

PHILLIPS

FY24 ANNUAL REPORT
August 1, 2023–July 31, 2024

The Phillips Collection



WELCOMING DIVERSE AUDIENCES

143,332 VISITORS

(from 50 US states, 50 countries)
(23% of guests were first time visitors)

275 PUBLIC PROGRAMS

(25,071 attendees)

139 SCHOOL TOURS (4,535 attendees)

875 ADULT TOURS (6,859 attendees)



CULTIVATING MEMBERS

10,357 MEMBERS (as of July 31, 2024)

2,490 NEW MEMBERS

(from 41 states, 2 countries)

**6,136 MEMBERS ATTENDED
MEMBER-ONLY EVENTS**



SHARING OUR GROWING COLLECTION

89 NEW ACQUISITIONS

**21 ARTWORKS LOANED TO
OTHER MUSEUM EXHIBITIONS**



ENGAGING OUR DIGITAL FOLLOWERS

NEW FOLLOWERS ON

Instagram 9,023 (59,579 total)

Facebook 4,553 (38,856 total)

X -368 (32,133 total)

99,530 YOUTUBE VIEWS

PHILLIPS WEBSITE

2,926 average daily visitors

(50 US states, 221 countries)



INSPIRING YOUNG MINDS

**28 TEACHER DEVELOPMENT
SESSIONS** (488 attendees)

1,632 ART LINKS STUDENTS

19 PARTNER SCHOOLS

4 NON-PROFITS

13 INTERNS, 4 FELLOWS



FROM THE CHAIR AND DIRECTOR



It was a rich and rewarding year, during which the staff and Board of Trustees dedicated significant time to collaboratively create a new strategic plan. We delved deep into the writings of Duncan Phillips—he wrote over 400 essays and seven books—as well as essays about the Phillips by critics, curators, and historians to better understand Duncan’s and his wife Marjorie’s vision and philosophy. Our goal was to shape plans for deeper engagement with artists and guests that would honor the past while enabling progress. Our discussions focused on the values, principles, and strategies that distinguish the Phillips from other museums, and how to set a forward-thinking vision that demonstrates how the museum’s extraordinary legacy is relevant for audiences today.

The art we shared in FY24 reflected a breadth of exhibitions and programming, as well as our ongoing efforts to enrich understanding and appreciation of modern and contemporary art. *African Modernism in America, 1947–67* explored a fascinating story of transcontinental artistic exchange. *Bonnard’s Worlds* attracted the biggest crowds in 12 years, and we thank our many generous sponsors for making that ambitious exhibition possible. *Multiplicity: Blackness in Contemporary American Collage* wowed audiences with the scale, complexity, and meticulous execution of its dazzling collages. In our community exhibition space, we displayed work from our school and community partnerships. New acquisitions brought lively and fresh perspectives to our permanent collection. We extend sincere gratitude to our many donors for their generous gifts of art.

In FY24, we presented hundreds of engaging programs, including Phillips Music concerts, tours for PK–12 students and adults, family workshops, and virtual meditations. For *Bonnard’s Worlds*, we experimented with intimate programs inspired by the Parisian salons of the artist’s time. At Phillips@THEARC—where we were named Partner of the Year by Building Bridges Across the River—we continued our monthly hands-on workshops led by local artists, launched a monthly crochet circle, and presented exhibitions showcasing DC history and DC artists. Our sold-out Annual Gala generated critical funds for all of these initiatives. We thank our hardworking staff—including key new positions in Advancement and Curatorial—for making all our exhibitions and programs so dynamic, educational, and fun.

The Phillips Collection ended FY24 in a better financial position than anticipated, reaching prepandemic attendance levels and welcoming an unprecedented number of members. Thanks to your continued support, we accomplished so much, as you’ll see in the following pages.



JOHN DESPRES
Chair of the Board of Trustees



JONATHAN P. BINSTOCK
Vradenburg Director & CEO

ON THE COVER: Sylvia Snowden, *George Chavis*, 1984, Acrylic and oil pastel on Masonite, 49 1/2 x 49 1/2 in., The Phillips Collection, The Dreier Fund for Acquisitions, 2024

TOP TO BOTTOM: Participants create a group artwork during a workshop with Sydney Vernon at Phillips@THEARC, May 15, 2024; Anthony Roth Costanzo and the Shanghai Quartet perform in the Music Room, April 14, 2024; Citrine the Queen performs at the June Phillips after 5, Photo: AK Blythe; A participant shows off the gallery he created during DKMC Museum Walk Weekend, May 19, 2024, Photo: AK Blythe; Summer Teacher Institute participants pose with their collages created in response to *Multiplicity: Blackness in Contemporary American Collage*, August 2, 2024, Photo: AK Blythe

EXHIBITIONS

SPECIAL EXHIBITIONS

African Modernism in America, 1947–67

October 7, 2023–January 7, 2024

Featuring the work of 50 African and African American artists—including David Driskell, Ibrahim El-Salahi, Ben Enwonwu, Jacob Lawrence, Demas Nwoko, and Uche Okeke—*African Modernism in America, 1947–67* examined the complex connections between modern African artists and American patrons, artists, and cultural organizations in the postwar period.

Bonnard's Worlds

March 2–June 2, 2024

Bonnard's Worlds explored the places that fueled the French artist's creative practice. Featuring more than 60 works from around the world, *Bonnard's Worlds* transported the visitor from the larger realms in which Bonnard lived—the landscapes of Paris, Normandy, and the South of France—to the most intimate interior spaces of his dwellings and thoughts.

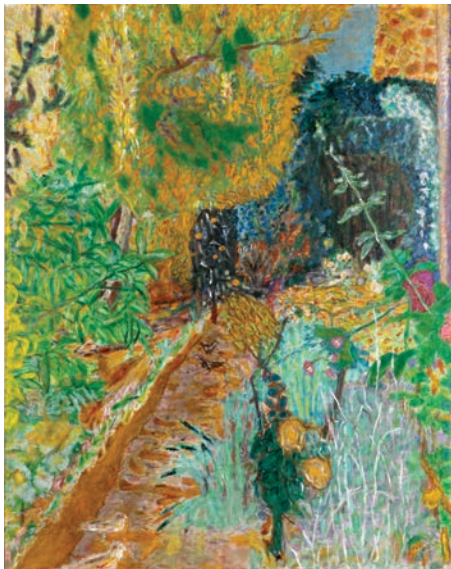
Multiplicity: Blackness in Contemporary American Collage

July 6–September 22, 2024

Multiplicity is the first large-scale exhibition dedicated to exploring collage by contemporary Black American artists such as Mark Bradford, Kerry James Marshall, Tschabalala Self, and Kara Walker. Featuring nearly 60 works by 49 artists, this exhibition celebrated the broad variety and complexity of Black identity in art and offered poignant expressions of human experience.

BONNARD SALON

Created in conjunction with *Bonnard's Worlds*, the Bonnard Salon was an intimate space that echoed the rooms depicted in the exhibition and showcased Pierre Bonnard's special relationship with The Phillips Collection and his supporters Duncan and Marjorie Phillips. Guests were invited to develop their own relationship with Bonnard by attending Friday afternoon programs and by spending time with specially selected materials from The Phillips Collection Library and Archives. The gallery featured Duncan Phillips's correspondence and records of business transactions that uncover private details of his acquisitions of Bonnard's work, as well as historic photographs and exhibition ephemera that tracks nearly a century of Bonnard paintings on view at the Phillips's family home.



LEFT TO RIGHT: Pierre Bonnard, *The Garden*, c. 1936–37, Oil on canvas, 50 x 39 3/8 in., Musée d'art moderne de Paris, Purchased from the artist, 1937 © 2024 Artists Rights Society (ARS), New York; Peter Clarke, *That Evening Sun Goes Down*, 1960, Gouache on paper, 21 1/2 x 17 in., Fisk University Galleries, Nashville, Gift of the Harmon Foundation, 1991.313 © 2022 Peter Edward Clarke / DALRO, Johannesburg / Artists Rights Society (ARS), New York. Courtesy American Federation of Arts. Funding for the conservation of this artwork was generously provided through a grant from the Bank of America Conservation Project

“ ”

A far-reaching exhibit offers an important and often overlooked perspective on the history of Modernism . . . In true Phillips fashion, this exhibit taught me a lot about a subject I thought I knew. It may surprise you, too.

Peter Winat, Around Town Best Bets, WETA, on African Modernism in America, 1947–67

SPECIAL EXHIBITIONS

Special Rothko Room Installation

October 18, 2023–March 24, 2024

While three of the four Mark Rothko paintings in the Rothko Room were on loan to the Rothko retrospective at the Fondation Louis Vuitton, the Phillips showcased three Rothko paintings from the collections of Kate Rothko Prizel and Christopher Rothko.

One-on-One: Ugo Rondinone / Louis Eilshemius

November 7, 2023–January 14, 2024

Works by contemporary Swiss artist Ugo Rondinone were in conversation with paintings by American painter Louis Michel Eilshemius from the collection. The artworks were connected by their lyrical and poetic qualities.

Jennifer Bartlett: In and Out of the Garden

February 10–April 30, 2024

This installation presented selections from Jennifer Bartlett's *In the Garden* series, created from 1979 to 1983. Bartlett depicted several views of the same garden scene using an astounding range of techniques, styles, and media.

“ ”

Visionary is an overused and underdefined term, but it perfectly describes the way that Eilshemius took the raw stuff of the real world and turned it into his own version.

Ugo Rondinone on Louis Michel Eilshemius, Lucy Rees, Galerie Magazine

“ ”

Kara Walker, Derrick Adams, Lorna Simpson, and Mickalene Thomas, are just a few of the artists featured in this can't-miss exhibition.

Goop, on Multiplicity: Blackness in Contemporary American Collage



Audio Tours

New audio stops: 120
Bloomberg Connects: 26,014 plays
SoundCloud: 42,171 plays

Audio stops include interviews with:

- Artist Ugo Rondinone
- Jennifer Bartlett's studio assistant and daughter
- Chief Curator Elsa Smithgall and Head of Conservation Elizabeth Steele on the Rothko Room installation
- Exhibition curators



FIRST ROW: A guest with Jennifer Bartlett, *Pool*, 1983, Oil on canvas, 84 x 140 in., and *Wind*, 1983, Oil on canvas, 85 x 300 in., Both Private collection, Courtesy Locks Gallery, Philadelphia; Jonathan P. Binstock and Ugo Rondinone at the opening of *One-on-One: Ugo Rondinone / Louis Eilshemius*, Photo: AK Blythe; SECOND ROW: Rothko Room Reinstallation featuring (left to right) *No. 12*, 1951, Mixed media on canvas, Collection of Christopher Rothko; *Green and Maroon*, 1953, Oil on canvas, The Phillips Collection, Acquired 1957; *No. 14*, 1951, Oil on canvas, Collection of Kate Rothko Prizel. Photo: Lee Stalsworth; Derek Fordjour, *Airborne Double*, 2022, Acrylic, charcoal, cardboard, oil pastel, and foil on newspaper mounted on canvas, 60 x 100 in., Frances Fine Art Collection, Courtesy of the artist, David Kordansky Gallery, and Petzel Gallery, New York, Photo: Daniel Greer © Derek Fordjour

SPECIAL EXHIBITIONS

Where We Meet: Selections from the Howard University Gallery of Art and The Phillips Collection
April 5–November 10, 2024

Where We Meet reflected the overlapping histories of the two storied DC institutions, revealing an early and evolving relationship developed through a common interest in collecting, stewardship, and providing access to art.

Bernardí Roig: The Head of Goya

April 6–July 7, 2024

During the COVID-19 lockdown of 2020, Bernardí Roig created 55 drawings inspired by the lost, severed head of artist Francisco José de Goya. Roig’s drawings invite us to explore and find comfort in humanistic expressions we all share.

Up Close with Paul Cezanne

April 18–August 25, 2024

The exhibition unveiled two works by Paul Cezanne, *Mont Sainte-Victoire* (1886–87) and *Self-Portrait* (1878–80), that were recently conserved with support from the Bank of America Art Conservation Project.



PHILLIPS@THEARC

To the East: The Rise of Murals East of the River

October 4, 2023–February 8, 2024

The retrospective dove into the roots and purpose of the public murals movement in Washington, DC.

Sydney Vernon: Interior Lives

March 6–June 6, 2024

The new and recent works by Sydney Vernon explored the Black femme experience, history, and memory.

Zsudayka Nzinga: Home Coming / Home Going

June 26–September 26, 2024

The recent works by Zsudayka Nzinga examined the ways Black Americans find, define, and establish “home.”

COMMUNITY EXHIBITIONS

Creative Aging

September 29–December 10, 2023

2023 James McLaughlin Staff Show

December 16, 2023–February 16, 2024

Looking In, Looking Out: Creating Places Real and Imagined

February 28–June 16, 2024

Make Sense of This: My Life, My Art, My Collage

July 8–October 13, 2024



TOP TO BOTTOM: Panelists at the 34th James A. Porter Colloquium hosted at the Phillips, presented in conjunction with *Where We Meet*; Lois Mailou Jones, *Jennie*, 1943, Oil on canvas, 36 × 28 1/2 in., Howard University Gallery of Art; Bernardí Roig with his *Head of Goya* series, Photo: AK Blythe; Head of Conservation Elizabeth Steele cleaning Paul Cezanne’s *Mont Sainte-Victoire*; Artworks created by Noyes Elementary School Grade 4 students for *Looking In, Looking Out*; Artworks created by Washington Home Center through the Creative Aging program

PHILLIPS@THEARC

Phillips@THEARC presented a variety of programs and partnerships:

52 programs · **1,862 participants** · **12 local artist partnerships**

Highlights include reaching a rhythm in newly established projects and exhibitions following the COVID-19 pandemic; significant growth in community attendance and involvement through practicing a community-centered approach; working with local artists and witnessing their professional growth during the partnerships and thereafter; and collaborating with resident partners and being named Partner of the Year by Building Bridges Across the River.



Sydney Vernon leads an ArtLinks workshop with Malcolm X Elementary School students, April 10, 2024; Zsodayka Nzinga speaks at the opening of her exhibition, July 11, 2024; Trap Bob leads a Hands-on workshop as part of *To the East* programming, November 15, 2023

Winners of the Digital Intersections open call, with their artwork featured on a street-facing monitor at THEARC:

Digital Intersections: Brittany Moná
October 27, 2023-January 28, 2024

Digital Intersections: Joel Crooms
February 5-May 29, 2024

Digital Intersections: Shardé Pettis
June 10-October 4, 2024



TOPTO BOTTOM:
Brittany Moná, *Resistance in Joy and Relaxation*; Joel Crooms, *Soweto Woman*; Shardé Pettis, *WE are the table*

PK-12 EDUCATION

Teacher Professional Development

A hallmark of the Phillips's Education Department is their deep commitment to supporting teachers, both in the DC area and also across the country. Approximately half of the teachers in each of our 15-hour courses had participated in another Phillips course in the past three years. All participants said they would recommend each course to a friend or colleague.

School Tours

We continue to welcome students from pre-kindergarten through high school for fun and engaging school tours. All tours are designed with questions and activities to

help students look closely at and personally connect with art.

School Partnerships

ArtLinks continues to grow to include more school partners. We engage with students both at the museum and in classrooms. This year we added seven new partners and also worked with local artists to create art that was displayed at the museum and in schools.





Phillips Educator Monica Cohen Lenoff leads a school tour


Creative Aging

In FY24 we offered **40 programs** to **488 participants**. The 14-year partnership with Iona Senior Services alternates monthly visits to the museum with studio projects at Iona's two locations in Tenleytown and Congress Heights. The Creative Aging program also partners with Arts for the Aging, Capitol Hill Village's Memory Studio, and Congress Heights Senior Wellness Center. Additionally, Reframing Care: Art + Wellness at the Phillips, a public program for care partners and their loved ones living with memory loss, launched in November.

Phillips in the Socialsphere

 Top posts across Instagram, X, and Facebook:

 Teaching The Phillips
 Collection artworks Chappell Roan's *HOT TO GO!* dance (May 31, 2024)

 Most popular blog post: Thank you Sue Frank for 27 Years of Service (June 20, 2023)

About the Rothko Room Special Reinstallation (December 29, 2023)

Most popular blog post: Thank you Sue Frank for 27 Years of Service (June 20, 2023)

The Phillips at the White House

On February 15, middle school students from Washington School for Girls headed to the White House with The Phillips Collection education staff to learn about Jacob Lawrence's *Migration Series* and the history of the Great Migration. Then, the young artists talked about how *The Migration Series* connects to today and each created a panel about their communities.

The Migration Series connects to today and each created a panel about their communities.



Phillips Music 2023-24 Season

The Phillips Collection marked its **83rd season** of concerts with a diverse range of styles, premieres, and collaborations. Highlights included a collaboration between pianist/composer Vijay Iyer and the Parker Quartet (Oct 22). The JACK Quartet connected European composers of the past and American music today (Dec 3). Soprano Jeanine De Bique's recital included songs from her native Trinidad and Tobago (Feb 25). Livia Sohn and Pedja Mužijević premiered a new piece by Jonathan Berger inspired by Paul Klee's painting in the Phillips's collection (May 5). This season explored parallels to *African Modernism in America, 1947-67*. Pianist Rebeca Omordia surveyed composers from across the African continent (Nov 26). Cameroonian multi-instrumentalist Richard Bona and the Asante Trio performed a fusion of jazz, Afro-Cuban, and African styles (Dec 14). Leading International Composers presented the music of South African composer Andile Khumalo (Nov 12). The Centennial Concert presented pianist Sir Stephen Hough with the Castalian Quartet (March 10). Acclaimed countertenor Anthony Roth Costanzo and the Shanghai Quartet premiered a new work by Marcos Balter, co-commissioned by the Phillips and Chamber Music America (April 14).



Richard Bona and the Asante Trio

Staff Leadership Changes



In October, **Elizabeth Racheva joined as Chief Advancement Officer**, a senior leadership position that oversees the Phillips's fundraising efforts and capital campaigns. Racheva recently concluded seven seasons at Washington Performing Arts, where she served as vice president of strategic planning and chief advancement officer.

In July, **Tie Jojima joined as Curator of Global Contemporary Art**. In this new position, Jojima will play a vital role in advancing the museum's curatorial initiatives through new acquisitions, art commissions, exhibitions, and programs that broaden the canon of contemporary art. Jojima comes to the Phillips from the Americas Society in New York, where she served as an associate curator and exhibitions manager.

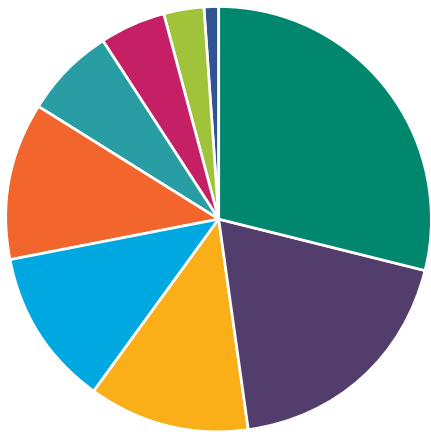
In the curatorial department, we thank Curator Sue Frank and Director of Contemporary Art Initiatives and Academic Affairs Vesela Sretenović for their service to the Phillips, as well as Jeremy Ney, Senior Director of Phillips Music.

From the Archives

The museum's first Digital Asset Management Systems (DAMS) Manager has been hired to support a digital capacity-building grant awarded by the Institute for Museum and Library Services (IMLS). Approximately **125 linear feet** of Object Files about the permanent collection were relocated from the security office to the library to improve secure access. Installation records, installation photography, and exhibition publications have been prioritized for digitization.

PROGRAMS & TOURS

In FY24, **1,289 programs and tours** reached **36,465 people**, including weekly meditation, Phillips Music concerts, family workshops, Member Mornings, and more.



29% Adult Public Programming
 19% Adult Tours
 12% Art + Wellness
 12% Music
 12% School Tours
 7% Members
 5% THEARC
 3% Family
 1% Teacher Professional Development

In FY24, public programs focused on deepening partnerships and enhancing impactful, intimate experiences:

- **Collaborated with renowned institutions** including the Library of Congress, Swiss Embassy, Afropunk SPACES, La Maison Française, DC Jazz Fest, and more to expand our engagement across disciplines.
- In a historic first, partnered with **Howard University** to host the prestigious 34th annual James A. Porter Colloquium.
- Hosted drop-in **multigenerational programs** for Dupont Kalorama Walk Weekend and DC Public Library Discover Summer.
- Launched **Dive into the Collection**—living room style short lectures and installations in the **Phillips Library and Archives** to highlight the breath of the Phillips’s remarkable archival collection.
- Hosted sold-out opportunities to hear from **renowned artists** such as Jennifer Packer and Taha Heydari in the Mansbach Auditorium.
- Initiated regular post-program catered **public receptions** to provide a space for audiences to feel at home and build community at The Phillips Collection.

DIVERSITY & INCLUSION (DEAI)

2023-24 Fellows

As The Phillips Collection Fellow, Arianna Adade was part of the Marketing and Communications and Community Engagement departments, wrote blogs about and supported THEARC’s exhibitions and events. As the Makeba Clay Diversity Fellow, Sophie Bennett worked with Curatorial and DEAI to examine the Phillips’s institutional history, focusing on collection representation research from 1921-66. As the UVA Predoctoral Fellow, Meaghan Walsh researched 20th-century American

art with a focus on race, humor, identity, and the art of George Luks. As the Souls Grown Deep Intern, Hannah Longbottom Estrada worked with the Conservation department to care for artworks and research time-based media conservation.

Diversity Inter-Dialogue Series (DIDS)

DEAI conducted two staff DIDS workshops: “Understanding Power, Privilege, and Difference” and “From Baby Boomers to Gen Z: Creating an Intergenerational Work Environment.”

Seeing U.S. Re-examines American Artworks

Seeing U.S. is an ongoing research project that aims to explore and share fuller histories of American art through a reexamination of our permanent collection. The first phase of this project, conducted between 2022 and 2024, was published online in February 2024 through short entries on selected works of art, video interviews of artists, and in-depth essays.

Learn more at PhillipsCollection.org/seeing-us

2023 CARD Fellows

The Phillips Collection, DC Public Library, and The Nicholson Project welcomed the inaugural cohort of Collaborative Arts Resource District (CARD) Fellows. From September to December, Tina Villadolid, Anne C. Smith, and Paloma Vianey participated in a cross-organizational, collaborative 12-week program, piloted to create sustainable arts careers and bolster the local art community. Representing a diverse scope of artists practicing in the DC region, the fellows received support to advance their craft through workshops, consultations, studio visits, and an exhibition.



LEFT TO RIGHT: Tina Villadolid, Anne C. Smith, Paloma Vianey at the Martin Luther King Jr. Library

DONORS

The following donors generously supported The Phillips Collection in its mission during the 2024 fiscal year. These gifts included contributions made in support of our endowment, general operations, and a range of activities: acquisitions, conservation, capital repairs and improvements, education, exhibitions, the Annual Gala, and music programming. The Phillips Collection is grateful to all our donors and members for prioritizing the museum in your philanthropy.

\$100,000 AND ABOVE

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\$1,000-\$2,499

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Laura DeBonis
Gloria Dittus
Mitchell F. Dolin
Catherine Dorman
Kathleen M. Dowd
Ana Echemendia and
Michael Beckley
Elizabeth W. Edgeworth
Ellen and Fred Elsas
Lucinda Eng-Garcia and
Carlos Garcia
Judy and Stanley A. Feder
Kaywin Feldman and Jim Lutz
Ginny Kogan Feldman
Jackie and Rick Fernandez
Christina Files and Richard English
Karen Florini and Neil Ericsson
James Ford
David and Tibby Ford
Jeff Franzen
Wendy Frieman
Giorgio and Renzo Furioso
Carol Galaty
Amy Gilbert and Steven Newpol
Elizabeth Gill
Lynn and Harold Gill
Erica and Samuel Gillespie
Penny Glass, PhD
Denise and Peter Glassman
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Teresa Grana
Fannie Gray
Tracy Gray and John Iwaniec
Stephen Greenberg
Marjorie Greene

Elizabeth and Kimball Griffith
Jennifer and Jeff Grosman
Kathryn Grumbach and
Paul Yarowsky
Ellen Gustin
Barbara Hanselman
Chris Harris
Heidi Hatfield
Meg and John Hauge
Deborah and Robert Hefferon
Ricki and Michael Helfer
Kay and J. Roderick Heller
Anita Herrick
Renata Hesse and Joshua Soven
Sherron Hiemstra and
Decker Anstrom
Carolyn Huard
Gale Anne Hurd
Elizabeth A. Hylton
Lori Jenkins and George Swygert
Carrenda Jennings
Pamela Johnson and
Stephen Lintner
Barbara Jones
Martha L. Kahn and
Simeon M. Kriesberg
Elaine Katz
Irene and Lou Katz
Christy Kavulic and Akio Tagawa
Helen and David Kenney
Erna and Michael Kerst
Cookie Kerxtan
Michael Kolakowski
Peter Kolker
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Gary Kret
Barbara and Nicholas Lardy
Prue Larocca
Vivienne Lassman†
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Michele and Lindsay Lowell
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Wendy Luke
Kristen Lund
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Florence K. Millar

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 Carlos Ortiz Miranda
 Sakura Namioka
 Sherry and Louis† Nevins
 Cherie and Patrick Nichols
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 Joseph O'Hare
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 Marsha Paller
 Elizabeth Patterson
 Sala Patterson
 Michelle Pearson
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 Seymour Perlin, MD
 Joseph M. Perta
 Nicole Petrosky-Hopson
 Ana Rosa and Peter Phillips
 Liza Phillips and Francis Cape
 Robin Phillips
 Susan L. Phillips
 Joanna and David Pistenmaa
 Mahy and Mihael Polymeropoulos
 Wendy Ponvert and Harold Rosen
 Sara and Todd Poses
 Thorn Pozen
 Yung Chang and Richard Price
 Mary Katherine and
 Octavius Prince
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 David Tochen
 Sandra and Albert Schlachtmeyer
 Celia and Leonard Schuchman
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 Jonathan Tubman
 Jennifer and Nicholas Serenyi
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 Dontai Smalls
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 Sarah Stout
 Evelyn and Barry Strauch
 Douglas Struck
 Judith and Richard L. Sugarman
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 Cathy Sulzberger and Joe Perpich
 Jeffrey Taft
 Jessica Taylor
 Leslie C. Taylor
 Myles Taylor
 Annie Simonian Totah
 Michele Toth
 Katharina Phillips and
 Sheldon Trubatch
 James T. Turner
 Melanne and Philip Verveer
 Christopher Wang
 Herb and Libby Ware
 Daphne Warner
 Denise Warner and
 Kenneth Terzian
 Arthur Warren
 Linda and Steve Weitz
 Carolyn L. Wheeler
 Edward Wolyneć
 Mary Wray
 Penny and David Yao
 Deborah and Dov Zakheim

MATCHING GIFT COMPANIES

Bank of America
 The Capital Group Companies
 Charitable Foundation
 Nvidia
 World Bank Community
 Connections Campaign

GIFTS IN KIND

Room & Board
 Maggio + Kattar
 OutFront Media
 Joachim Roski and Victor Perea
 Total Wine & More
 The Washington Post
 WilmerHale

THE ELIZA LAUGHLIN SOCIETY

Named for Duncan Phillips's mother, Eliza Laughlin Phillips, who made the first bequest to the museum, this society is a community of individuals committed to the long-term health and future of The Phillips Collection. The museum is deeply grateful to the following individuals and families who have included The Phillips Collection in their testamentary plans, inclusive of promised gifts of art, to strengthen the museum's permanent collection.

Anonymous (8)
 Roseann and
 Jonathan Aaronsohn
 Esthy† and James Adler
 Carolyn S. Alper†
 Madeline and Stephen Anbinder
 Scott Douglas Bellard
 Estate of Julian and Freda Berla
 Marcia T. Boogaard
 Frank M. Boozer
 Dorothy Bunevich†
 James Burks and Bette Pappas
 Susan and Dixon Butler
 Carol and Radford† Byerly
 John P. Cahill
 Dennis Cannaday†
 Constance Carter
 Robin R. and Thomas† C. Clarke
 Estate of Elizabeth Miles Cooke
 Helen and Charles Crowder†
 Frauke and Willem de Looper†
 Bill DeGraff
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 Joseph P. DiGangi
 Nina Chung Dwyer
 Christopher Duff and
 Mark† A. Westman
 Lindsay and Henry Ellenbogen
 Jane Engle†
 Estate of Margaret F. Ewing
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 Jane Flax
 Dr. Helene C. Freeman
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 Ellen L. Goldstein
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 Mili Gralla†
 Ann Greer
 Miriam Schapiro Grosof
 Dr. J. Kurt Grovenburg
 Pamela Gwaltney
 Barbara and Bob Hall
 Harold P. Halpert†
 Richard A. Herman†
 Bonnie B. Himmelman
 Lynne and Joseph† Horning
 Deborah Houlihan
 Scott E. Huch
 Estate of Dora D. Ide
 William N. Jackson
 Irrevocable Trust
 Linda Lichtenberg Kaplan
 Elizabeth Klee
 Estate of Karl O. Knaths
 Estate of Judith D. Krueger
 Susan Lee
 Martin Less
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 Betty Lou and Jack Ludwick
 Wendy Luke
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 Marsha Perry Mateyka
 Bradford Maupin
 Estate of Mercedes Mestre
 Estate of Jeanette and
 Nathan Miller
 A. Fenner Milton†
 Kent and Marcia Minichiello
 Monica D. and Samuel A. Morley
 Alice and Arthur Nagle†
 Minna Newman Nathanson and
 Jim Nathanson
 Sara Nieves-Grafals and
 Albert Getz
 Gerson Nordlinger, Jr.†
 Leslie Tonkonow and
 Klaus Ottmann
 James D. Parker
 Margery and Barry† Passett
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 Estate of Laughlin Phillips
 Liza Phillips
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 John Raimondi
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 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 Averett
 Ritzenberg
 Sharon Percy Rockefeller
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 Suzanne Rose
 Michael Rubenstein
 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
 Dennis and Debra Scholl
 Sean Scully
 Barton F. Sheffield
 Estate of Peter Sheldon
 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. Steeple
 Elizabeth C. Stein†
 The Stenn Family,
 in honor of Sam Rose
 Jane C. Stieber
 Patricia Straus†
 George D. Swygert and
 Lori Jenkins
 Louise C. Taylor Bruno
 Richard E. Thompson†
 Helene Toiv
 Annie Simonian Totah
 Jonathan Tubman and
 Thomas Seiler
 G. Duane Vieth†
 George and Trish† Vradenburg
 Ruby Weinbrecht
 Mary Weinmann†
 Harry and Joan Weintrob
 Linda and Steve Weitz
 Sally L. Wells
 The Robert S. Wennett
 and Mario Cader-Frech
 Foundation
 Betsy and Henry J. Werronen
 Elsa Barr Williams
 Beverly and Christopher With
 Alan and Irene Wurtzel
 Cynthia Young†
 Lucia J. S. Young
 Judy and Leo E. Zickler

2024 Annual Gala & After Party: Looking Foward, Forward Looking

The Phillips Collection 2024 Annual Gala, co-chaired by Phillips Trustees Beatriz Bolton and Judy Pomeranz, raised **\$783,443** to support the Phillips’s interdisciplinary education and community engagement initiatives. The night honored Sylvia Snowden, acclaimed Washington, DC-based painter; Reginald Van Lee, Chairperson of the DC Commission on the Arts & Humanities and philanthropist; and Alan Wurtzel, Trustee Emeritus of The Phillips Collection, and his wife, Irene Wurtzel, dedicated arts philanthropists.



CLOCKWISE FROM LEFT: The Phillips Collection Vradenburg Director & CEO Jonathan P. Binstock; Honorees Alan and Irene Wurtzel, Reginald Van Lee, and Sylvia Snowden; Barbara Hawthorn, Bernardí Roig, Beatriz Bolton, Robin Phillips; Courtney Toomath-West and Judy Pomeranz; Maya Marjan Roshan and Jane Lole; Photos: Tony Powell

YOUR INVESTMENT MATTERS

In Fiscal Year 2024, nearly 85% of our operating budget comprised support 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.



32% Guest services
 29% Curatorial, exhibition, and collections support
 16% Education and public programming
 13% Advancement
 10% Administration



39% Endowment income for operations
 30% Individual support
 12% Corporate, foundation, and government support
 11% Admissions, programs, and other ticketed revenue
 3% Gala, net
 3% Museum shop, net
 2% Traveling exhibitions

†Deceased

WELCOME, NEW TRUSTEES

In this last fiscal year, we were delighted to welcome a dozen new members to the Board of Trustees—a remarkable infusion! These leaders bring expertise from a broad range of industries, and we are so pleased that their voices and perspectives will help continue to move the Phillips forward.



DOUG BENNETT has collected and enjoyed art his entire adult life. As a trustee of The Memorial Art Gallery

in Rochester, New York, he had a chance to experience a variety of art, understand museum operations, and work closely with Jonathan Binstock, the director at the time. When Binstock moved to The Phillips Collection, Bennett toured the collection and knew he wanted to get involved. Bennett is co-founder of Phalanx Impact Partners. He was co-developer of The Lake House on Canandaigua. He also serves as a trustee at The University of Rochester and National Council at the AKG in Buffalo. Bennett holds a BA in economics from Haverford College and an MBA from the Simon Business School. He resides in Rochester with his wife and two children.



ZOË CHARLTON received her MFA from the University of Texas at Austin. Her work has been featured in national and international

exhibitions. She is represented in many collections, including The Phillips Collection; Birmingham Museum of Art, Alabama; and Studio Museum, Harlem. Charlton co-founded the collaborative art project ‘sindikit (2016–22) and held a seat on the Maryland State Arts Council from 2017–23. She is a board member at the Washington Project for the Arts. From 2003–22, she taught at American University, serving as Chair of the Department of Art from 2015–18 and in 2021, becoming the first Black American tenured, Full Professor in the department. Charlton is a Full Professor of Art and serves as the Director of

the School of Art at George Mason University.



BENNIE F. JOHNSON is the chief executive officer of the American Marketing Association

(AMA) and most recently served as the executive director of AIGA. He serves on the Board of overseers for Columbia University’s School of Professional Studies and is a former board chair of the Smithsonian’s Anacostia Community Museum. Johnson is also a special advisor to the People’s Graphic Design Archive. Johnson thrives on the connections between marketing, technology, education, and innovation. With experience in strategic and consumer marketing, brand management and innovation management, he is drawn to opportunities that allow him to lead and create new modes for business engagement. Johnson earned a BA from Yale University and an MS from Columbia University’s School of Professional Studies.



PAM KAPLAN had retired from the global marketing executive ranks of IBM after a 32-year career when she decided

“to embrace the arts” in the next chapter of her life. She completed a master’s degree at the Corcoran College of Art and Design in New Media Photojournalism and has since found her niche as a photographer and multimedia storyteller. Kaplan first fell in love with art in the late seventies. She was fascinated by a poster of Renoir’s *Luncheon of the Boating Party*, which led

her to The Phillips Collection to view it in person—“It was an afternoon of pure joy.” Kaplan is thrilled to join the board of the Phillips and to contribute her energy and experience. She is currently co-chair of the Gala Committee and the Guest Experience Committee.



RUSSELL KATZ is a native Washingtonian whose early visits to The Phillips Collection shaped his appreciation

for art and culture. He is the founder and former managing director of MOMIDC, a real estate firm committed to environmentally conscious design. More recently, Katz has dedicated himself to his painting practice, with a solo exhibition at Terzo Piano DC in 2020. He has also dedicated himself to community service, serving on the board of advisors to the Dean of the University of Virginia’s School of Architecture and the board of trustees for the Washington International School. Having known Jonathan Binstock since his days at the Corcoran Gallery of Art, Katz is thrilled about being part of the board of the Phillips.



LIZA PHILLIPS is the granddaughter of Duncan and Marjorie Phillips. She spent many of her early summers and post college

years working at The Phillips Collection, her favorite museum. She worked as a museum attendant, framer, and library assistant cataloguing the personal library of Duncan and Marjorie. Later she worked on archival materials for the publication *The Eye of Duncan Phillips*. Phillips produced the watercolor renderings of the Goh Annex and has

been exhibiting her artwork since the 1980s. She previously served on the board for 16 years and has been on the Member Board for 20 years. In 2004 she started Liza Phillips Design, a rug design business importing handmade rugs from Nepal. Phillips was an archive coordinator and associate producer of the *Checkerboard* documentary film.



ERIC RICHTER moved to DC in 1994 “and the Phillips quickly became my neighborhood museum.” An

English major and law school graduate, he returned to school in his forties to complete an MA in art history. He became more involved with the Phillips over time, serving as a trustee for much of the last decade. Now living in New York, he and his partner, Charles, collect modern and contemporary art. “The Phillips has always been a special place for me, and I’m so excited about Jonathan’s vision for the future, including integrating contemporary art more deeply into the fabric of the museum while staying true to the museum’s character. I’ve known Board Chair John Despres since the nineties and his experience is invaluable.”



MARK ROSMAN is a partner in the DC office of Proskauer Rose LLP and a member of the firm’s white-collar

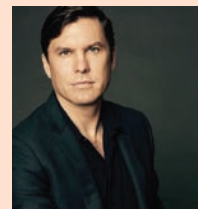
defense and antitrust practices. Before entering private practice, he worked as a trial attorney and prosecutor in the Antitrust Division of the U.S. Department of Justice. Rosman served for nine years as a trustee for the Hirshhorn Museum and Sculpture Garden. A Miami native, Rosman majored in English at the University of Pennsylvania and studied law at the University of Florida. Rosman’s interests include skiing, tennis, writing screenplays, and collecting

contemporary art. Duncan Phillips’s passion for art, support of artists and community, and keen sense of curiosity and connoisseurship drew Rosman to The Phillips Collection.



AKIO TAGAWA began his journey with art through collecting chairs, particularly 20th-century Nordic, Brazilian, and

Italian pieces. This evolved into a deeper engagement with contemporary art, where he sees himself as a collector, artist supporter, and champion of arts institutions. “What excites me about joining the Phillips is seeing this ‘intimate museum and experiment station,’ as it was envisioned, enter what promises to be a lively and dynamic new era. I’m drawn to institutions that elevate contemporary voices while honoring historical significance.” His board experience includes KCRW public media in Los Angeles, Institute of Contemporary Art Los Angeles, and board chair of STABLE in DC. Tagawa is president and CEO of a consulting firm specializing in pension and insurance funds.



REID WALKER first connected with the Phillips in high school, when a visit to see *Luncheon of the Boating Party*

sparked an enduring appreciation. “The Phillips is a remarkable institution that makes art accessible and relevant to all,” Walker shares. “I am honored to support its mission and to help advance its reach and inclusivity.” Walker looks forward to expanding the museum’s impact, fostering connections across cultures, and inspiring more people to engage with art. A member of the Mandan, Hidatsa, and Arikara Nation of North Dakota, he is also dedicated to supporting Indigenous art and preserving cultural heritage through the Walker Youngbird Foundation.

The foundation promotes cross-cultural understanding and celebrates Indigenous artistry and traditions as an essential part of the arts landscape.



LESLIE WHEELOCK and her husband and daughter have long made the Phillips part of their Sunday afternoons. “I have

always seen the Phillips through the eyes of my husband and daughter. My husband loved the Cezannes and the Rothko Room; my daughter sat on the floor in the galleries to draw. Now I see the museum through my own eyes, and I am delighted to support its continued growth.” Wheelock served over two decades as chief counsel for several technology and telecommunications companies before becoming director of Cultural and Intellectual Property for the Smithsonian National Museum of the American Indian. Wheelock serves as a trustee of NMAI, Cornell University, and the Southwestern Association for Indian Arts. Leslie is an enrolled member of the Oneida Nation in Wisconsin.



JEFF WHITAKER first visited the Phillips in the 1990s to see the works of Pierre Bonnard on a date with his future

wife. In the years since, the Phillips has been a frequent destination, bringing Whitaker the “joy and respite” that Duncan Phillips hoped visitors would experience. He and his wife reconnected with the Phillips in 2024 to see *Bonnard’s Worlds*. “I have long admired the commitment that the Phillips has had since its founding to welcome the broader community to experience these incredible works in an intimate setting. I am grateful to be part of that mission.” Whitaker is the CEO of Chevy Chase Trust, where he leads financial and estate planning, investment management and fiduciary services for families and institutions.

CENTENNIAL CAMPAIGN

The Centennial Campaign, launched to commemorate The Phillips Collection's 100th anniversary in 2021, raised critical funds for the museum's endowment, capital needs, and special projects. We are grateful to all those who contributed and celebrated the Centennial with us. Their vision and outstanding generosity will continue to reverberate for years to come as we look forward to another century of lasting impact. It is with extraordinary gratitude that we recognize the following donors for their commitments to The Phillips Collection's Centennial Campaign.

\$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 Fund*
Pamela Gwaltney*
Lynne and Joseph† Horning*
William N. Jackson Irrevocable Trust*
Robert and Arlene Kogod Mellon Foundation
Estate of Gifford Phillips*
Estate of Jack Rachlin*
Estate of Toni Averett Ritzenberg*
Mr. and Mrs. Thomas D. Rutherford, Jr.*
Estate of Peter Sheldon*
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*
Robert and Mercedes Eichholz Foundation
Linda Lichtenberg Kaplan
Henry Luce Foundation
Mr. John D. Macomber†*
Dr. and Mrs. Ronald A. Paul

\$250,000-\$499,999

Anonymous (2)
Esthy† and James Adler*
Bloomberg Philanthropies
Susan and Dixon Butler*
Estate of Helen and Charles Crowder*
Henry H. and Carol Brown Goldberg
Ann Greer*
Barbara and Bob Hall*
A. Fenner Milton†*
James D. Parker*

\$100,000-\$249,999

Anonymous
Mr. John P. Cahill*
DC Commission on the Arts and Humanities
Bill DeGraff*
Lindsay and Henry Ellenbogen Institute of Museum and Library Services
Sachiko Kuno Philanthropic Fund
Estate of R. Robert and Ada H. Linowes*
Sandra L. Mabry*
Bradford Maupin*
Carol Melton and Joseph M. Hassett
Robert E. Meyerhoff and Rheda Becker
Estate of Sheila A. Morgenstern*
Prince Charitable Trusts
Robert C. Rea*
Lisa A. Reiner
Renee Reiner and Michael DeSanto
Sharon Percy Rockefeller Ednah Root Foundation
Ricki and Joe Rosenberg
George Swygert and Lori Jenkins*
The William & Lucretia Tanner Fidelity Charitable Trust

Richard E. Thompson†*
Linda and Steve Weitz
Leslie S. Whipkey and Lee H. Hoffman
Ken and Dottie Woodcock
Zickler Family Foundation

\$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*
Nina Chung Dwyer*
Michelle and Glenn Engelmann
Dr. Helene C. Freeman*
Ellen L. Goldstein*
Philip L. Graham Fund
Institute for Contemporary Expression
Martha R. Johnston
Ellsworth Kelly Foundation
Mirella and Dani Levinas†
Estate of Raymond Machesney*
Sally L. Wells*
Betsy Williams and Thomas Moore

\$25,000-\$49,999

Scott Douglas Bellard*
Barbara Brown and Robert Berish
Estate of Dennis Cannaday*
Crozier Fine Arts
Joseph P. DiGangi*
Leonard Lauder
Susan Lee*
Wendy Luke*
Charles McKittrick, Jr.†
Amy and Marc Meadows
Estate of Mercedes Mestre*
Morgan Stanley

Joan and Dan Mulcahy
Robert Oaks
Dina and George Perry
Carol Myers Ravenal Irrevocable Trust*
Eric Richter
Leslie Sawin*
Annie Simonian Totah*

\$10,000-\$24,999

Anonymous
Sam and Ruth Alward
Michael J. Armstrong
Terry Beaty and Anne Mehninger
Mary Kay Blake
Bruce D. Carlson
Dr. and Mrs. Nils Carlson
Nancy and Charles Clarvit
The Paula Ballo Dailey Memorial Fund
Anne and Gus Edwards
Dr. and Mrs. Gerald W. Fischer
Galena-Yorktown Foundation
Barbara Brown Hawthorn
Deborah Shore Houlihan
Helen and David T. Kenney
Martin Less*
Cathy and Scot McCulloch
Inna and William Metler
Monica D. and Samuel A. Morley*
Judy Pomeranz
Harvey Ross
Richard Sawyer and Jeffrey Beaty*
Riley St. Claire*
Barbara Stallings
Ronald Stern and Elisse Walter
Eileen and Michael Tanner
Lee M. Yarbrow

*Planned Gift †Deceased



Black Folks Don't Swim performing at the June 2024 Phillips after 5; Resolution making station at January 2024 Phillips after 5; Jonathan P. Binstock giving remarks at Director's Invitational breakfast, March 2024; Photos: AK Blythe

FINANCIAL REVIEW

STATEMENTS OF FINANCIAL POSITION

As of July 31	2024	2023
ASSETS		
Cash and cash equivalents	\$ 871,265	\$ 536,247
Receivables		
Accounts receivable, net	19,702	6,928
Gifts and grants	1,523,770	1,867,745
Endowment pledges, net	49,903	263,640
ERC receivable	1,777,108	1,777,108
Total receivables	3,370,483	3,915,421
Merchandise inventory	404,300	407,949
Prepaid expenses	200,911	324,412
Property and equipment, net	27,218,167	28,410,195
Beneficial interest in charitable remainder trust	5,477,736	4,858,860
Investments	91,388,244	89,313,114
Total assets	\$ 128,931,106	\$ 127,766,198
LIABILITIES AND NET ASSETS		
LIABILITIES		
Line of credit	\$ 200,000	\$ 250,000
Accounts payable and accrued expenses	893,242	490,324
Accrued compensation	695,510	507,998
Deferred revenue	94,706	81,681
Financing lease obligation	80,765	107,465
Gift annuity debt	48,793	61,102
Bonds payable, net	5,303,645	5,773,617
Total liabilities	7,316,661	7,272,187
NET ASSETS		
Without donor restrictions:		
Undesignated	24,998,182	25,005,234
Board designated	10,099,164	9,798,928
Total net assets without donor restrictions	35,097,346	34,804,162
With donor restrictions	86,517,099	85,689,849
Total net assets	121,614,445	120,494,011
Total liabilities and net assets	\$ 128,931,106	\$ 127,766,198

STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended July 31	2024	2023
REVENUE		
Gifts, grants, and corporate support	\$ 7,847,497	\$ 14,003,978
Fees from exhibitions and loaned art	388,746	368,336
Admissions	1,219,368	671,118
Shop revenue	1,035,524	773,848
Other revenue	284,178	179,107
Contributed services and materials	316,197	318,437
Endowment earnings transfer, net	6,084,632	3,492,443
Total revenue	17,176,142	19,807,267
EXPENSES		
Personnel	9,249,293	9,073,398
Contractual services	1,647,881	1,054,454
Insurance	322,566	304,785
Utilities	823,082	711,755
Other facility costs	930,536	925,502
Administrative expenses	1,311,370	1,099,657
Printing and publications	245,301	264,846
Information technology expenses	273,245	287,847
Fundraising activities and events	642,344	703,337
Cost of goods sold	527,683	404,208
Marketing and advertising	253,270	216,906
Contributed services and materials	316,197	318,437
Traveling exhibitions	133,923	57,430
Total expenses	16,676,691	15,422,562
Change in net assets from operations before employee retention credit	499,451	4,384,705
Employee retention credit	-	1,777,108
Change in net assets from operations before other items	499,451	6,161,813
OTHER ITEMS		
Non-operating investment earnings, net	2,171,413	2,817,702
Long-term financing expenses	(225,239)	(395,978)
Depreciation of non-operating assets	(1,097,415)	(1,148,459)
Art collection acquisitions	(227,776)	(261,851)
Campaign expenses	-	(19,312)
Change in net assets - surplus	\$ 1,120,434	\$ 7,153,915

The summary information presented here is derived from the museum's financial statements, which are currently undergoing an audit. A complete copy of these statements will be available from the Finance Office of the museum and on the museum's website at PhillipsCollection.org/about/administration in late December 2024.

ACQUISITIONS

The Phillips Collection continues to grow, anchored in a commitment to supporting the work of diverse, living artists. Nearly 90 works were added to the collection in FY24, through generous gifts from artists and donors as well as purchases through the Dreier Fund, listed here in alphabetical order by artist.

CHARLES ADDAMS, *“Wednesday,” character of the Addams Family*, not dated, Ink on paper, 5 x 3 in., Bequest of Peter L. Sheldon, 2023 (R 2023.007.0001)

WILLIAM BAILEY, *Migianella Still Life with Eggs and Coffee Pot*, 1975-76, Oil on canvas, 23 ½ x 32 in., Gift in memory of Nancy and Raymond Rasenberger, 2023 (2023.016.0001)

GEORG BASELITZ, *Adler*, c. 1983, Woodcut, 40 x 31 in. Gift of Thomas and Judith Brody, 2023 (2023.018.0001)

AUBREY BEARDSLEY, *Seated Woman*, not dated, Ink on cardboard, 8 x 6 in., Bequest of Peter L. Sheldon, 2023 (2023.014.0012)

THOMAS HART BENTON, *Wequobsque Cliffs, Chilmark (Martha’s Vineyard, Massachusetts)*, c. 1930-35, Pencil on paper, 7 ¾ x 9 ½ in., Bequest of Peter L. Sheldon, 2023 (2023.014.0011)

EUGÈNE-LOUIS BOUDIN, *Yacht at Trouville aka Trois-mâts à l’ancre (Three Masts at Anchor)*, c. 1894-97, Oil on panel, 16 x 12 5/8 in., Gift of Fenner Milton, 2023 (R 2023.006.0002)

VIVIAN BROWNE

Untitled (Africa Series), 1971, Color wash and watercolor on paper, 15 ½ x 19 1/12 in., Gift of Brenda A. and Larry D. Thompson, 2024 (2024.002.0001)

Untitled #100 (Africa Series), c. 1971, Ink and wash on paper,

13 ¾ x 20 ½ in., Gift of Brenda A. and Larry D. Thompson, 2024 (2024.002.0002)

Little Men Study #4, c. 1967-69, Pastel on paper, 26 ½ x 20 ¼ in., Gift of Brenda A. and Larry D. Thompson, 2024 (2024.002.0003)

Bini Apron, 1973, Acrylic on canvas, 49 ¾ x 51 ¾ in., Gift of Adobe Krow Archives for Vivian Browne, Los Angeles, 2024 (2024.007.0001)

MARY CASSATT, *Drawing for “Portrait of Katharine Kelso Cassatt,”* c. 1888, Graphite on paper, 10 ½ x 6 ½ in., Bequest of Peter L. Sheldon, 2023 (2023.014.0001)

CHARLES DEMUTH, Bequest of Peter L. Sheldon, 2023

Bust of Grand Dame Wearing Green Hat and Black Dress, not dated, Ink and watercolor on paper, 8 ¾ x 7 in. (R 2023.007.0002)

Tulips, not dated, Pencil and watercolor on paper, 14 x 10 in. (R 2023.007.0003)

WILLIAM DONAHEY, *Teenie Weenies, Into the Wild Men’s Country*, 1942, Watercolor on paper, 10 x 14 in., Bequest of Peter L. Sheldon, 2023 (R 2023.007.0004)

MARCEL DUCHAMP, *Le Chocolate*, 1913, Ink and watercolor on paper, 5 ¼ x 8 ¼ in., Bequest of Peter L. Sheldon, 2023 (2023.014.0020)

PHILIP EVERGOOD, *The Artist in Society*, 1935-37, Oil on plywood panel, 60 x 30 in., Gift of Barbara and Aaron Levine, 2024 (2024.004.0001)

THEODOR GEISEL (DR. SUESS), *Untitled*, not dated, Ink and white paint on paper, 9 ½ x 7 ½ in., Bequest of Peter L. Sheldon, 2023 (R 2023.007.0005)

SAM GILLIAM

Broad Cape, 1972, Dye pigments, acrylic on canvas, 118 x 50 in., Gift of Harry and Monika Holmgren, 2023 (2023.020.0001)

Untitled, 2019, Watercolor and acrylic on Washi paper, 76 ¾ x 42 ¼ x 2 in., Anonymous gift, 2024 (2024.001.0001)

Sierra, 1972, Acrylic on shaped canvas, 54 ¼ x 50 ¼ in., Anonymous gift, 2024 (2024.001.0002)

Coffee Thyme I, 1981, Color lithograph and screenprint with embossing, 35 ½ x 40 ½ in., Gift of Barbara and Aaron Levine, 2024 (2024.004.0002)

Coffee Thyme II, 1981, Color lithograph and screenprint with embossing, 35 ½ x 40 ½ in., Gift of Barbara and Aaron Levine, 2024 (2024.004.0003)

ARSHILE GORKY, *Two Standing Female Figure*, c. 1931, Ink on paper, 12 5/8 x 9 ½ in., Bequest of Peter L. Sheldon, 2023 (2023.014.0003)

WILLIAM GROPPER, Gift of Harvey Ross in honor of Elsa Smithgall’s professionalism and dedicated service to The Phillips Collection, 2023

Wage Standard, 1939, Ink, spatter, crayon, and opaque white paint on paper, 15 ½ x 11 ¼ in. (2023.019.0001)

Wage Cuts, not dated, Pen and ink with wash on paper, 15 ½ x 11 ¼ in. (2023.019.0002)

Tory, WPA CUTS, not dated,

Pen and ink with wash on paper, 15 ½ x 11 ¼ in. (2023.019.0003)

WPA Wage Cuts: Economize! Cut W.P.A., 1939, Ink, spatter, crayon, and opaque white paint over blue pencil, 11 ¼ x 15 ½ in. (2023.019.0004)

“Down with the New Deal- We’ll Fight Roosevelt-Cut the W.P.A.”, 1939, Ink, spatter, crayon, and opaque white paint on paper, 15 ¾ x 11 ½ in. (2023.019.0005)

Special Session, Dies Committee, c. 1935, Pen and ink wash on paper, 25 ¾ x 22 ¾ in. (2023.019.0006)

Iran Oil, mid 1940s. Pen and ink wash on paper, 11 x 12 in. (2023.019.0007)

Defeatist, early 1940s, Pen and ink wash on paper, 11 ¾ x 12 ¼ in. (2023.019.0008)

Tripartite Agreement, 1940, Pen and ink wash on paper, 22 ¼ x 18 ¼ in. (2023.019.0009)

“Our present foes and domestic foes, not foreign foes.”, 1942, Ink, spatter, crayon, and opaque white paint on paper, 15 3/8 x 11 ¼ in. (2023.019.0010)

Words and Music by FDR and Willkie, Wall Street, 1940, Pen and ink wash on paper, 13 x 15 ¾ in. (2023.019.0011)

MARSDEN HARTLEY, Bequest of Peter L. Sheldon, 2023

Untitled (Dogtown Common, Cape Ann Landscape), 1931 or 1936, Charcoal and pencil on tissue paper, 17 x 12 ½ in., (2023.014.0009)

Kogelberg Oberammergau, 1933, Charcoal and pencil drawing on tissue paper, 17 x 12 ½ in., (2023.014.0010)

JÖRG IMMENDORFF, *Café Deutschland Gut, Patriot FF*, 1982, Printed and hand-colored

- linocut, 58 ¼ x 28 ¼ in., Gift of Thomas and Judith Brody, 2023 (2023.018.0002)
- FRANTIŠEK KUPKA, *Untitled*, c. 1912-14, Pencil and crayon on paper, 7 ½ x 8 ¼ in., Bequest of Peter L. Sheldon, 2023 (2023.014.0006)
- WALT KUHN, *Impression of Marco*, 1930, Ink on paper, 5 ½ x 8 ½ in., Bequest of Peter L. Sheldon, 2023 (R 2023.007.0006)
- MAKHAIL LARIONOV, Bequest of Peter L. Sheldon, 2023
- Untitled*, c. 1907, Crayon on paper, 10 ¼ x 7 ¾ in. (2023.014.0007)
- Profiles of Diaghilev*, not dated, Ink on paper, 9 x 7 in. (R 2023.007.0007)
- RICHARD LEAROYD, Gift of the Pilara Family Foundation, 2024
- Agnes, July 2013 (2)*, 2013, Gelatin silver contact print, 62 x 47 7/8 in. (2024.006.0001)
- Agnes, July 2013 (4)*, 2013, Gelatin silver contact print, 62 x 47 7/8 in. (2024.006.0002)
- HUNG LIU, *Refugee Mother and Children*, 2000, Oil on canvas, 80 x 120 in., Gift of Joan and Roger Mann, 2024 (2024.009.0001)
- KAZIMIR MALEVICH, *Untitled Abstraction*, c. 1918, Pencil on graph paper, 4 ½ x 4 in., Bequest of Peter L. Sheldon, 2023 (2023.014.0013)
- JOHN MARIN, *Lobster Boat, Cape Split, ME*, c. 1940, Colored pencil on paper, 7 5/8 x 10 1/8 in., Bequest of Peter L. Sheldon, 2023 (2023.014.0008)
- MATTA, *Surrealist study*, not dated, Pencil and crayon, 11 x 14 in., Bequest of Peter L. Sheldon, 2023 (2023.014.0014)
- MAXIME MAUFRA, *L'anse de Sciottot à Diélette aka Marine par temps de pluie Diélette*, 1894, Oil on canvas, 23 5/8 x 29 1/8 in., Gift of Fenner Milton, 2023 (R 2023.006.0001)
- JOEL MEYEROWITZ, *Paris, France*, 1967, Dye transfer print, 12 ½ x 18 11/16 in., Promised gift of Michal Venera, 2023 (PG 2023.002.0001-12)
- HENRY MOORE, *Figures with Rock (Setting for Sculpture)*, 1942, Graphite, wax crayon, watercolor, wash, pen and ink, 9 x 7 in., Bequest of Peter L. Sheldon, 2023 (2023.014.0004a-b)
- JOAN MIRÓ, "*Femme et Oiseau Devant La Lune*" (*Woman and Bird in Front of the Moon*), 1947, Etching and aquatint, 5 x 7 in., Bequest of Peter L. Sheldon, 2023 (2023.014.0015)
- THOMAS NAST, *Let Us Adjourn!!! The President's Message*, 1888, Pen on paper, 9 ½ x 8 ¾ in., Bequest of Peter L. Sheldon, 2023 (R 2023.007.0008)
- MARY ORWEN, *House and Garden*, 1956, Oil on canvas, 38 x 50 in., Anonymous gift, 2022 (2023.017.0001)
- FRANCIS PICABIA, Bequest of Peter L. Sheldon, 2023
- Untitled Sketch for Larger Work*, 1913, Pencil on paper, 10 x 8 in. (R 2023.007.0009)
- Untitled Study with Three Female Nudes and Man Facing Right*, not dated, Pencil on paper, 9 ½ x 10 in. (R 2023.007.0010)
- PABLO PICASSO, *Head of a Woman (with additional caricature)*, c. 1904 or 1905, Ink on paper, 5 ¼ x 6 ¾ in., Bequest of Peter L. Sheldon, 2023 (2023.014.0005)
- JAMES ROSENQUIST, *Twin Vestigial Appendages, Double Identity*, 1962, Mixed media collage, spray paint, crayon, and pencil on paper, 11 ¼ x 14 in., Bequest of Peter L. Sheldon, 2023 (R 2023.007.0011)
- GINO SEVERINI, *Gentleman with Large Nose*, not dated, India ink in paper, 8 x 6 in., Bequest of Peter L. Sheldon, 2023 (R 2023.007.0012)
- BEN SHAHN, *Portrait of a Man Wearing Glasses*, not dated, Pencil on paper, 6 x 6 in., Bequest of Peter L. Sheldon, 2023 (R 2023.007.0013)
- SYLVIA SNOWDEN, *George Chavis*, 1984, Acrylic and oil pastel on Masonite, 49 ½ x 49 ½ in., The Dreier Fund for Acquisitions, 2024 (2024.005.0001)
- NILES SPENCER, *Untitled*, 1921, Pencil on paper, 10 x 13 in., Bequest of Peter L. Sheldon, 2023 (2023.014.0016)
- RENÉE STOUT, *Elixir Eleven*, 2018, Mixed assemblage with bottle containing organic materials, 8 ¾ x 8 ¾ in., Gift of Sean Scully (2023.012.0001)
- PAVEL TCHELITCHEV, Bequest of Peter L. Sheldon, 2023
- Children acting like "Wild Indians,"* 1938, Ink on paper, 13 ½ x 10 in. (R 2023.007.0014)
- Children Playing "Blind Man's Bluff,"* 1938, Ink on paper, 13 ½ x 10 in. (R 2023.007.0015)
- MARK TOBEY, *For Her Father*, 1973, Tempera and watercolor on paper, 10 ½ x 7 ½ in., Bequest of Peter L. Sheldon, 2023 (2023.014.0019)
- HENRI DE TOULOUSE-LAUTREC, *Horse and Rider*, c. 1987-81, Graphite and ink on paper, 8 ½ x 9 ¾ in., Bequest of Peter L. Sheldon, 2023 (2023.014.0002)
- JOYCE WELLMAN, Gift of Art and Nancy Saltford, 2024
- Global Blues AKA Big Blue's Love Circle*, 2004, Mixed media on plywood, 38 ¾ in. dia. (2024.003.0001)
- Y R U Sooo?*, 2016, Oil paint stick on paper, 22 x 30 in. (2024.003.0002)
- Bella Fabriana*, 2007, Etching, 5 x 7 in. (2024.003.0003)
- They R...*, 2016, Mixed media on plywood panel, triptych: each 12 x 12 in. (2024.003.0004)
- KWAKU YARO, *Alidu*, 2022, Acrylic, woven nylon and burlap on polymer, 87 11/16 x 60 3/16 in., The Dreier Fund for Acquisitions, 2023 (2023.021.0001)
- MARGUERITE ZORACH
- Untitled*, 1919, Pencil on paper, 11 x 11 in., Bequest of Peter L. Sheldon, 2023 (2023.014.0017)
- Abstract Landscape*, not dated, Watercolor on paper, 14 x 11 in., Bequest of Peter L. Sheldon, 2023 (2023.014.0018)
- WILLIAM ZORACH, Bequest of Peter L. Sheldon, 2023
- Stretching Rabbit*, not dated, Pencil on paper, 9 x 11 ½ in. (R 2023.007.0017a-b)
- Stretching Rabbit*, not dated, Crayon on paper, 9 x 11 ½ in. (R 2023.007.0018a-b)
- Sketch of Seated Shipmates*, 1920, Pencil on paper, 8 ½ x 6 ¾ in. (R 2023.007.0019)
- Woman in Profile*, not dated, Pencil and watercolor on paper, 12 x 9 in. (R 2023.007.0020)
- UNKNOWN, *Untitled Abstraction*, not dated, Watercolor on paper, 12 ½ x 9 ½ in. (R 2023.007.0016)

THANK YOU FOR YOUR SUPPORT



RECENT ACQUISITIONS:
Kwaku Yaro, *Alidu*, 2022, Acrylic, woven nylon and burlap on polymer, 87 11/16 x 60 3/16 in., The Dreier Fund for Acquisitions, 2023;
William Gropper, *Tory, WPA CUTS*, not dated, Pen and ink with wash on paper, 15 1/2 x 11 1/4 in., Gift of Harvey Ross in honor of Elsa Smithgall's professionalism and dedicated service to The Phillips Collection, 2023;
Renée Stout, *Elixir Eleven*, 2018, Mixed assemblage with bottle containing organic materials, 8 3/4 x 8 3/4 in., Gift of Sean Scully



FIRST ROW: Karen Massalley leads a wildflower arrangement workshop as part of the Bonnard Salon, May 31, 2024; School tour of *African Modernism in America, 1947-67*, November 16, 2023, Photo: AK Blythe; SECOND ROW: Spinning a Yarn Community Crochet Circle at Phillips@THEARC with Dwayne Lawson-Brown, June 6, 2024; Shawn Martinbrough presents his work during Creative Seedlings, February 22, 2024; THIRD ROW: Evening for Educators, September 30, 2023, Photo: AK Blythe