

PHILLIPS



FY 20 ANNUAL REPORT

August 1, 2019–July 31, 2020

The Phillips Collection

Note: The Phillips Collection and Phillips@THEARC closed to the public on March 14, and all in-person programs and tours were cancelled through the rest of the fiscal year.



CULTIVATING MEMBERS

7,095 MEMBERS

1,757 NEW MEMBERS (from 36 states, 4 countries)

674 MEMBERS ATTENDED VIRTUAL PUBLIC PROGRAMS

190 MEMBERS ATTENDED VIRTUAL MEMBER-ONLY EVENTS

WELCOMING DIVERSE AUDIENCES

84,791 VISITORS

(from 50 US states, 48 countries, non-members only, August-March)

27 IN-PERSON PUBLIC PROGRAMS

(3,479 attendees, August-March)

48 VIRTUAL PUBLIC PROGRAMS

(1,937 attendees, May-July)

18 PHILLIPS MUSIC CONCERTS

(2,156 attendees, October-March)



ENGAGING OUR DIGITAL FOLLOWERS

NEW FOLLOWERS ON

Facebook 1,086 (31,201 total)

Instagram 6,975 (37,916 total)

Twitter 1,171 (31,411 total)

78,367 YOUTUBE VIEWS

PHILLIPS WEBSITE

1,102 average daily visitors

(50 US States, 208 countries)



INSPIRING YOUNG MINDS

1,861 STUDENTS ON IN-PERSON SCHOOL TOURS (August-March)

38 SCHOOLS

275 STUDENTS ON VIRTUAL TOURS (May-July)

129 ART LINKS

STUDENTS

3 PARTNER SCHOOLS

PRISM.K12 WEBSITE

26,625 page views

440 IN-PERSON FAMILY PROGRAM ATTENDEES

SHARING OUR GROWING COLLECTION

146 NEW ACQUISITIONS

21 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS

115 ARTWORKS IN TRAVELING COLLECTION EXHIBITIONS

FROM THE CHAIRMAN AND DIRECTOR



What an unprecedented time we are living in. The covid-19 pandemic and worldwide protests against systemic racism have changed everything, leading to public calls for museums to examine their core values. Now, more than ever, we are examining how the Phillips can best support and enhance conversations around urgent issues.

In 1921, Duncan Phillips established the Phillips Memorial Gallery as a tribute to his father who died in 1917 and brother who succumbed to the 1918 flu epidemic. The museum has always been centered around the healing power of art and serving as a space for solace and inspiration.



In the fall, we recognized our beloved late Vicki Sant and Roger Sant with an exhibition of their marvelous Nabi collection, which is a promised gift, a truly transformative moment in the evolution of The Phillips Collection. Los Carpinteros presented powerful works that capture post-revolutionary Cuba. In the spring, we opened *Riffs and Relations: African American Artists and the European Modernist Tradition* and *Moira Dryer: Back in Business*. The breadth of these exhibitions was complemented by dynamic programs, including the annual Artists of Conscience Forum centered around art, wellness, and veterans.

Unfortunately, covid-19 forced us to close to the public in mid-March. Through the heartache and fear gripping the world, we pivoted to strategies that enable us to both share our art virtually while staying financially solvent. We shifted our exhibition schedule, extending some exhibitions and canceling others, and rescheduled our Annual Gala to a virtual event in the fall. With much creativity and innovation, we blossomed online, welcoming our audiences to virtual meditation, book clubs, workshops, and more, while maintaining constant contact through social media. We must thank our heroic security and facilities staff, as well as our conservators and preparators, for keeping our artwork and building safe during this time, and undertaking essential improvements on-site.

In summer 2020, the health crisis was compounded by a pandemic of systemic injustice. Millions of people, of all races, all over the world, took to the streets to demand that Black Lives Matter. The gravity and circumstances of these events prompted a moment of deep reflection and learning. Our purpose and values around diversity, equity, accessibility, and inclusion are central to our strategic plan, and a priority as we embark on our next century.

During this year of challenges, we remain deeply grateful for your support in keeping our museum vibrant, active, and engaged in our communities.

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: Participants of our UMD-Phillips continuing education course in the galleries, Photo: Travis Houze; a visitor in the galleries of *Bonnard to Vuillard: The Intimate Poetry of Everyday Life—The Nabi Collection of Vicki and Roger Sant*; Photo: Carl Nard; Head 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 while the galleries were closed to the public.

EXHIBITIONS

August 1, 2019–July 31, 2020

SPECIAL EXHIBITIONS

Bonnard to Vuillard: The Intimate Poetry of Everyday Life—The Nabi Collection of Vicki and Roger Sant

October 26, 2019–January 26, 2020

Moira Dryer: Back in Business

February 8–December 13, 2020

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

February 29, 2020–January 3, 2021

INTERSECTIONS

Los Carpinteros: Cuba Va!

October 10, 2019–January 12, 2020

DIGITAL INTERSECTIONS

Luca Buvoli: Picture: Present (An episode from “Astrodoubt and The Quarantine Chronicles” in 12 scenes)

July 20–December 1, 2020



Moira Dryer’s talent as a painter was to draw poignancy out of an almost generic pictorial vocabulary—stripes, blotches, drizzles of drippy color—and to put her formal reticence at the service of an intense playfulness, playing on the edge of sculpture.

Barry Schwabsky, *The New York Review*

IN HONOR OF ROGER AND VICKI SANT

Bonnard to Vuillard: The Intimate Poetry of Everyday Life, drawn from the collection of Vicki and Roger Sant, explored rarely-seen works by some of the international group’s leading figures, including Pierre Bonnard, Édouard Vuillard, Maurice Denis, Ker-Xavier Roussel, and Félix Vallotton. The exhibition was planned in conjunction with a major promised gift to the Phillips from Vicki and Roger Sant



Roger and Vicki Sant

of over 40 paintings and works on paper as well as two print portfolios from one of the finest private collections of Nabi art in the United States. In addition to the promised gift of art, Vicki and Roger Sant also designated a major bequest to create an endowment in support of the preservation, care, and study of the Sant Collection. The Sants’ collection was shaped over more than 20 years by a deep relationship with each work and a keen understanding of its role in the context of modern art.

The Phillips Collection remains grateful to the late Vicki Sant for her unwavering service and commitment to the Phillips as Trustee, President, Chair, and then Honorary Chair for over 30 years, and dedicates this exhibition to her in loving memory.



LEFT TO RIGHT: Installation view of *Moira Dryer: Back in Business*, left to right: *Untitled*, 1988, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Museum Purchase with funds provided by the Lannan Foundation, 1988; *Captain Courageous*, 1990, Courtesy Van Doren Waxter, New York, Photo: Lee Stalsworth; Félix Vallotton, *Le passante (The Passage)*, 1897, Oil on cardboard, 7 7/8 x 11 in., The Phillips Collection, Promised gift of Vicki and Roger Sant

COMMUNITY EXHIBITIONS

Energizing Education: Teaching through the Prism of Arts Integration

February 22, 2020–January 2021

Art and Wellness: Creative Aging

October 12, 2019–February 9, 2020

James McLaughlin Memorial Staff Show

August 31–September 29, 2019

PHILLIPS@THEARC

Celebration of Life Community Memorial: I Remember...

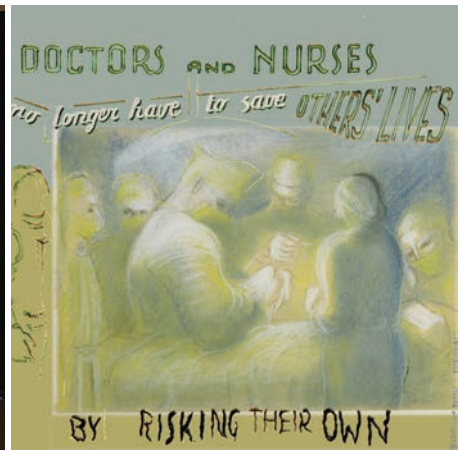
October 11–November 8, 2019

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

July 3–August 31, 2019



TOP TO BOTTOM: *Riffs and Relations* curator Dr. Adrienne Childs with Mequitta Ahuja with her work *Xpect*, 2019; Janet Taylor Pickett with her work *And She Was Born*, 2017, and Henri Matisse's *Interior with Egyptian Curtain*, 1948. Photos: Rhiannon Newman



LEFT TO RIGHT: Installation photo of *Los Carpinteros: Cuba Va!* left to right: *It's not Che, It's Simón*, 2017, Courtesy of the artists and Galerie Peter Kilchmann, Zurich; *It's not Che, It's Eusebia*, 2018, Courtesy of Marco Castillo; *It's not Che, It's Alfonso*, 2018, Courtesy of the artists and Galerie Peter Kilchmann, Zurich; *Cachita*, 2013, The Phillips Collection, Gift of Aaron and Barbara Levine, 2020, Photo: Lee Stalsworth; Luca Buvoli, *Scene 2: Picture: Present (from Astrodoubt and The Quarantine Chronicles)*, 2020

YEAR IN REVIEW

August 1, 2019–July 31, 2020

Phillips in the Socialsphere

Most popular Instagram post: Images from *Bonnard to Vuillard: The Intimate Poetry of Everyday Life* (November 18, 2019)

Most popular Tweet: Oh, you like art? Name every artist (October 24, 2019)

Most popular Facebook post: Happy first day of #Hanukkah to everyone celebrating! (with Marc Chagall's *The Dream*, 1939) (December 22, 2019)

Most popular blog post: Artists of Conscience panelist Zach Herrick, founder of American Heroes HeART, on Veterans, Art & Wellness (November 6, 2019)

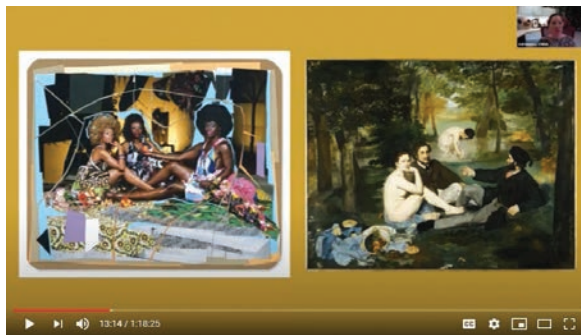


Zach Herrick with his artwork

Bringing the Phillips Home

After The Phillips Collection temporarily closed its doors in mid-March, the museum pivoted to digital initiatives and events to keep audiences engaged online.

- On Instagram, the “Work from Home” series featured photos and inspiration from the homes of DC creatives, and the “Blue Couch Sessions” presented brief interviews with local influencers
- Luca Buvoli’s Digital Intersections project *Picture: Present* was unveiled on social media and the Phillips’s website in July
- A gallery-by-gallery tour of *Riffs and Relations* was featured on social media and YouTube
- Activities for families include coloring cards, crafting tutorials, and activity pages
- Virtual programs include weekly meditation, monthly book club and family programs, summer meet-ups for PK-12 educators, and weekly artist-led workshops in partnership with local art collective Red Dirt Studio
- Curator talks on *Riffs and Relations* and *Moira Dryer: Back in Business*
- Phillips after 5 featured a mix of music, cocktail making, and spotlight talks with Phillips educators
- Exclusive “Coffee and Conversation” Member Mornings and “Art Talks with the Director” virtual events to keep our supporters engaged



Curator talk with Dr. Adrienne Childs on Zoom

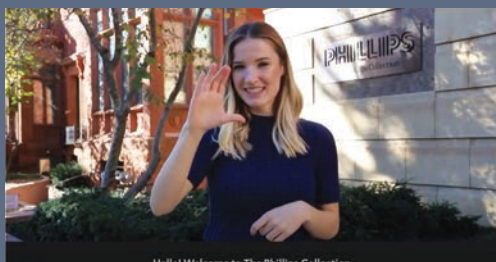
Phillips on the Road

A Modern Vision: European Masterworks from The Phillips Collection at the Milwaukee Art Museum (November 15, 2019–March 22, 2020)

From Homer to Hopper: American Art from The Phillips Collection at the Vero Beach Museum of Art (February 1–May 31, 2020)



Edgar Degas's *Dancers at the Barre* at the Milwaukee Art Museum



AMERICAN SIGN LANGUAGE VLOGS

“Signing the Phillips” is a video blog series intended to increase access to the museum for the deaf and hard of hearing community. Released on social media and YouTube in March to celebrate Deaf History Month, the vlogs introduce the museum and highlight key works in the collection. Marketing intern JamiLee Hoglind and Erikson Young (Gallaudet University graduates) helped make these vlogs possible.

A MESSAGE FROM CHIEF DIVERSITY OFFICER MAKEBA CLAY

In support of Black Lives Matter, June 17, 2020

Out of the brutal murders of George Floyd, Rayshard Brooks, Breonna Taylor, Nina Pop, Ahmaud Arbery, and far too many other Black and Brown people in the United States, there has been a resurgence of a clarion call for racial justice. The visibility of these inhumane acts, too often at the very hands of those meant to protect and serve our communities, has catalyzed a long-overdue national reckoning in how we value and treat Black lives.

The Phillips Collection's vision is to give voice to the powerful artistic expressions of diverse people, with empathy and inclusion, and to connect with the relevant and urgent ideas of our time. When Duncan Phillips first imagined The Phillips Collection, he wanted it to be "a memorial...a beneficent force in the community where I live—a joy-giving, life-enhancing influence assisting people to see beautifully as true artists see." He perceived the tradition of art to be revolutionary, much like the times we live in now, and a way to connect the past with the present; believing strongly in the continuum that connects generations of artists. Art should be

an avenue for constructive discourse, for growth and understanding, linking human to human, building empathy and creating community.

This current moment in our history has compelled us to look more deeply inward. One of our roles as a museum is to serve as a catalyst for inquiry and critical reflection. As an institution that upholds thoughtful stillness at our very core, the Phillips intends to use this moment to pause, step back, and listen to our community and those most impacted by systemic inequities, and only then determine the appropriate path forward.

We must hold ourselves accountable. We need to focus on being actively anti-racist—not passively non-racist—to foster and empower a community of upstanders, and anything less perpetuates the harmful system of injustice that has plagued our nation for centuries. We further pledge to approach this process with openness, vulnerability, and humility, and invite and encourage voices from across our community: our audiences, our members, our

trustees, and our employees. We are starting with improving ourselves and internal staff culture, so that our work can substantively translate into our collection, exhibitions, programs, and beyond. Only then will we lead with integrity.

We are taking time to listen and develop informed solutions in areas where we fall short. We commit to transparency and will share our plans as they crystallize. The task ahead is daunting, but we are ready and eager to step up. We may mess up; and we expect you to call us out on it. We may make missteps and have do-overs, but we will not back down from this commitment to ourselves and our community. We are standing together with you.

It is time for us to stretch and elevate our standards so we can be more together, to self-reflect not just in this moment, but as a way in which we exist and thrive in the community in which we serve. We have a long way to go, but I am confident we are heading in the right direction.

Read the full statement at PhillipsCollection.org/black-lives-matter



Duncan, along with his artist wife, Marjorie, in 1921, threw open the doors of the family house even though they all still lived upstairs. A home that had been a place of sorrow became a place to linger and reflect with color, line, and form, to be stimulated by bold ideas and intimate moments, both historical and contemporary, political and lyrical. Duncan, my great uncle . . . was passionate about sharing his experience. He wanted everyone to find peace, solace, and ultimately joy in art and music. As we approach our centennial next year in 2021, I hope our quarantine and social-distancing months have subsided, and we can find joy again in the collection that Marjorie and Duncan founded.

Alice Phillips Swistel, The Experiment Station, April 13, 2020

Maurice Prendergast, *Ponte della Paglia*, c. 1898/reworked 1922, Oil on canvas, 27 7/8 x 23 1/8 in., The Phillips Collection, Acquired 1922



YEAR IN REVIEW

August 1, 2019–July 31, 2020

UNIVERSITY OF MARYLAND PARTNERSHIP

The Phillips Collection and UMD continue to produce dynamic programs and scholarship:

The 2019 Artists of Conscience Forum, Veterans, Art & Wellness on November 14 focused on the impact that art and art therapies can have on the lives of veterans with PTSD, traumatic brain injury, and other combat-related psychological health conditions, as well as a series of workshops with Army Sgt. Zach Herrick, Purple Heart Recipient and Founder, American Heroes HeART, and Ben King, Founder, Armor Down.

Two academic courses: “ARTH488N: Dead or Alive? Still-Life Painting, 1870–Today,” led by UMD-Phillips Postdoctoral Fellow Dr. Ashley Lazevnick; and “ARTH488G: Art and the Environment,” led by Dr. Joshua Shannon.

Conversations with Artists 2019–2020 (cut short due to covid-19) featured Fidencio Fifiend-Perez, Kennedy Yanko, and Leonardo Drew.

For the third year, 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 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. To dive deeper into a particular subject area, the educators engaged in several art techniques, including stop motion animation, blackout poetry, and contour line drawings. As the culminating project for the course, the educators designed and facilitated arts-integrated lessons in their classrooms using the Phillips’s Prism.K12 strategies and Phillips artwork.



Participants of the UMD-Phillips PK-12 arts integration course learn about stop motion animation. Photo: Travis Houze

PHILLIPS MUSIC

The 2019/20 season of Sunday Concerts launched with a celebration of Cuban flair featuring Pacquito D’Rivera (October 13), and featured a series of concerts based on *Bonnard to Vuillard* and *Riffs and Relations* and an interdisciplinary dance and music event celebrating Jewish composer Ursula Mamlok (February 13). On March 1, we presented our Leading International Composers concert profiling the pioneering African American composer, performer, and scholar George Lewis, with his music performed by Ensemble Dal Niente. The season was cut short due to covid-19.

George Lewis and Ensemble Dal Niente. Photo: Travis Houze



IN MEMORIAM

The Phillips Collection mourns the loss of David Driskell (1931-2020), a longtime friend, supporter, and trustee of the museum. During his formative years as a student at Howard University in the 1950s, Driskell enjoyed regular visits to the Phillips, a “welcoming place,” where he found inspiration in the works of Arthur Dove, Georges Rouault, and James Wells, among others.



David C. Driskell with his work *Still Life with Sunset in Riffs and Relations: African American Artists and the European Modernist Tradition*, February 2020. Photo: Rhiannon Newman

Sharing Wellness

In July, the Phillips began assembling 300+ wellness kits each month to be distributed by Building Bridges Across the River with free meals provided by DC Central Kitchen. The kits include no-stitch masks, hand sanitizer, and an art activity.



PHILLIPS@THEARC

The Phillips Collection partnered with NonStop Art, DC Public Library (DCPL), and real-estate developer MidCity, to activate ART PARK @ RIA with “The State of DC,” a year-long community arts project. From September to March (cut short by covid), ART PARK @ RIA (located at 1325 Rhode Island Avenue, NE) and Phillips@THEARC offered free, interactive art events to the community. The workshops co-created by NonStop Art, the Phillips, and DCPL included mural painting, mixed media and digital collaging, screen printing, and more.



INTERNSHIPS

Our paid internship program welcomed another year of interns. We transitioned the program to a remote experience during the spring semester when the museum closed, and followed with fully remote internships in the summer. Each intern worked on in-depth projects, cross-cutting the museum, and had opportunities to engage in weekly professional development webinars, participate in mentor discussions with the staff, and also provide a capstone presentation at the end of the program.



Summer 2020 intern cohort on Zoom

WELCOME NEW BOARD MEMBERS

A DC native who has always loved the Phillips, BARBARA BROWN is the senior partner in the Employment Law practice in the Washington, DC, office of Paul Hastings. She represents employers in the entire range of employment law matters, particularly employment discrimination class actions challenging pay, promotion, hiring, and other personnel decisions, and wage and hour class actions. “I love modern art; the beauty of the Phillips to me is that it’s constantly redefining what it means to be ‘modern,’ so that it remains true to its original mission while embracing change.” Of her role at the Phillips, Brown says “I am excited about the Phillips as a great cultural and educational institution, reaching all of the communities in our area and including all their voices in its activities.” Brown has served on the boards of the Jewish Foundation for Group Homes, Imagination Stage, the Legal Aid Society of Washington, DC, as well as the American Bar Association Section of Labor and Employment Law. Brown has been ranked by Chambers USA 2020 for Labor & Employment in Washington, DC, at its highest Star level. She is ranked in *The Legal 500 2020* for Labor and Employment Disputes as a Leading Lawyer and was named as one of the 100 best lawyers in DC by *Washingtonian Magazine*.

It is through art that JANE CHU learned to balance the cultures of her Chinese immigrant parents and her Southern upbringing in Oklahoma and Arkansas. “My own art experiences helped me to be very comfortable with embracing multiple perspectives at the same time,” she explains. This

cultural dialogue is what she hopes the Phillips will share. Chu explains, “The centennial is an especially wonderful opportunity to celebrate the next 100 years, and how the Phillips will be actively engaged in cultivating an environment where people can feel like they belong, through the arts. It is an important time for the arts to lead the way in advancing diversity, and designing systems that deliver in an equitable and accessible manner, in order to honor people’s identities so they know that they are included.” A visual artist and musician, Chu served as the eleventh chairperson of the National Endowment for the Arts (NEA), having completed her four-year term in 2018. During Chu’s tenure at the NEA, Chu traveled to all 50 states to visit visual artists, musicians, dancers, actors, writers, arts educators, and arts administrators. Chu is a Distinguished Visiting Scholar at Indiana University. Prior to her appointment at the NEA, Chu was the founding president and CEO of the \$413 million Kauffman Center for the Performing Arts in Kansas City, Missouri.

PAUL KILLIAN has been a supporter of the Phillips since the 1970s, as a law student at Georgetown University. “It is a unique place both for its art and its warmth. Where else can one wander through such a collection in a home-like setting merely a few blocks from one’s own dwelling.” Killian is a Litigation Attorney in Washington, DC, working with the design and construction of large infrastructure projects; he hopes to use his experience to help with landscaping and building

enhancements at the Phillips, as well as other digital improvements to move the museum into the next century. Killian has served on the boards of several construction companies, the National Cathedral School, and the Sheridan-Kalorama Historical Association.

A native Washingtonian who has lived on five continents and currently lives in Rome, SALA ELISE PATTERSON hopes to bring her cross-cultural perspective to the museum’s DEAI efforts, acknowledging the hard work required, internally and externally, in order for the museum to reflect its community. She explains, “These are challenging but exciting times for museums, as the communities in which they sit are increasingly looking to them to reflect and respond to the complex world around us, to shed exclusionary and elitist practices, to spark tough but necessary conversations that move us forward as a society. At 100 years of age, I see The Phillips Collection modeling how a 21st-century museum does this all while continuing to honor art, the artist, and the rewarding experience of communing with both.” The founder of communications advisory firm Songhai Group which serves international organizations and cultural institutions, Patterson also has written about culture, current events, travel, and lifestyle for Condé Nast *Traveler Magazine*, The Atlantic’s *CiytLab*, *T: The New York Times Style Magazine*, *KINFOLK*, and others. Through this lens, her goal for the Phillips is for “as many people as possible to experience the magic of the Phillips and its programs.”

DONORS

August 1, 2019–July 31, 2020

The following donors generously supported The Phillips Collection in its mission during fiscal year 2020. 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.

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LEFT TO RIGHT: Dance and music event celebrating Jewish composer Ursula Mamlock, February 13, 2020; Leonardo Drew and Associate Curator Renée Maurer in the Music Room for Drew's Conversation with Artists event February 27, 2020.

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LEFT TO RIGHT: Los Carpinteros with Beatriz Bolton and Senior Curator of Modern and Contemporary Art Vesela Sretenović celebrating Los Carpinteros' Intersections project *Cuba Va!* in Miami; Pianist and Composer Aaron Diehl performing in the Music Room, February 26, 2020.

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Joseph P. DiGangi*
Dr. and Mrs. Gerald W. Fischer
Leonard Lauder
Martin Less*
Wendy Luke*
Estate of Mercedes Mestre*
Monica D. and Samuel A. Morley*
Joan and Dan Mulcahy
Eric Richter
Leslie Sawin*
Richard Sawyer and Jeffrey Beaty*
Georgia Young*

*Planned Gift
(as of January 12, 2021)

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

33% Visitor services

14% Education and public programming

12% Fundraising

9% Administration



32% Individual support

30% Corporate, foundation, and government support

26% Endowment income for operations

5% Traveling exhibitions

4% Admissions, programs, and other revenue

FINANCIAL REVIEW

August 1, 2019–July 31, 2020

STATEMENTS OF FINANCIAL POSITION

As of July 31	2020	2019
ASSETS		
Cash and cash equivalents	\$ 1,303,405	\$ 492,777
Receivables		
Trade	148,494	90,062
Gifts and grants	3,182,446	9,563,485
Pledges: CSMA campaign	-	18,721
Pledges: endowment	5,564,499	5,812,080
Total receivables	8,895,439	15,484,348
Merchandise inventory	354,781	339,802
Prepaid expenses	320,998	330,280
Property and equipment, net	31,560,972	32,142,100
Investments	73,134,153	68,197,658
Total assets	\$ 115,569,748	\$ 116,986,965
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	\$ 671,749	\$ 647,073
Accrued compensation	411,430	555,643
Deferred revenue	332,711	130,088
Capital lease obligation	81,977	109,553
Gift annuity debt	90,658	104,387
Note payable	326,434	466,334
Federal loan payable	1,462,886	-
HVAC loan payable	3,743,700	3,921,400
Bonds payable	7,642,768	8,307,458
Total liabilities	14,764,313	14,241,927
Net Assets		
Without donor restrictions:		
Undesignated	21,670,833	21,670,833
Board designated	6,150,000	6,150,000
Total net assets without donor restrictions	27,820,833	27,820,833
With donor restrictions	72,984,602	74,924,205
Total net assets	100,805,435	\$ 102,745,038
Total liabilities and net assets	\$ 115,569,748	\$ 116,986,965

STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended July 31	2020	2019
REVENUE		
Gifts, grants, and corporate support	\$ 6,929,523	\$ 16,722,291
Fees from exhibitions and loaned art	708,806	1,850,617
Admissions	424,028	510,623
Shop revenue	552,269	711,593
Other revenue	163,141	222,592
Contributed services and materials	419,329	241,580
Endowment earnings transfer, net	2,928,331	2,825,393
Total revenue	12,125,427	23,084,689
EXPENSES		
Personnel	6,996,628	7,051,361
Traveling exhibitions	235,379	764,958
Contractual services	494,920	743,602
Insurance	275,585	271,687
Utilities	530,272	614,205
Other facility costs	600,030	778,738
Administrative expenses	837,478	1,181,396
Printing and publications	223,235	217,650
Information technology expenses	306,884	285,771
Fundraising activities and institutional events	252,513	554,148
Marketing and advertising	276,578	255,142
Contributed services and materials	419,329	241,580
Cost of goods sold	288,741	359,619
Total expenses	11,737,572	13,319,857
Change in net assets from operations before other items	387,855	9,764,832
OTHER ITEMS		
Non-operating investment (loss) earnings, net	539,883	(1,119,078)
Long-term financing expenses	(483,312)	(522,364)
Depreciation of non-operating assets	(1,125,697)	(1,109,372)
Art collection acquisitions	(948,411)	(503,255)
Campaign expenses	(309,921)	(374,683)
Changes in net assets	(1,939,603)	6,136,080
Net assets, beginning of year	102,745,038	96,608,958
Net assets, end of year	\$100,805,435	\$ 102,745,038

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, 2019–July 31, 2020

FY20 acquisitions listed in alphabetical order by artist

MEQUITTA AHUJA, *Xpect*, study, 2018, Oil-based charcoal on Mylar, 32 ½ x 28 in., The Dreier Fund for Acquisitions, 2020 (2020.007.0001)

JOHN AKOMFRAH, *Transfigured Night*, 2013, Two-channel HD color video installation with 5.1 sound, The Dreier Fund for Acquisitions, 2019 (2019.036.0001)

BENNY ANDREWS, *Trail of Tears (Trail of Tears Series and Migrant Series)*, 2006, Oil on four canvases with painted fabric and mixed media collage, 76 x 145 x 1 in., Gift of Agnes Gund, 2019 (2019.020.0001)

MIRIAM BEERMAN, *The Plagues (Boils)*, 1987, Oil on canvas, 87 x 66 in., Gift of Paula Gottesman, 2020 (2020.014.0001)

GERALD LESLIE BROCKHURST, *Le Casaquin de Laine*, 1923–1924, Etching, 7 13/16 x 5 7/8 in., Gifts from the Estate of Lorna S. Jaffe, 2019 (2019.028.0003)

LOS CARPINTEROS, *Cachita*, 2013, Powder-coated aluminum, LED lights, 75 ½ x 61 x 2 in., Gift of Aaron and Barbara Levine, 2020 (2020.012.0001)

ZOË CHARLTON

The Country A Wilderness Unsubdued, 2018, Graphite, acrylic, and collage on paper, dimensions variable, Contemporaries Acquisition Fund, 2019 (2019.014.0001)

Plot (Glory Series), 2006, Graphite, gouache paint, ink, and 22k gold leaf on vellum, 12 x 12 in., Promised Gifts of Beverly and Chris With, 2020 (PG 2020.002.0001)

Maintained (Suburb Series), 2006, Graphite, gouache paint on vellum, 12 x 12 in., Promised Gifts of Beverly and Chris With, 2020 (PG 2020.002.0002)

Wilderness Unsubdued, 2014, Collage and stickers on paper, 15 x 11 in., Promised Gifts of Beverly and Chris With, 2020 (PG 2020.002.0003)

FRANK MUJICA CHÁVEZ, *Untitled from Dario Series*, 2012, Graphite on paper, 15 ¾ x 15 ¾ in., Gift of Lynne and Joe Horning, 2020 (2020.004.0001)

JUDY CHICAGO, *In Praise of Prairie Dogs*, 2019, Eleven-color lithograph on light blue Pescia paper, 22 x 18 in., Gift of Julie Garcia, 2019 (2019.030.0001)

KEVIN COLE, *Embracing Wisdom*, 2006, Mixed media, 54 x 66 x 9 in., Gift of Larry and Brenda Thompson, 2020 (2020.003.0001)

AMY CUTLER, *Idle Spinners*, 2011, Hydrocal, silk, steel, 8 x 24 x 24 in. (sculpture), 44 ½ x 28 x 28 in. (including base), Gift of Zoë and Joel Dictrow, 2020 (2020.001.0001)

WALKER EVANS, *48 studies of the Ballet Theater Company, New York City, Including: Rehearsal and Makeup Scenes*, Commissioned, *Fortune Magazine* for “The Room in Ballet” published December 1945; October 1945, Various dimensions, Gifts of Carol and Arthur Goldberg, New York, 2020 (2020.002.0001–48)

SAM GILLIAM

Journey Home, 2002, Silkscreen print, 20 x 40 in., Gifts of Lou and Di Stovall, 2019 (2019.033.0001)

Much, 1980, Silkscreen print, 23 x 26.25 in., Gifts of Lou and Di Stovall, 2019 (2019.033.0002)

Construct, 2018, Watercolor on Washi paper, 70 x 34 in., Gift of Sam Gilliam in honor of Curlee Holton, 2020 (2020.009.0001)

ALEX KATZ, Gifts from the Estate of Lorna S. Jaffe

Day Lily I, 1969, Lithograph, 20 7/10 x 28 in., 2019 (2019.028.0005)

Day Lily II, 1969, Lithograph, 20 7/10 x 28 in. (2019.028.0006)

PER KIRKEBY, Gift of Lynne and Joe Horning, 2019

Plate #4 (from the portfolio Inventory), 1993, Drypoint with hard ground etching and aquatint on Somerset paper,

10 ½ x 13 in., Edition 3/25, (2019.021.0001)

Plate #11 (from the portfolio Inventory), 1993, Drypoint with hard ground etching and aquatint on Somerset paper, 10 ½ x 13 in., Edition 3/25 (2019.021.0001)

9 prints from the portfolio *Untitled*, 2002, Plates #1–9, Drypoint and sugarlift, 15 1/3 x 10 11/16 in., Edition 13/14 (2019.021.0003–11)

JACOB LAWRENCE, *Douglass*, 1999, Silkscreen print, 25 x 26 in., Gift of Lou and Di Stovall, 2019 (2019.033.0003)

CYNTHIA LITTLEFIELD, *Untitled (Light of the Southwest Desert I)*, Oil on canvas, 61 x 74 in., Gift of Lynne and Joe Horning, 2019 (2019.032.0001)

RAY METZKER, Promised Gift of Gabriel and Diana Wisdom, 2020

63 J – 24, 1963, Gelatin silver print; printed c. 1963, 8 x 10 in. (PG 2020.001.00001)

63 L – 7, 1963, Gelatin silver print; printed c. 1963, 8 x 10 in. (PG 2020.001.00002)

63 DN – 8, 1963, Gelatin silver print; printed c. 1963, 8 x 10 in. (PG 2020.001.00003)

63 DY – 2, 1963, Gelatin silver print; printed c. 1963, 10 x 8 in. (PG 2020.001.00004)

63 EI – 29, 1963, Gelatin silver print; printed c. 1963, 8 x 10 in. (PG 2020.001.00005)

63 KG – 35, 1963, Gelatin silver print; printed c. 1963, 8 x 10 in. (PG 2020.001.00006)

63 MF – 21, 1963, Gelatin silver print; printed c. 1963, 8 x 10 in. (PG 2020.001.00007)

59 S – 9, 1959, Gelatin silver print; printed c. 1959, 10 x 8 in. (PG 2020.001.00008)

57 BT – 3, 1957, Gelatin silver print; printed c. 1957, 10 x 8 in. (PG 2020.001.00009)

57 FJ – 3, 1957, Gelatin silver print; printed c. 1957, 10 x 8 in. (PG 2020.001.00010)

57 KK – 10, 1957, Gelatin silver print; printed c. 1957, 10 x 8 in. (PG 2020.001.00011)

69 W – 26, 1969, Gelatin silver print; printed c. 1969, 8 x 10 in. (PG 2020.001.00012)

58 CD – 7, 1958, Gelatin silver print; printed c. 1958, 10 x 8 in. (PG 2020.001.00013)

58 DK – 6, 1958, Gelatin silver print; printed c. 1958, 8 x 10 in. (PG 2020.001.00014)

58 DR – 15, 1958, Gelatin silver print; printed c. 1958, 8 x 10 in. (PG 2020.001.00015)

58 EQ – 6, 1958, Gelatin silver print; printed c. 1958, 8 x 10 in. (PG 2020.001.00016)

81 FX – 43, 1981, Gelatin silver print; printed 1982, 11 x 14 in. (PG 2020.001.00017)

81 PA – 37, 1981, Gelatin silver print; printed 1984, 11 x 14 in. (PG 2020.001.00018)

82 GP – 37, 1982, Gelatin silver print; printed 1984, 11 x 14 in. (PG 2020.001.00019)

72 D – 42, 1972, Gelatin silver print; printed c. 1972, 14 x 11 in. (PG 2020.001.00020)

72 DS – 8, 1972, Gelatin silver print; printed c. 1972, 11 x 14 in. (PG 2020.001.00021)

72 IE – 21, 1972, Gelatin silver print; printed c. 1972, 11 x 14 in. (PG 2020.001.00022)

72 II – 12, 1972, Gelatin silver print; printed 1984, 14 x 11 in. (PG 2020.001.00023)

61 J – 74, 1961, Gelatin silver print; printed c. 1961, 7 x 9 1/2 in. (PG 2020.001.00024)

75 BR – 21A, 1975, Gelatin silver print; printed c. 1975, 8 x 10 in. (PG 2020.001.00025)

75 CT – 44, 1975, Gelatin silver print; printed c. 1975, 8 x 10 in. (PG 2020.001.00026)

75 DA – 6A, 1975, Gelatin silver print; printed c. 1975, 8 x 10 in. (PG 2020.001.00027)

75 DB, 1975, Gelatin silver print; printed c. 1975, 8 x 10 in. (PG 2020.001.00028)

EXAMINING THE PAST

Transfigured Night, an immersive two-screen video installation by John Akomfrah, filmed partially in Washington, DC, investigates the aspirations and tragic disappointments as African nations struggled for independence from colonial rule. Akomfrah frequently juxtaposes anachronous periods of social turmoil to comment on the trauma of postcolonial history. *Trail of Tears* (2006) by Benny Andrews is part of a series that traces the Trail of Tears, recalling the genocidal forced displacement of Native Americans from their southeastern homelands. Andrews's work depicts an event often left out of history books about American expansion. *Trail of Tears* was included in *The Warmth of Other Suns*, where it was installed vis-à-vis Jacob Lawrence's *Migration Series* (1940–41), which similarly traces a fraught mass migration in American history.



TOP TO BOTTOM: John Akomfrah, *Transfigured Night*, 2013; Benny Andrews, *Trail of Tears*, 2006

80 DW - 32, 1980, Gelatin silver print; printed 1981, 16 x 20 in. (PG 2020.001.0029)

80 EP - 39, 1980, Gelatin silver print; printed 1981, 16 x 20 in. (PG 2020.001.0030)

MAGGIE MICHAELS, Promised Gifts of the Robert S. Wennett and Mario Cader-French Foundation, 2020

Trunk, 2004, Latex, ink, enamel and oil on canvas, 97 x 72 in. (PG 2020.011.0001)

Clone 3, 2003, Mixed media on plexi, 22 x 18 in. (PG 2020.011.0002)

AIMÉ MPANE

Maman Calcule, 2013, Acrylic and mixed media on carved wood with monofilament, 83 x 73 in., The Dreier Fund for Acquisitions, 2019 (2019.019.0001)

Untitled, 2010, Acrylic and mixed media on wood panel, 12 ½ x 12 ½ in., Promised Gift of Leslie Tonkonow and Klaus Ottmann, 2019 (PG 2019.004.0001)

BILL OWENS, Gifts of Robert Shimshak and Marion Brenner, 2020

Every year I go to my mother -in-law's for Thanksgiving and every year I swear I'll never do it again. But I always do, do it again., 1972, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0001)

Untitled (Man with rake and 3 boys), 1971, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0002)

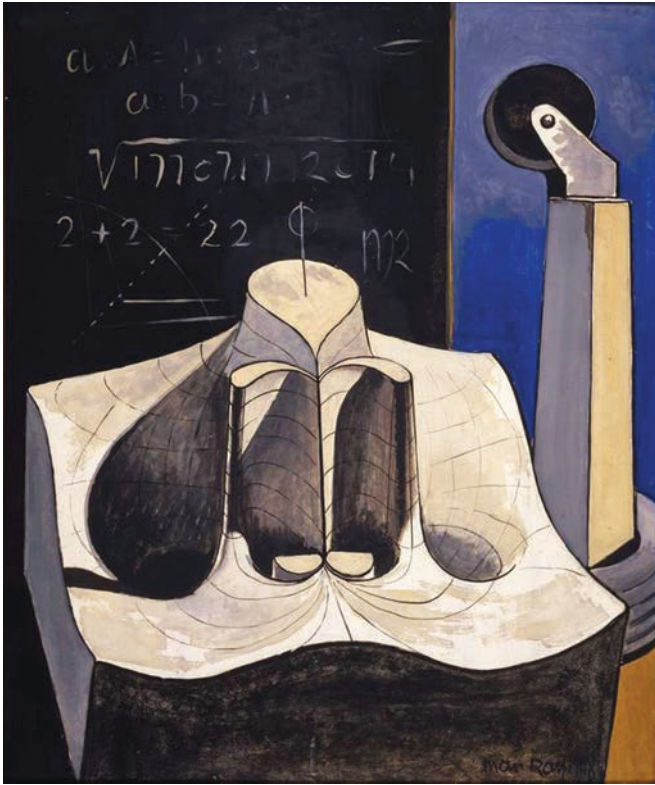
I love to cook. Mealtime is the only time the family is together. In spite of my modern kitchen, cooking dinner for six takes two hours. Then the kids inhale the food in minutes. After they are grown maybe they will remember the meals that their

mother cooked., 1972, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0003)

Katherine and Bob Riley, 1972, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0004)

We have to move. My husband's been transferred to Southern California., 1971, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0005)

Dublin, California, a bedroom community, 1971, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0006)



Man Ray, *Shakespearean Equations, Julius Caesar*, 1948

Untitled (Kids in street jumping rope), 1971, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0007)

My wife and I don't like the term "head shop." We are in the youth-oriented business. In seven years we have never been hassled by the police. We don't use drugs; we want to protect our livelihood., 1975, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0008)

Catering truck drivers are mostly women. Men want to buy food from women, you know. I love being outdoors, getting around and meeting people. I'll never quit., 1976, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0009)

I'm a plastics molder. and make oven doors for airline kitchenettes. I could never work indoors where I can't see the sun. I've been thinking about women's lib. Maybe I'll join something and do volunteer work. Maybe someday I'll work with children., 1976, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0010)

I've been a UPI correspondent, a publicist for an Italian film producer, a writer for the U.S.

Army, a public relations man and an operations manager for record stores. Now I'm promotion and marketing director for a newspaper chain. Within a year, I'll be off to Turkey. It will be a jumping off place. The world will be my oyster., 1975, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0011)

I really enjoy being here because it's my pleasure to help people. They'd have to fire me before I'd quit. I know I'm loved here and vice versa., 1975, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0012)

Sports-car racing is dominated by men in their forties because sponsors don't like to risk a hundred-thousand-dollar car in the hands of an unproven driver. Most drivers are really guinea pigs, and more get killed testing cars than racing them. The car is really a 200-mph billboard for the sponsor., 1975, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0013)

You have to be a little goofy to be in this business. To cook every day, you have to be a psychologist and an artist. I enjoy cooking and I like to eat. If you don't like

it, don't serve it., 1975, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0014)

The Republican National Convention at the Kemper Arena in Kansas City was my first political convention as a CBS correspondent. I was thinking only one thing: Don't blow it! So I was a little impatient up there on the film box waiting for the cue, and a little worried. My ambition was to be a political reporter, so I felt like Seabiscuit before his first big race. So much was riding on that day. Girls do get floor passes even if they wear glasses., 1976, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0015)

I've been a hooker for five years. How else could I support myself and my daughter by working a few hours? To be a good hooker you have to be warm to a total stranger. You need technique, personality and the ability to communicate with the john. If I had to choose between a man and a typewriter, I'd take the man every time., 1976, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0016)

The World of Fun (mini Disneyland), Kansas City, MO, 1976, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0017)

When your son is a Cub Scout and is given a block of pine wood and told to make a six-ounce racing car, you know good old dad does the work. And of course, at the Pine Wood Derby race, dad races the cars. But your son gets a trophy and gets to keep the car on a shelf in his bedroom., 1973, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0018)

Untitled (Group of men and one young lady on sitting on lap of older gentleman.), c. 1972, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0019)

Untitled (Easter bunny at coffee shop), c. 1972, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0020)

If you don't do it yourself, you get screwed., c. 1972, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0021)

Waitress, \$100 week + tips., 1975, Vintage gelatin silver prints, 8 x 11 in. (2020.015.0022)

MAN RAY, *Shakespearean Equations, Julius Caesar*, 1948, Oil on Masonite, 24 x 19 3/4 in., Promised Gift from The Rosalind Gersten Jacobs and Melvin Jacobs Collection, New York, in honor of Wendy Grossman (PG 2020.003.0001)

CARL SANDBURG, *Steichen, The Photographer*, 1929, Folio, original black cloth gilt, with 49 photogravures, Limited first edition, 323 of 925 copies, Gift of Michael and Joyce Axelrod, 2019 (2019.025.0001)

LISA SCHEER, *Albrecht's Anvil*, 1985, Mild steel, 43 x 52 x 18 in., Gift of Jim and Sandy Fitzpatrick, 2020 (2020.006.0001)

AARON SISKIND, *Gifts of Michelle and Stan Kurtz in memory of Saul Levi*, 2019

Acolman 2, 1955, Gelatin silver print, printed later, 16 x 20 in. (2019.027.0001)

Acolman 5, 1955, Gelatin silver print, printed later, 16 x 20 in. (2019.027.0002)

Badlands 60, 1970, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0003)

Chilmark 28, 1972, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0004)

Cusco Walls 98, 1975, Gelatin silver print, printed later, 10 x 8 in. (2019.027.0005)

Jalapa (Homage to Franz Kline) 10, 1973, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0006)

Jalapa (Homage to Franz Kline) 11, 1973, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0007)

Jalapa (Homage to Franz Kline) 8, 1974, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0008)

Kentucky 7, 1951, Gelatin silver print, printed later, 16 x 20 in. (2019.027.0009)

Lima (Homage to Franz Kline) 63, 1975, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0010)

Martha's Vineyard Rocks 107A, 1954, Gelatin silver print, printed later, 16 x 20 in. (2019.027.0011)

Martha's Vineyard Rocks 116A, 1954, Gelatin silver print, printed

later, 16 x 20 in. (2019.027.0012)

Mexico 48, 1982, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0013)

Mexico 85, 1978, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0014)

Morocco 314, 1982, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0015)

New York 78, 1976, Gelatin silver print, printed later, 16 x 20 in. (2019.027.0016)

New York 91, 1989, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0017)

North Carolina 33, 1951, Gelatin silver print, printed later, 11 x 14 in. (2019.027.0018)

Rome 55, 1967, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0019)

Sicily 147, 1984, Gelatin silver print, printed later, 14 x 11 in. (2019.027.0020)

Sicily 418, 1984, Gelatin silver print, printed later, 14 x 11 in. (2019.027.0021)

Terracotta 13, 1960, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0022)

Utah 21, 1976, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0023)

Utah 217, 1976, Gelatin silver print, printed later, 14 x 11 in. (2019.027.0024)

Veracruz 180, 1973, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0025)

Veracruz 33, 1981, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0026)

Veracruz 47, 1981, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0027)

Veracruz 99, 1973, Gelatin silver print, printed later, 20 x 16 in. (2019.027.0028)

Mexico 48, 1982, Gelatin silver print, printed later, 20 x 16 in. (R 2019.001.0001)

W. EUGENE SMITH, Gift of Michael and Joyce Axelrod, 2019

Maurice Chevalier in a CBS Recording Session, 1947, Vintage gelatin silver print, 9 5/8 x 12 3/4 in. (2019.024.0001)

Pearl Bailey in a CBS Recording Session, 1947, Vintage gelatin silver print, 10 1/4 x 9 5/8 in. (2019.024.0002)

Clarinetist Benny Goodman in a CBS Recording Session, 1947, Vintage gelatin silver print, 10 5/8 x 9 1/8 in. (2019.024.0003)

Wanda Landowska, 73, playing first book of Bach's Well-Tempered Clavier on the harpsichord in her Connecticut home, 1947, Vintage gelatin silver print, 13 1/2 x 9 in. (2019.024.0004)

JOSEPH SOLMAN, *Downtown Spokane, Washington*, Gouache, 16 3/4 x 18 1/8 in., Gift from the Estate of Lorna S. Jaffe, 2019 (2019.028.0001)

STABLE *The 2019 Founders Portfolio*, Promised Gifts of Beverly and Chris With, 2020

Caitlin Teal Price, Photogravure, 14 1/2 x 17 in. (PG 2020.002.0004)

Tim Doud, Multi-color screenprint, 14 1/2 x 17 in. (PG 2020.002.0005)

Linn Meyers, 2-color etching, 14 1/2 x 17 in. (PG 2020.002.0006)

STABLE *The 2018 Founders Portfolio*, Promised Gifts of Beverly and Chris With, 2020

Caitlin Teal Price, Archival pigment print, 14 1/2 x 17 in. (PG 2020.002.0007)

Tim Doud, 22-color screenprint, 14 1/2 x 17 in. (PG 2020.002.0008)

Linn Meyers, Etching with chin collé, 14 1/2 x 17 in. (PG 2020.002.0009)

DAN STEINHILBER, *Untitled (Mustard Bags)*, Mustard Bags, 2003, 26 x 29 in., Promised Gifts of the Robert S. Wennett and Mario Cader-French Foundation, 2020 (PG 2020.011.0003)

THEOPHILE A. STEINLEN, *Blanchisseuses Reportant L'Ouvrage*, 1898, Etching and aquatint, 19 7/8 x 13 7/16 in., Gifts from the Estate of Lorna S. Jaffe, 2019 (2019.028.0002)

RENÉE STOUT, *Life Readings (for Nathan Lyons)*, 2017, Acrylic and latex on panel, 36 x 48 in., Gift of Sean Scully, 2020 (2020.010.0001)

A CONTEMPORARIES ACQUISITION

On October 24, the Phillips unveiled its latest acquisition selected by the Contemporaries Steering Committee. Zoë Charlton is best known for her large-scale drawings of nudes as well as collages that merge diverse figures with phantasmagoric landscapes. Combining cut-outs from books and magazines, decorative stickers of trees, leaves, clouds, and birds, with drawings from life, she creates poignant images that confront the viewer with their bold expression.



Zoë Charlton, *The Country A Wilderness Unsubdued*, 2018

LOU STOVALL, *Roses IX*, 2011, Silkscreen and collage, 28 x 28 in., Gifts of Lou and Di Stovall, 2019 (2019.033.0004)

DONALD SULTAN, *Red Apples and Black Eggs*, 1999, Silkscreen, 36 x 36 in., Gifts from the Estate of Lorna S. Jaffe, 2019 (2019.028.0004)

JANET TAYLOR PICKETT, *And She was Born*, 2017, Acrylic on canvas with collage, 30 x 30 in., The Dreier Fund for Acquisitions, 2020 (2020.008.0001)

JOHN WALKER, *Stacked II*, 2018, Oil on canvas, 84 x 66 in., Gift of Joe and Nancy Keithley with additional funds from The Hereward Lester Cooke Memorial Fund, 2020 (2019.018.0001)

MAX WEBER, *Cubist Figure*, Pastel on paper, 18 1/2 x 24 1/2 in.,

Gift of Jonathan Spingarn, 2019 (2019.017.0001)

WILLIAM WILLIS, Gift of Dani and Mirella Levinas, 2019

Cocoon, 1982/1987, Collage on paper, 13 1/4 x 9 3/4 in. (2019.022.0001)

Untitled (Green Oil on Stone), 1987/1990, Oil on canvas, 20 1/2 x 18 in. (2019.022.0002)

Flaming house, 1988/89, Oil on canvas, 28 x 32 in. (2019.022.0003)

The Pines, Summer 1988, Oil on canvas, 48 x 54 in. (2019.022.0004)

Ham Sa (The Gander), 1989, Oil on canvas, 75 x 88 in. (2019.022.0005)

Construction, 1986, Drypoint and watercolor (plate 1433), 28 1/2 x 27 x 25 in. (2019.026.0001)



COVER DETAIL: Aimé Mpane, *Maman Calcule*, 2013, Acrylic and mixed media on carved wood with monofilament, 83 x 73 in., The Phillips Collection, The Dreier Fund for Acquisitions, 2019

CONNECTING ART & WELLNESS

Many Phillips programs focus on the healing power of art, a founding tenet of the museum.

MEDITATION

In February, Sherman Fairchild Fellow Jordan Chambers launched her capstone project, a pilot program for art-based meditation, consisting of a 20-minute art discussion led by Phillips educator Donna Jonte and a 20-minute guided meditation led by the museum's resident yoga teacher Aparna Sadananda. When the museum closed in March, the program evolved into a weekly, online event. It has become our most popular virtual offering, with an average of 70 participants each week.

CREATIVE AGING

Our Creative Aging partnerships with Iona Senior Services and Arts for the Aging (AFTA) continued in the galleries in the fall and winter, then transitioned to virtual events in April. Participants from Iona in Northwest DC meet twice a month for art-inspired discussions during which they compose collaborative poetry. Iona's new campus near THEARC allows the Phillips to serve more older adults in Wards 7 and 8. AFTA has also expanded into Ward 8. Collaborating with AFTA teaching artists to develop curriculum for the multi-session workshops, Donna Jonte presents virtual gallery tours and facilitates discussions about Phillips artworks.

ARTISTS OF CONSCIENCE

On November 14, veterans from Ward 8 and their supporters were invited as special guests to "Artists of Conscience: Art, Wellness, and Veterans," a panel featuring Purple Heart recipients Ben King, founder of Armor Down, and Zach Herrick, founder of American Heroes HeART. Ben and Zach shared their stories of healing through art. Ben also led an excursion to Arlington National Cemetery to honor Civil War African American soldiers, followed by a mindfulness workshop at Phillips@THEARC. Participants created meditation cushions to donate to local veterans.

Meditation workshop at the Phillips February 2020; Zach Herrick making meditation cushions at Phillips@THEARC; Participants of CreativiTEA at Phillips@THEARC

