washington DC, ROZEAL (b. 1966, Washington, DC) is best known for traversing cultural identity through her art. In *Gold 'n Browns of, uh... 'Merica*, ROZEAL blends Black and Native American iconography in her redressing of the Statue of Liberty. ROZEAL replaces the torch—a symbol of enlightenment—



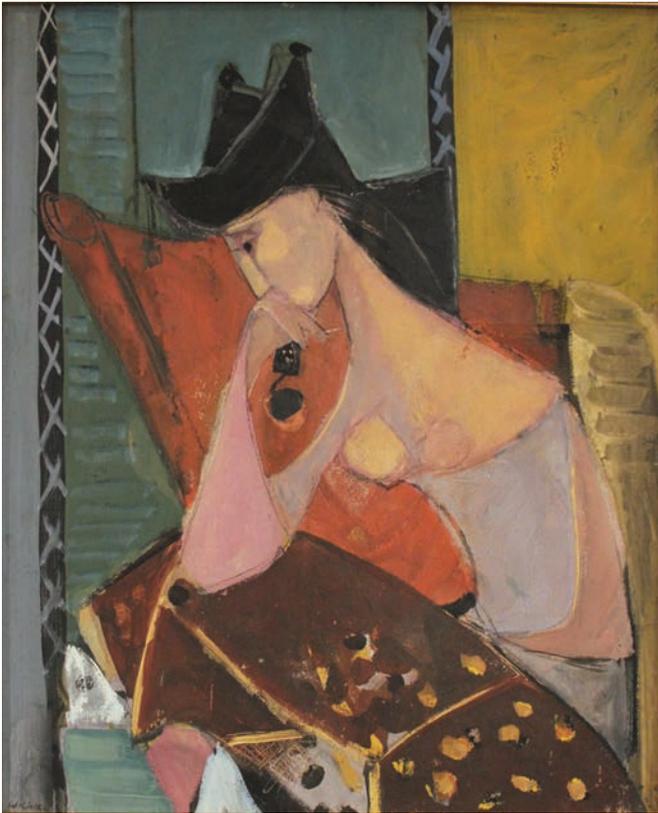
ROZEAL, *Gold 'n Browns of, uh... 'Merica*, 2020-21

with a microphone connected to a boom box which stands in for the tablet of law. Lady Liberty's crown becomes a Native American headdress, accompanied by large gold earrings. Gold is flecked throughout the canvas.

In *Number 220*, Leonardo Drew (b. 1961, Tallahassee, Florida) transforms wood into a wave. Drew's architectural sculptures defy space and gravity and are often forged using a mix of found and natural materials. His sculptures tread the line between order and chaos, regeneration and decay, and evoke reflections on time, history, and nature.



Leonardo Drew, *Number 220*, 2017



Anna Walinska, *Self-Portrait*, c. 1950

in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0026)

LINN MEYERS, *Untitled*, 2018, Four-color lithograph on White Somerset satin; Edition of 14, 38 ½ x 29 ¾ in., Promised gift of Beverly and Chris With, 2021 (PG 2021.001.0001)

JOEL MEYEROWITZ, Gift from the Collection of Michael and Joyce Axelrod, Mill Valley, California, 2021

Dick and Andy, 1983, Vintage chromogenic print, 11 x 14 in. (2021.003.0001)

Grace Reading, 1983, Vintage chromogenic print, 11 x 14 in. (2021.003.0002)

NASKO MITSUBARA, *Boston Public Library*, n.d., Woodcut print, Ed. 10/100, 18 ½ x 23 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0052)

ROBERT MOTHERWELL, *Untitled*, 1975, Etching and

aquatint on paper, 25 ½ x 19 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0008)

LOUISE NEVELSON, *Full Moon*, 1980, Cast polyester, resin assemblage, 18 ½ x 18 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0016)

KENNETH NOLAND, *Composition*, 1957, Oil on canvas, 28 x 25 ½ in., Gift of Phyllis O. Charney and Donald K. Charney, 2021 (2021.001.0001)

LOTHAR OSTERBURG, *Untitled*, n.d., Photogravure, 19/25, 16 ½ x 16 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0009)

TOM OTTERNESS, *Kissing Couple House*, n.d., Cast bronze, 4 ½ x 4 ½ x 3 in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0010)

PHILIP PEARLSTEIN, Gift of Sandra and Jim Fitzpatrick, 2020

Nude on Couch, Arms Outstretched, 1972, Lithograph and color aquatint, 20 x 22 in., Ed. 14/50 (2020.019.0001)

Nude on Mexican Blanket, 1971, Lithograph and color aquatint, 21 x 25 in., Ed. 14/73 (2020.019.0002)

Study of Legs, 1978, Lithograph, 17 ¼ x 14 in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0011)

MAX PECHSTEIN, Gift of Ingrid Rose in memory of Milton Rose, 2020

Untitled, 1911, Woodblock print, 14 x 16 in., (2020.030.0006)

Italian Fishermen II, 1971, Lithograph, 20 x 25 ¼ in. (2020.030.0044)

JOSEPH PENNELL, Gift of Ingrid Rose in memory of Milton Rose, 2020

Cathedral Along the Thames, n.d., Mezzotint, 10 ½ x 17 ½ in., (2020.030.0008)

London Night, Whiskey and Tea, n.d., Mezzotint, 10 x 16 in. (2020.030.0010)

"We Shall Always Love Them", 1937, Lithograph, 12 x 16 in. (2020.030.0016)

Atlantic, 1929, Lithograph, 16 x 11 ½ in. (2020.030.0017)

PABLO PICASSO, *Untitled*, n.d., Etching, 13 x 19 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0020)

PAUL-ADOLPHEN RAJON, *A Garland Maker (after The Garland Seller)*, 1876, Etching on Japanese paper, 10 x 12 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0001)

MAN RAY, *Self-Portrait*, 1947, Lithograph, 12 x 14 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0002)

GRANT REYNARD, Gift of Ingrid Rose in memory of Milton Rose, 2020

Ravel Quartette, n.d., Etching, 8 ½ x 8 ½ in., (2020.030.0011)

Music Trio (Piano, Violin and Cello), n.d., Etching, 10 ½ x 13 ½ in. (2020.030.0012)

At the Exhibition, n.d., Etching, 10 ½ x 12 in. (2020.030.0013)

The Shower #2, n.d., Etching, 8 ½ x 7 in. (2020.030.0036)

The Shower #2, n.d., Etching, 7 ½ x 5 ½ in. (2020.030.0037)

Alley Cats, n.d., Etching, Etching, 10 x 13 in. (2020.030.0038)

The Loge, n.d., Etching, Etching, 12 ½ x 9 ½ in. (2020.030.0039)

Portfolio Inspection, n.d., Etching, 9 x 10 ½ in. (2020.030.0040)

Durand Ruel's Window, n.d., Etching, 10 x 8 in. (2020.030.0041)

Wind and Rain, n.d., Etching, 11 ½ x 15 ½ in. (2020.030.0050)

Joe Hewitt's Door, n.d., Etching, 13 x 9 in. (2020.030.0054)

BERNARDÍ ROIG, *The Head of Goya*, 2020, Charcoal, wax and graphite on paper, 55 drawings, 16 x 12 in. each., Gift of Beatriz and Graham Bolton, 2020 (2020.028.0001-55)

ARNOLD RONNEBECK, Gift of Ingrid Rose in memory of Milton Rose, 2020

Mine Near Continental Divide, 1933, Lithograph, 11 ½ x 16 in., (2020.030.0014)

Silver Mine, Russell Gulch, 1933, Lithograph, 11 ½ x 15 ½ in. (2020.030.0015)

We Shall Always Love Them, 1937, Lithograph, 12 x 16 in. (2020.030.0016)

Atlantic, 1929, Lithograph, 16 x 11 ½ in. (2020.030.0017)

- Colorado Gold Dredge*, 1932, Lithograph, 12 x 17 in. (2020.030.0055)
- Gem Mining Co. Colorado*, Lithograph, 1932, Ed. 22/25, 16 ¾ x 10 ½ in. (2020.030.0056)
- Colorado Gold Mine*, 1933, Lithograph, Ed. 3/25 (2020.030.0057)
- SUSAN ROTHENBERG, *Untitled*, 1982, Pencil in paper 20 x 23 ¾ in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0012)
- KER-XAVIER ROUSSEL, *Untitled*, n.d., Lithograph, 7 x 9 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0027)
- JIM SANBORN, *Clandestine Device*, n.d., Etched copper and fossil sandstone, 9 ¼ x 9 ½ in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0013)
- RANJANI SHETTAR, *Mohana*, 2019, Thread and wax, Dimensions variable, Gift of the artist and Talwar Gallery, 2020 (2020.021.0001)
- FEDERICO SOLMI
- The Great Farce: Portable Theater*, 2020, Acrylic paint, mixed media, gold leaf on laser cut, LED screen, plexiglass, video loop, 60 x 30 x 5 in., Duration 8:11 min., Ed 3/5, Gift of the artist, 2020 (2020.023.0001)
- The Charming Stateman*, 2019, Mixed media and white pen on black paper, 11 x 17 in., Gift of Klaus Ottmann, 2021 (2021.035.0001)
- SAUL STEINBERG, Gift of The Saul Steinberg Foundation, 2021
- State Capitol*, c. 1950-54, Ink on laid paper, 24 x 19 in. (2021.002.0001)
- Indian War*, 1965, Pencil and rubber stamp on Strathmore, 23 x 29 in. (2021.002.0002)
- Washington, D.C.*, 1967, Pen and ink, colored marker, colored pencil and watercolor on paper backed with canvas, 21 ½ x 168 in. (2021.002.0003)
- THÉOPHILE ALEXANDRE STEINLEN, *Blanchisseuses report l'ouvrage*, 1898, Color etching and aquatint, 20 x 14 in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0028)
- PAT STEIR, *Between the Lines*, n.d., Lithograph, 27 ½ x 32 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0010)
- FRANK STELLA, *Steller's Albatross* (from the *Exotic Bird* series), 1977, 57 color lithograph/screenprints, 33 7/8 x 45 7/8 in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0014)
- DONALD SULTAN, *For Tulips*, June 6, 1986, Ink on paper, 15 ¾ x 15 in., Bequest of Frauke de Looper, 2020 (2020.018.0018)
- SAM TAYLOR-JOHNSON, *Travesty*, 1995, C-print (diptych), 28 x 62 ½ in., Gift of Tony Podesta, 2020 (2020.029.0003)
- ANNE TRUITT
- Moon Wind Object*, c. 1969, Painted wood, 60 x 12 x 12 in., Gift of Alice Phillips Swistel, James Laughlin Phillips and Marjorie Phillips Elliott, 2020 (2020.017.0001)
- Drawing*, 16 July 1973, Acrylic on paper, 19 ¾ x 30 in., Bequest of Frauke de Looper, 2020 (2020.018.0019)
- JULIA WACHTEL, *Rabbit Hole*, 2020, Oil on wood, 40 x 46 in., The Hereward Lester Cooke Memorial Fund, 2021 (2021.011.0001)
- KANJI WAKAE, Bequest of Frauke de Looper, 2020
- PW-2*, 1999, Woodcut on handmade paper, 20 x 30 in., (2020.018.0011)
- PW-84-II*, 1994, Linocut on handmade paper, 21 ½ x 30 ¼ in. (2020.018.0012)
- ANNA WALINSKA, Gift of Rosina Rubin, 2021
- Self Portrait*, c. 1950, Charcoal and oil on board, 23 x 19 ½ in. (2021.005.0001)
- Odalisque & Friend*, 1951, Oil on canvas, 25 x 30 in. (2021.005.0002)
- ANDREA WAY, *Shark*, 1990, Silkscreen, 22 ½ x 28 in., Bequest of The Carolyn S. Alper Revocable Trust, 2020 (2020.016.0015)
- FRED WEBSTER, *Judas Iscariot and Christ (with cock crowing)*, n.d., Painted wood, 8 x 14 ¾ x 4 ½ in., Bequest of Frauke de Looper, 2020 (2020.018.0023)
- TOM WESSELMANN, *OP 44*, c. 1970, Serigraph on paper, 6 x 7 in., Bequest of Frauke de Looper, 2020 (2020.018.0013)
- WILLIAM WILLIS, Bequest of Frauke de Looper, 2020
- Trees with Fire*, 1987, Gouache on museum board, 10 ¼ x 6 ¾ in., (2020.018.0020)
- Untitled*, 3-87, 10/24/87, 1987, Pencil and ink on paper, 13 ½ x 10 ½ in. (2020.018.0021)
- JIM WOLFE, *Little Prince (Bethlehem Steele series)*, 1986, Painted steel, 16 x 15 x 10 in., Bequest of Frauke de Looper, 2020 (2020.018.0022)
- IRVING WOLFSON, Gift of Ingrid Rose in memory of Milton Rose, 2020
- Lower East Side of New York*, 1930s, Etching, 15 x 10 in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0023)
- Going to the Theater, New York*, 1930s, Etching, 16 x 10 ½ in., (2020.030.0024)
- NYC night scene of couples on theater district*, 1930s, Etching, 15 x 11 in. (2020.030.0025)
- FRANK LLOYD WRIGHT, Gift of Richard E. Thompson, 2020
- Leaded Glass Window from the B. Harley Bradley House in Kankakee*, c. 1900, Leaded glass with original oak frame, 43 ¾ x 19 ½ in. (R 2020.025.0002)
- Leaded Glass Window from the B. Harley Bradley House in Kankakee*, c. 1900, Leaded glass with original oak frame, 43 ¾ x 19 ½ in. (R 2020.025.0003)
- ALFREDO ZALCE, Gift of Ingrid Rose in memory of Milton Rose, 2020
- Henequen Plant, Yucatán* (from *Mexico Art-A Portfolio of Mexican People and Places*), 1946, Lithograph, 15 x 17 ½ in. (2020.030.0018)
- Salinas de Celesten (Salt Deposit of Celesten)*, 1945, Lithograph, 12 x 17 ½ in. (2020.030.0019)
- PAN PUBLICATIONS
- Pan #4: December 1895-January 1896*, Lucas, Crancach and Menzel, Adolf, and more, 1895-96, Various mediums, 15 x 11 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0045)
- Pan #5: February-March 1896*, Klinger, Max, and more, 1896, Various mediums, 15 x 11 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0046)
- Pan #2: June-July 1895*, Klinger, Eckman, Gruenewald, Steinlen, and more, 1895, Various mediums, 15 x 11 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0048)
- Pan #1: May-October 1898*, Signac, Luce, Petitjan, Hildebrand, Seurat, and more, 1898, Various mediums, 15 x 11 ½ in., Gift of Ingrid Rose in memory of Milton Rose, 2020 (2020.030.0049)
- Various works, Bequest of Frauke De Looper, 2020 (R 2020.018.0001-97)

PHILLIPS

The Phillips Collection

COVER DETAIL: Nekisha Durrett, *Airshaft*, 2021, Translucent window film. Photo: Ryan Maxwell

THE ROAD TO REOPENING

After closing on March 13 due to the covid-19 pandemic, The Phillips Collection reopened on October 8 to community partners and members and on October 15 to the public.

WHILE WE WERE CLOSED

From March through September 2020, staff from several departments had to be on site, and we are thankful to those dedicated and exceptional staff members that kept our buildings and artworks secure and operations running. The security team continued the 24/7 security functions to protect the building, our finance team had to be on-site to carry out financial operations, our conservation and installations teams had to be in the galleries to check on the artworks, and our facilities team took care of the buildings.

CROSS-DEPARTMENTAL WORK

The reopening process was a months-long collaborative effort, starting in May through a Reopening Task Force with colleagues from every department. This dedicated team met weekly, gathering and analyzing information to determine how and when The Phillips Collection would reopen. This included following the Mayor's guidelines and recommendations from the CDC and local health experts, and looking at the current data for DC. We conferred with national and international museum colleagues to gain best practices.

SAFETY MEASURES

The key to our reopening plan was our phased approach, beginning our reopening with only the Goh Annex and Sant Building on a limited basis and for a limited number of guests. We added the House galleries and additional timed entries based on DC and CDC health guidelines, with all galleries opened in March for our centennial exhibition. We have worked closely with our facilities team to optimize our air filtration. PPE and hand sanitizer stations and safety signs were placed throughout the museum. Covid-19 mitigation and return to work protocols were implemented. We measured every gallery to determine capacity, carefully directing the best route for visitors to minimize crowding and cross traffic. Security staff were brought back in a phased approach to meet reopening operational needs.

Staff meeting to discuss on-site safety protocols; Some of our first visitors when we reopened in October; Safety measures in place including hand sanitizer stations and directional signage

