



PHILLIPS

FY 19 ANNUAL REPORT

August 1, 2018–July 31, 2019

The Phillips Collection



CULTIVATING MEMBERS

8,203 MEMBERS

1,512 NEW MEMBERS (from 25 states and 3 countries)



WELCOMING DIVERSE AUDIENCES

125,216 VISITORS

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

65 PUBLIC PROGRAMS (10,233 attendees)

33 PHILLIPS MUSIC concerts (4,480 attendees)

ENGAGING OUR DIGITAL FANS

NEW FANS ON

Facebook 1,800 (30,603 total)

Instagram 5,971 (33,471 total)

Twitter 1,262 (30,597 total)

63,901 YOUTUBE VIEWS

PHILLIPS WEBSITE

1,235 average daily visitors

50 US States / 213 Countries



INSPIRING YOUNG MINDS

3,210 STUDENTS

ON SCHOOL TOURS

68 SCHOOLS

491 ART LINKS STUDENTS

3 PARTNER SCHOOLS

PRISM.K12 WEBSITE

27,769 page views

SHARING OUR GROWING COLLECTION

139 NEW ACQUISITIONS

13 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS

130 ARTWORKS IN TRAVELING COLLECTION EXHIBITIONS



FROM THE CHAIRMAN AND DIRECTOR



Diversity and access have been driving forces across the institution. Our special exhibitions this year brought art from all around the world. From works by artists from the Nordic region, to art by Cuban artist Zilia Sánchez, to the immense scope of artists in our exhibition about the international refugee crisis, our galleries have been filled with global perspectives.

The Phillips has been busy as ever. In September we kicked off our centennial celebrations by debuting a sculpture by Angela Bulloch and our newly renovated House galleries. Our acquisitions this year reflect our strategic principles of embracing new voices in line with Duncan Phillips's philosophy of "independence of spirit." Our collection continues to make big waves through traveling exhibitions in Cincinnati, Atlanta, and Tokyo.

Partnerships have been key—*Nordic Impressions: Art from Åland, Denmark, the Faroe Islands, Finland, Greenland, Iceland, Norway, and Sweden, 1821–2018* linked us with the Nordic Embassies, while *The Warmth of Other Suns: Stories of Global Displacement* was organized in partnership with the New Museum in New York. *Zilia Sánchez: Soy Isla (I Am an Island)* traveled to El Museo del Barrio and Museo de Arte de Ponce. We are excited about the synergies between the museum and the University of Maryland which has continued to bear fruit, such as our Intersections projects, annual Artists of Conscience forum, Conversations with Artists, and other dynamic programming. Phillips@THEARC continues to welcome new partners and expand our reach, especially through pop-ups.

In the face of retirements and transitions, we have been able to bring in fresh perspectives, particularly a new Director of Development and Director of Strategy and Operations, as well as new trustees—vital work that ensures the health of our organization. In the fall we also launched an entire cadre of family programs, including a Family Gallery with art from our collection hung at children's eye level.

Our successful Annual Gala and Contemporaries Bash on May 10 raised \$600K for our education and community engagement initiatives. Thank you to Hosts Josh and Sarah Eastright for their support, and Mexican Ambassador The Honorable Martha Bárcena for serving as our Diplomatic Chair. All of our work is being prepared with anticipation for our centennial in 2021, as we build our endowment campaign and craft our vision for our next hundred years.

We cannot thank you enough for helping to keep our museum vibrant and active!

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

DANI LEVINAS
Chair of the Board of Trustees

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

DOROTHY KOSINSKI
Vradenburg Director and CEO

TOP TO BOTTOM: Families enjoy Jazz 'n' Families Fun Days, Photo: Travis Houze; Participants in the CreativiTEA program with Jacob Lawrence's *Migration Series* in the galleries; Outi Pieski's *Crossing Paths* (2014) on view in *Nordic Impressions: Art from Åland, Denmark, the Faroe Islands, Finland, Greenland, Iceland, Norway, and Sweden, 1821–2018*, Photo: Lee Stalsworth; Léonce Byimana of Torture Abolition and Survivors Support Coalition gives a gallery talk during Phillips after 5; Isabelle de Leon, Amy K Bormet, Clarissa Corey-Bey, and Rikayyah Wilson perform at Phillips after 5, Photo: PhotographybyAlexander

EXHIBITIONS

August 1, 2018–July 31, 2019

SPECIAL EXHIBITIONS

Nordic Impressions: Art from Åland, Denmark, the Faroe Islands, Finland, Greenland, Iceland, Norway, and Sweden, 1821–2018

October 13, 2018–January 13, 2019

Zilia Sánchez: Soy Isla (I Am an Island)

February 16–May 19, 2019

The Warmth of Other Suns: Stories of Global Displacement

June 22–September 22, 2019

INTERSECTIONS

Richard Tuttle: It Seems Like It's Going To Be

September 13–December 30, 2018

Ranjani Shettar: Earth Songs for a Night Sky

May 16–August 25, 2019



Zilia Sánchez's first museum retrospective marks an important step in acknowledging her legacy: not only as an isolated island but as a noteworthy member of a burgeoning canon of Latin American women artists.

Hyperallergic

NORDIC CULTURAL INITIATIVE



Nordic Impressions was the culmination of a multi-year Nordic Cultural Initiative, a collaboration between The Phillips Collection and the Washington, DC-based embassies of Denmark, Finland, Iceland, Norway, and Sweden, launched in 2014 to promote the wealth of Nordic artistic talent. Chief Curator and Deputy Director for Academic Affairs Klaus Ottmann traveled throughout the Nordic region, visiting museums, alternative art spaces, and artist studios to develop a checklist of works by 53 artists that spanned nearly 200 years. Throughout the exhibition, the embassies provided support in programming, including selecting films for a film series, organizing Phillips after 5 activities and performances, and more.

Icelandic artist Shoplifter (center) with her work *Nervelings I–V* (2018) and Ambassador of Iceland Geir H. Haarde and Jóna Þórðardóttir at the *Nordic Impressions* opening. Photo: Rhiannon Newman



LEFT TO RIGHT: Visitors with (left to right) Zilia Sánchez, *Moon* (c. 1980), *Moon* (1985), and *White Moon* (1964). Photo: Rhiannon Newman; A visitor with (left to right) Zilia Sánchez, *Untitled* (1978), *The Silence of Eros III* (1984), and *The Silence of Eros* (c. 1980). Photo: PhotographybyAlexander

| “ |

This DC exhibition should be seen by everyone concerned about the migrant crisis. . . . The show restores good faith—along with nuance, the perspective of history and human feeling—to a subject more often today used cynically, so that people with heart-rending stories are reduced to hollow numbers.

The Washington Post

The Warmth of Other Suns: Stories of Global Displacement, the museum’s most ambitious exhibition to date, presented 75 historical and contemporary artists whose work poses urgent questions around the experiences and perceptions of migration and the current global refugee crisis. Through installations, videos, paintings, and documentary images, the three-floor exhibition, organized in partnership with the New Museum, New York, reconstructed personal and collective tales of migration.



LEFT TO RIGHT: Installation photos of *The Warmth of Other Suns* featuring Xaviera Simmons, *Superunknown (Alive in the)* (2010), Wolfgang Tillmans, *The State We're In* (2015), and Kader Attia, *La Mer Morte (The Dead Sea)* (2015). John Akomfrah, *Vertigo Sea* (2015). Photo: Lee Stalsworth. Ranjani Shettar in her exhibition, Photo: Miguel Perez; Richard Tuttle in his exhibition, Photo: Rhiannon Newman

EXHIBITIONS

August 1, 2018–July 31, 2019

SPECIAL INSTALLATIONS

Bice Lazzari: The Poetry of Mark-Making
October 23, 2018–February 24, 2019

One-on-One: Maggie Michael / Arthur Dove—Depth of Field
February 21–May 5, 2019

Jeanine Michna-Bales: Photographs of the Underground Railroad
March 2–May 12, 2019

Dear Dove, Dear Phillips, Dear Stieglitz: Artist, Patron, and Gallery Dealer
Opened July 22, 2019

COMMUNITY EXHIBITIONS

James McLaughlin Memorial Staff Show
September 1–30, 2018

Art and Wellness: Creative Aging
October 20, 2018–January 6, 2019

Art Links: Washington School for Girls 2017–18
January 26–March 10, 2019

Prism.K12 in Action: Connecting to the Core Curriculum
March 16–April 28, 2019

Art Links: Turner Elementary School 2017–18
May 29–July 21, 2019

PHILLIPS@THEARC

Coretta Scott King Illustrator Awards
May 20–June 25, 2019

We're All Artists: Family Stories Connecting AppleTree Families through Art
July 3–August 31, 2019



Jeanine Michna-Bales, *Within Reach, Crossing the St. Clair River to Canada south of Port Huron, Michigan*, 2014, 12 1/2 x 18 in., Digital chromogenic print, Edition 1 of 12, The Phillips Collection, Gift of Judy J. Norrell

WE ARE ALL ARTISTS: FAMILY STORIES



In spring 2019, AppleTree Early Learning Public Charter School and The Phillips Collection collaborated on a workshop series devoted to preserving and celebrating family history through art. At the museum, participants were inspired by Jacob Lawrence and Sam Gilliam. At Phillips@THEARC, families read a selection of Coretta Scott King award-winning books, including Bryan Collier's *Uptown*. Over the next few weeks, families explored their own stories, re-creating them in collages using techniques like painting, printmaking, and drawing. They collaborated as families to make artistic choices about the colors, shapes, lines, symbols, and materials that would best tell their stories.

YEAR IN REVIEW

August 1, 2018–July 31, 2019

Phillips in the Socialsphere

Most popular Instagram post: Mark Rothko's *Green and Tangerine on Red*, 1956 (December 10, 2018)

Most popular Tweet: Take a deep dive into Laura Tighe's "DC Dream Job" as Installations and Collections Care Manager at The Phillips Collection via @BYT (July 31, 2019)

Most popular Facebook post: Willem de Kooning was an immigrant. He came to this country in 1926 and became a citizen in 1962. Abstract Expressionism would be much different had he never been allowed into this country. #WarmthofOtherSuns (May 22, 2019)



Most popular blog post: Museum Assistant Emily Rader's recipes for cupcakes inspired by works of art in the collection (March 14, 2019)

Welcoming Families



Visitors in the Family Gallery. Photo: Rhiannon Newman

In the fall, the Phillips introduced new spaces and in-gallery features to welcome families with children.

The Family Gallery displays artworks at children's eye-level with kid-tested conversation prompts on the walls. The gallery also has comfortable furniture and a children's book nook.

Family Playdates are a Saturday morning, 30-minute in-gallery experience. Phillips educators engage families with children ages 4–8 with hands-on activities.

The Creativity Workshops are held on the first Saturday of the month. The consistently sold out workshops feature "Creativity Stations" that are easy to access and engage adults and children on multiple levels.

Phillips on the Road

The Phillips Collection: A Modern Vision at the Mitsubishi Ichigokan Museum, Tokyo (October 17, 2018–February 3, 2019)

European Masterworks: The Phillips Collection at the High Museum of Art, Atlanta, Georgia (April 6–July 14, 2019)

From Winslow Homer to Georgia O'Keeffe: American Paintings from The Phillips Collection at the Taft Museum of Art, Cincinnati, Ohio (February 9–May 19, 2019)



ART AND WELLNESS: CREATIVITEA



The Phillips launched a new partnership with Ward 8's Congress Heights Senior Wellness Center, part of the DC Office on Aging. "Creativitea," a program of artful exploration with tea, cookies, and conversation, rotates locations among the senior center, Phillips@THEARC, and The Phillips Collection to provide older adults with a layered and meaningful experience.

YEAR IN REVIEW

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UNIVERSITY OF MARYLAND PARTNERSHIP

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

The 2018 International Forum “Nature + Art + Climate + Change” (November 10) featured presentations by Meg Webster, Hannes Koch and Florian Ortkrass, and Henry Elkus, as well as conversations with Dr. Hester Baer (UMD) and Dr. Robert Orr (UMD).

Creative Voices DC events: Dr. Joyce Tsai on László Moholy-Nagy: Painting after Photography (September 27)

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
2018–19 season: Stephen Hayes, Jr.,

Hrafnhildur Arnardóttir (Shoplifter), Kenny Rivero, Renée Stout, John Edmonds, Chemi Rosado-Seijo.

The 2018–19 Postdoctoral Fellowship in Modern and Contemporary Art History was awarded to Dr. Alison Boyd, whose research focuses on the intersection of modernities in American and European art and arts of the African Diaspora. The Fellowship in Visual Culture was awarded to Dr. Marlaina Martin, whose research focuses on black women media makers.

The 2018 Book Prize was awarded to Dr. Caitlin Beach for her manuscript “Sculpture at the End of Slavery.”

For the second 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 K–12 arts integration.



Postdoctoral Fellows Marlaina Martin and Alison Boyd; Hannes Koch and Florian Ortkrass with Hester Baer; Artwork from High Point High School (PGCPS) students inspired by Jacob Lawrence’s *Migration Series*

PHILLIPS MUSIC

Highlights from the 2018/19 season of Phillips Music included Patricia Kopatchinskaja, violin, and, Polina Leschenko, piano (December 2), Benjamin Appl, baritone (January 20), Jess Gillam, saxophone (February 3), Alban Gerhardt, cello, and Cecilia Licad, piano (February 17), Chiaroscuro Quartet & Kristian Bezuidenhout, fortepiano (March 3), and a five concert cycle to close the season by Quatuor Danel (April 28, May 5, May 12).



One of the greatest music events
in Washington this year is happening
at the Phillips.

Anne Midgette, The Washington Post, on the Quatuor Danel performances of the complete Weinberg cycle



Jess Gillam and Thomas Weaver perform in the Music Room on February 3, 2019. Photo: Josh Navarro

SHERMAN FAIRCHILD INTERNS AND FELLOWS

In fall 2018, the museum welcomed its first cohort of paid interns through the Sherman Fairchild Diversity Initiative, and in June 2019, the Phillips launched its paid Fellowships, a yearlong program that includes hands-on experience, mentoring, and professional development in all areas of museum work.



Fellows Jordan Chambers, Mykaela Brevard, and Traka Lopez



As a museum . . . located in our nation's capital, we are in a unique position to employ people from a wide variety of backgrounds to ensure that multiple perspectives are represented at the table. By including a multiplicity of backgrounds, opinions, and insights to a discussion, we will be better equipped to move our museum forward into its centennial year and beyond."

*Chief Diversity Officer Makeba Clay
on the power of paid internships
for the American Alliance of
Museums blog, February 11, 2019*

WELCOME NEW BOARD MEMBERS

JULIE GARCIA recalls her first visit to the museum in 1989, notably to the "small and quiet" Klee Room. For nearly three decades now, the Phillips has been her "go-to peaceful place in DC" and she hopes to share that joy with others. "The study of art is not just a meditation on beauty, but the study of history, of religious movements, and of social change. The Phillips's curators have done a beautiful job in highlighting these connections." Although the Ohio native studied law and worked in various fields, she has turned her focus to art—she studied at the Corcoran College of Art and Design later in life and now teaches high school art classes—and appreciates the museum's commitment to sharing its collection: "There is a genuine desire to share the collection with as many viewers as possible and to support emerging and international artists, artists of conscience, and amateur artists from young to old. I think this outreach and relevance are the keys to future success."

The Phillips has been an important part of **PAMELA GWALTNEY's** life since the 1970s, when she moved to DC from Ohio. "It's always been an oasis of quiet and contemplation, which sets it apart from other art museum experiences in the city." Having worked as an advertising and publishing executive for many years, she returned to art in the early 2000s. She and her late husband have been supporters of the Phillips for the past 20 years. From exhibitions featuring Aboriginal art to works highlighting the stories of migrants, the Phillips "provides a constant source of inspiration and a place to learn more about modern and contemporary art, which is a passion for me as an artist and collector." Looking ahead to the museum's 100th anniversary, Gwaltney says, "It's an exciting time to join the board, when partnerships with communities in the area are well underway. During this time of change, challenge, and opportunity, I am honored to join others to help guide us into a secure, bright future."

KATHLEEN PETITT, who has supported the Phillips for 20 years, is constantly inspired by the museum's collection, notably works by O'Keeffe, Rothko, and Van Gogh. Growing up in Japan and Germany contributed to her lifelong interest in art, travel, and writing, which she studied at the University of Missouri's School of Journalism. Her career began in advertising and travel journalism before focusing the last 25 years on philanthropic leadership, serving on the boards of the Alzheimer's Association National Capital Area, the Georgia O'Keeffe Museum, and the education advisory committee for Save the Children. Most recently she has served as president of Bethesda Cares, advocates for the homeless, and is a member of the Aspen Institute. Of her role at the Phillips she explains, "Being able to participate in the evolution of the Phillips as it enters its second century and becomes even more global in its appeal promises to be an exciting challenge."

When **ANDREA AND STEVEN STRAWN** first visited the Phillips in 2014, they immediately fell in love with the experience: "the vast and varied art collection, the building, and its history." Steven is the CEO and founder of Imagenet, a health care technology company, started in Seattle. It was there he met Andrea, formerly a broadcast journalist from Vancouver. Their interest in US history brought them to Washington where they support numerous charities. Through their philanthropy, they have attended many galas but the Phillips's gala is their favorite because of the one-on-one experience with art: "Who gets the opportunity to dine, surrounded by masterworks, with gourmet food, wines, and fellow art appreciators in a historic home? We do!" In their roles as Phillips trustees, they understand the need to pave the way for the future: "It's our responsibility as current stewards to ensure the next generation understands the importance of care-taking and nurturing our places of art and culture."

DONORS

August 1, 2018–July 31, 2019

The following donors generously supported The Phillips Collection in its mission during fiscal year 2019. 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: Gala Co-Chairs Josh and Sarah Eastright, Her Excellency The Ambassador of Mexico Martha Bárcena, Agustín Gutiérrez Canet, Phillips Vradenburg Director & CEO Dorothy Kosinski, Thomas Krähenbühl; Honoree Bosco Sodi, Her Excellency The Ambassador of Mexico Martha Bárcena, Honoree Pati Jinich, Honoree Aliza Nisenbaum; Photos: Paul Morigi

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LEFT TO RIGHT: Contemporaries Bash Host Committee; Photo: Dan Swartz; Senior Curator of Modern and Contemporary Art Vesela Sretenović with artist Zilia Sánchez at her studio in Puerto Rico, Photo: Raquel Perez Puig

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Cookie Kerxton
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Audrey and Kenneth Kramer
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Nivedita Shilpi Niyogi
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Barrie Seidman and
Thomas Jesulaitis
Ann G. and Peter L. Sheldon
Virginia Shore and Thomas Hardat
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Anne St. John
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Leslie C. Taylor
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\$600-\$999

Anonymous
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Katherine Alley and Richard Flax
Susan Alpern-Fisch and Ricky Fisch
Marjorie and Harley Balzer
Nancy and David Barbour
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Danielle Beach
Wendy E. and Robert Beasley
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Lawrence Blob
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Francoise M. Brasier
Gwen Brewer
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Carley Chavara
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Elinor Coleman and
David Sparkman
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Robert Ricks
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Stuart Eizenstat
Kerry R. Ellett
Elizabeth L. and Kirk J. Emge
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Alexandria Fleming
Ronna and Stanley Foster
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Stephen Greenberg
Lorraine Gallard and Richard Levy
Vittorio Gallo
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 Sharon and Joseph Holston
 Deh-I Hsiung and George Guttman
 Drew Hudson
 Thomas Hudson
 Mary Suzanne and James Hurwitz
 Mariko Ikehara and Jeffrey Cunard
 Nancy and Richard Jackson
 T.R. Johnson
 Barbara Jones
 Erika Z. and Gregory M. Jones
 Linda K. and I. King Jordan
 Dolores Karp
 Irene and Lou Katz
 Akemi Kawano and David Levine
 Erna and Michael Kerst
 Bonnie and Lyle Kleinhans
 Michael Kolakowski
 Christopher Koontz
 Bruce Krebs
 Barry Kropf
 Liza and Andrew Labadie
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 Laura Moore and Paul Hatch
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 Martin G. Murray
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 Nonna Noto
 Judy Olmer
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 Simani and Jeffrey Price
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 Melissa Wyers
 Eliza and Joshua Young
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 Stephen Zwirn

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 Design Foundry
 EAJ
 Embassy of Norway
 Farrow and Ball
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 Occasions Caterers
 Room and Board
 Total Wine
 University of Maryland

YOUR INVESTMENT MATTERS

In FY19, nearly 60% of our operating budget was comprised of contributions from generous donors like you. We are committed to ensuring that these investments deliver the greatest benefit to those we serve.

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



33% Curatorial and collections support
 31% Visitor services
 17% Education and public programming
 11% Fundraising
 8% Administration



33% Individual support
 24% Endowment income for operations
 21% Corporate, foundation, and government support
 9% Admissions, programs, and other revenue
 6% Traveling exhibitions (net)
 3% Annual gala (net)
 3% Museum shop (net)
 1% Venue rentals

THE ELIZA LAUGHLIN SOCIETY

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

Anonymous (4)	Estate of Marion F. Goldin	Monica D. and Samuel A. Morley	Joan S. and Richard H. Schmidt
Esthy and James Adler	Margaret A. Goodman	Estate of Alice and Arthur Nagle	Barton F. Sheffield
Carolyn S. Alper	Estate of Mili Gralla	Sara Nieves-Grafals and Albert Getz	Estate of H. Theodore Shore
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Estate of Dennis Cannaday	Scott E. Huch	Liza Phillips	George D. Swygert and Lori Jenkins
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Crowder	Martin Less	Robert C. Rea	Estate of G. Duane Vieth
Carol and B.J. Cutler	Estate of Blanche Levenberg	Kathleen and Malcolm Ream	George and Trish Vradenburg
Estate of Frauke and	Estate of Ada H. and R. R. Linowes	Estate of Wenda D. Reiskin	Ruby Weinbrecht
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Estate of Margaret F. Ewing	Bradford Maupin	Victoria and Roger Sant	Alan and Irene Wurtzel
Estate of M. Faith Flanagan	Estate of Jeanne Marie	Estate of Lili-Charlotte Sarnoff	Estate of Cynthia Young
Jane Flax	and Nathan Miller	Leslie Sawin	Judy and Leo E. Zickler
Barbara and Tom Gilleylen	A. Fenner Milton	Richard Sawyer and Jeffrey P. Beaty	

CENTENNIAL CAMPAIGN

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

\$10,000,000 AND ABOVE

Sherman Fairchild Foundation

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

Anonymous
Victoria and Roger Sant*

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

Anonymous
Carolyn S. Alper
C. Richard Belger and
Evelyn Craft Belger
The Morris & Gwendolyn Cafritz
Foundation
John and Gina Despres*
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George Vradenburg and
The Vradenburg Foundation*
Alan and Irene Wurtzel*

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DC Commission on the Arts
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Lindsay and Henry Ellenbogen
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Institute of Museum and
Library Services
Sachiko Kuno Foundation

Estate of R. Robert and
Ada H. Linowes*
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B. Thomas Mansbach
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Mary Kay Blake
Estate of Dennis Cannaday*
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Estate of Mercedes Mestre*
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Joan and Dan Mulcahy
Eric Richter
Estate of Toni A. Ritzenberg
Richard Sawyer and Jeffrey Beaty*

*Planned Gift
(as of December 19, 2019)

FINANCIAL REVIEW

August 1, 2018–July 31, 2019

STATEMENTS OF FINANCIAL POSITION

As of July 31	2019	2018
ASSETS		
Cash and cash equivalents	\$ 492,777	\$ 1,197,839
Receivables		
Trade	90,062	64,002
Gifts and grants	9,563,485	3,066,323
Pledges: CSMA campaign	18,721	720,309
Pledges: endowment	5,812,080	6,173,788
Total receivables	15,484,348	10,024,422
Merchandise inventory	339,802	321,136
Prepaid expenses	330,280	386,905
Property and equipment, net	32,142,100	32,493,863
Investments	68,197,658	67,806,502
Total assets	\$ 116,986,965	\$ 112,230,667
LIABILITIES AND NET ASSETS		
Liabilities		
Line of credit	\$ -	\$ 140,000
Accounts payable and accrued expenses	647,073	637,513
Accrued compensation	555,643	582,028
Deferred revenue	130,088	471,183
Capital lease obligation	109,553	136,448
Gift annuity debt	104,387	95,373
HVAC loan payable	3,921,400	4,000,000
Note payable	466,334	606,234
Bonds payable	8,307,458	8,952,930
Total liabilities	14,241,927	15,621,709
Net Assets		
Undesignated	21,670,833	21,670,833
Board designated	6,150,000	-
With donor restrictions	74,924,205	74,938,125
Total net assets	\$ 102,745,038	\$ 96,608,958
Total liabilities and net assets	\$116,986,965	\$ 112,230,667

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

STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended July 31	2019	2018
REVENUE		
Gifts, grants, and corporate support	\$ 16,722,291	\$ 8,952,704
Fees from exhibitions and loaned art	1,850,617	1,156,774
Admissions	510,623	669,625
Shop revenue	711,593	874,408
Other revenue	222,592	196,482
Contributed services and materials	241,580	358,931
Endowment earnings transfer, net	2,825,393	2,589,094
Total revenue	23,084,689	14,798,018
EXPENSES		
Personnel	7,051,361	7,094,718
Traveling exhibitions	764,958	309,993
Contractual services	743,602	614,198
Insurance	271,687	358,182
Utilities	614,205	595,168
Other facility costs	778,738	728,400
Administrative expenses	1,181,396	1,063,883
Printing and publications	217,650	259,648
Information technology expenses	285,771	238,413
Fundraising activities and institutional events	554,148	559,558
Marketing and advertising	255,142	224,287
Contributed services and materials	241,580	358,931
Cost of goods sold	359,619	429,737
Total expenses	13,319,857	12,835,116
Change in net assets from operations before other items	9,764,832	1,962,902
OTHER ITEMS		
Non-operating investment (loss) earnings, net	(1,119,078)	3,438,993
Gifts, grants, and corporate support for HVAC	-	91,534
Long-term financing expenses	(522,364)	(507,216)
Depreciation of non-operating assets	(1,109,372)	(1,019,008)
Art collection acquisitions	(503,255)	(81,866)
Campaign expenses	(374,683)	(286,768)
House renovation expenses	-	(46,704)
Loss on disposal of non-operating assets	-	(1,189,861)
Changes in net assets	6,136,080	2,362,636
Net assets, beginning of year	96,608,958	94,246,322
Net assets, end of year	\$ 102,745,038	\$96,608,958

ACQUISITIONS

August 1, 2018–July 31, 2019

FY 19 acquisitions listed in alphabetical order by artist

TIMOTHY APP, *Bower*, 1998, Acrylic on canvas, 66 x 66 in., Gift of Christine Anne Parker, 2019 (2019.010.0001)

MARY LEE BENDOLPH, *"Housetop" variation*, 1998, 72 x 76 in., Cotton corduroy, twill, assorted polyesters, Museum purchase, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2019 (2019.004.0001)

KATE BENYON, *Dragon Vision*, 2008, Acrylic and Swarovski crystals on linen and canvas, Triptych panels each 67 x 67 in., Small panels: circle 11 13/16 in. diam., square 7 7/8 in., Gift of Heather Podesta, 2018 (2018.027.0003)

JACK BOUL, *Large Cow Head*, n.d., Bronze, 7 x 9 x 7 in., Gift of David Boul and Tom O'Briant, 2019 (2019.008.0001)

JAMES BROOKS, G, 1951, Oil on Osnaburg cotton, 36 x 53 in., Promised Gift of Madeline and Stephen Anbinder, 2019 (PG 2019.001.0001)

ANGELA BULLOCH, *Heavy Metal Stack: Fat Cyan Three*, 2018, Powder coated steel, Made possible with support from Susan and Dixon Butler, Nancy and Charles Clarvit, John and Gina Despres, A. Fenner Milton, Eric Richter, Harvey M. Ross, George Vradenburg and The Vradenburg Foundation (2018.021.0001)

AMY CUTLER, Gift of Heather Podesta, 2018

Passage, 2001, Casein, Flashe on wood panel, 11 5/8 x 12 in. (2018.027.0001)

Gaze, 2007/09, Inkjet pigment print on Hahnemühle photo rag paper, 4 1/4 x 7 1/2 in. (image) (2018.027.0002)

RUDOLF DE CRIGNIS, Gift of the Estate of Rudolf de Crignis, 2019

Painting #02-25, 2002, Oil on canvas, Cobalt Violet/Lemon yellow/Cobalt Green dark, 30 x 30 in. (2019.005.0001)

Painting #03-14, 2003, Oil on canvas, Scheveningen Black/Silver, 30 x 30 in. (2019.005.0002)

Painting #04-34, 2004, Oil on canvas, Davy's gray/Old Holland grey, 30 x 30 in. (2019.005.0003)

Painting #06-52, 2006, Oil on canvas, Scheveningen Yellow lemon/Pale gold/Silver, 30 x 30 in., The Dreier Fund for Acquisitions, 2019 (2019.005.0004)

Painting #91078, 1991, Graphite and pencil on paper, 15 x 11 1/4 in. (2019.005.0005)

Painting #91108, 1991, Graphite and pencil on paper, 15 x 11 1/4 in. (2019.005.0006)

Surface edition, 2005, Portfolio with three prints, Green, Blue, Orange, Etching (soft ground, hard ground, and drypoint), 15 3/4 x 15 3/4 in. each, Ed. 6/25 (2019.005.0007-9)

Painting #91127, 1991, Pencil on paper, 19 1/2 x 25 1/2 in. (2019.005.0010)

Painting #92011, 1992, Aquarelle and pencil on paper, 19 1/2 x 25 1/2 in. (2019.005.0011)

STEPHEN DEAN, Gift of the Heather and Tony Podesta Collection, 2019

Account (88), 2000, Paperback books, 83 1/2 x 6 1/2 x 4 1/2 in. (2018.026.0002)

Prayer Mill, 2007, Metal and dichroic glass, 71 1/2 x 18 x 28 in. (2018.026.0003)

PAUL DELVEAUX, *Gare de L'Est*, 1947, Watercolor, pen, and black ink on paper, 22 1/4 x 30 1/4 in. Gift of The Rosalind Gersten Jacobs and Melvin Jacobs Collection (2018.022.0002)

MARCEL DZAMA, Gift of Fred Ognibene, 2019

Muertos Recogidos, 2004, Watercolor on paper, 14 x 11 in. (framed) (2019.001.0001)

Untitled, 2004, Watercolor on paper, 14 x 11 in. (framed) (2019.001.0002)



Simone Leigh, *No Face (Crown Heights)*, 2018

JOHN EDMONDS, *Untitled (Hood 2)*, 2016, Archival pigment print, 20 x 14 in., Ed. of 3, Promised Gift of Vittorio Gallo (PG 2018.003.0001)

ÓLAFUR ELÍASSON, *Kaleidoscopic telescope*, 2013, Stainless steel, wood, mirror, 76 3/4 x 47 1/4 x 28 3/8 in., Gift of the Heather and Tony Podesta Collection, 2019 (2018.026.0004)

WALKER EVANS, *The Brooklyn Bridge*, 1994, Published by the Eakins Press Foundation, 9 hand-pulled gravures from the original negatives, with letterpress title page, poem, essay and colophon, in a handmade clamshell box, 18 x 15 in., Gift of Julia J. Norrell, 2018 (2018.016.0002)

POUL GERNES, *Untitled (stripe series with ochre as recurring color)*, 1965, Enamel paint on Masonite board, 16 panels; 48 x 48 in. each, Acquired in 2019 with support from the Ny Carlsberg Fondet (2019.006.0001)

RALPH GIBSON, Gift of Leo Pircher, 2018

Untitled, 1993, Chromogenic print, 14 x 11 in., Ed. AP (2018.014.0001)

Untitled, 1993, Chromogenic print, 14 x 11 in., Ed. AP (2018.014.0002)

Untitled, 1991, Chromogenic print, 20 x 16 in., Ed. 24/25 (2018.014.0003)

Untitled, 1991, Gelatin silver print, 20 x 16 in., Ed. AP (2018.014.0004)

Untitled, 1984, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0005)

Untitled, 2002, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0006)

Untitled (Architecture), 1992, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0007)

Untitled (Architecture), 2005, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0008)

Untitled (Door), 2010, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0009)



A CENTENNIAL SCULPTURE

The work of Angela Bulloch (b. 1966, Rainy River, Canada) in painting, sculpture, video, and sound installation manifest her interest in patterns and rules in art, mathematics, and social structures. In her *Stacks* series, each vertical structure of stacked rhomboids offers a distinct rhythm created by variations in shape, size, and color. The powder coated steel surfaces are painted in a combination of light and dark colors, creating the optical illusion of pushing and pulling planes.

Angela Bulloch with *Heavy Metal Stack: Fat Cyan Three* (2018). Photo: Rhiannon Newman

Untitled (from "Cambodia"), 2010, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0010)

Untitled (from "Chiaroscuro"), 1973, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0011)

Untitled (from "Chiaroscuro"), 1974, Gelatin silver print, 11 x 14 in., Ed. AP (2018.014.0012)

Untitled (from "Chiaroscuro"), 1983, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0013)

Untitled (from "Chiaroscuro"), 1983, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0014)

Untitled (from "Chiaroscuro"), 1985, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0015)

Untitled (from "France"), 1986, Gelatin silver print, 20 x 16 in., Ed. AP (2018.014.0016)

Untitled (from "Infanta"), 1992, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0017)

Untitled (from "Music"), 1986, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0018)

Untitled (from "Music"), 2006, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0019)

Untitled (from "Music"), 2009, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0020)

Untitled (from "Nudes"), 1988, Gelatin silver print, 11 x 14 in., Ed. AP (2018.014.0021)

LAURA GILPIN, *Navajo Family (Francis Nakai and Family, Red Rock)*, 1950, Gelatin silver print, 20 1/8 x 16 1/4 in. (framed), Gift in honor of Shelly Wischussen, 2018 (2018.016.0003)

GRACE HARTIGAN

Pond Memory, 1963, Oil on canvas, 50 x 40 in., Promised Gift of Madeline and Stephen Anbinder, 2019 (PG 2019.001.0002)

Untitled [The Persian Jacket] from "Folder" vol 1 no. 1, 1953, Color serigraph, Gift of Bob Stana and Tom Judy, 2018 (2018.031.0001)

CHILDE HASSAM, *The Chimneys Portsmouth*, 1915, Etching, printed on Bible paper, 7 x 10 1/4 in., Gift of Linda Lichtenberg Kaplan, 2018 (2018.025.0001)

AL HELD, *B/W XII*, 1968, Acrylic on canvas, 60 x 50 in., Gift of Susan and Dixon Butler, 2019 (2019.007.0001)

TOBI KAHN, Gift of Lisa and Matthew Cowan, 2018

RIGU Variation III, 1999, Acrylic on canvas over wood, 24 x 72 in. (2018.028.0001)

AYLA Variation XXVII, 2003, Acrylic on canvas over wood, 27 x 52 x 2 3/4 in. (2018.028.0002)

JACOB KAINEN, *Banana Man*, 1938, Color lithograph, Gift of Bob Stana and Tom Judy, 2018 (2018.031.0002)

MATTI KUJASALO, *Untitled*, 1990, Acrylic on canvas, 51 in. diam., Gift of Henry and Betsy Werronen, 2018 (2018.030.0001)

IBRAM LASSAW, *Untitled (Abstract) from American Abstract Artists Portfolio*, 1937, Black-and-white lithograph, Gift of Bob Stana and Tom Judy, 2018 (2018.031.0003)

SIMONE LEIGH, *No Face (Crown Heights)*, 2018, Terracotta, graphite ink, salt-fired porcelain, epoxy, 20 x 8 in., Director's Discretionary Fund, 2019 (2019.031.00001)

LOUIS LOZOWICK, *Blast Furnaces*, 1929, Black-and-white lithograph, Gift of Bob Stana and Tom Judy, 2018 (2018.031.0004)

ROBERT MAPPLETHORPE, Gift of the Raymond Machesney Trust, 2018

Untitled #1 (from Ken Moody Portfolio), 1985, 3-color photogravure, 30 x 24 3/4 in., Ed. of 60 (2018.018.0001)

Untitled #2 (from Ken Moody Portfolio), 1985, 3-color photogravure, 30 x 24 3/4 in., Ed. of 60 (2018.018.0002)

ROBERTO MATTIA, *Being Beateous (The Appetalists)*, 1952, Oil on canvas, 37 x 45 3/4 in., Gift of The Rosalind Gersten Jacobs and Melvin Jacobs Collection (2018.022.0001)

MAGGIE MICHAELS, *If a Cloud Was Green Because the Sky Is Yellow*, 2014, Latex, ink, enamel, spray paint on canvas, 66 1/8 x 94 in., Gift of the Heather and Tony Podesta Collection, 2019 (2018.026.0001)

JEANINE MICHNA-BALES, Gift of Julia J. Norrell, 2019

Stopover, Frogmore Plantation, Concordia Parish, Louisiana, 2014, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0001)

Resting Place, Church Hill, Mississippi, 2014, Digital chromogenic print, 12 1/2 x 52 in., Ed. 1/12 (2019.013.0002)

Hiding Out Back, Slave cemetery, Mount Locust Stand and Plantation, Jefferson County, Mississippi, 2014, Digital chromogenic print, 12 1/2 x 18 in., Ed. 2/12 (2019.013.0003)

On the Safest Route, James and Rachel Sillivan cabin, Pennville (formerly Camden), Indiana, 2014, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0004)

Follow the Drinking Gourd, Jefferson County, Indiana, 2013, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0005)

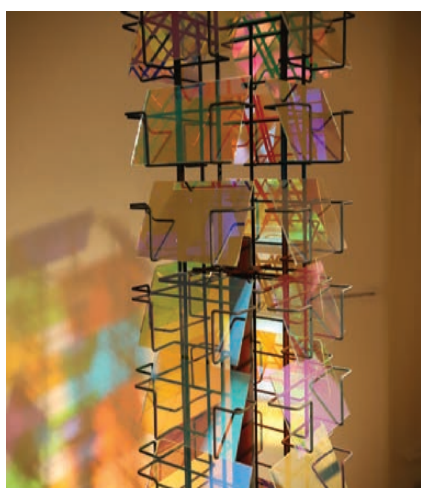
Within Reach, Crossing the St. Clair River to Canada south of Port Huron, Michigan, 2014, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0006)

The River Jordan, First view of a free state, crossing the Ohio River to Indiana, 2014, Digital chromogenic print, 12 1/2 x 52 in., Ed. 1/12 (2019.013.0007)

Look for the Gray Barn Out Back, Joshua Eliason Jr. barnyards and farmhouse, with a tunnel leading



Poul Gernes's *Untitled* (1965) as seen in *Nordic Impressions: Art from Åland, Denmark, the Faroe Islands, Finland, Greenland, Iceland, Norway, and Sweden, 1821–2018*, with works from Katrín Sigurðardóttir's *Eleven* series in front; Stephen Dean, *Prayer Mill* (detail), 2007; Renée Stout, *What I Saw in the Parallel Universe*, 2017



underneath the road to another station, Centerville, Indiana, 2013, Digital chromogenic print, 12 1/2 x 18 in., Ed. 2/12 (2019.013.0008)

Cypress Swamp, Middle Mississippi, 2014, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0009)

Off the Beaten Path, Along the Yockanookany River, Mississippi, 2014, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0010)

Moonrise Over Northern Ripley County. From the Decatur County line, Indiana, Digital chromogenic print, 2013, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0011)

Decision to Leave. Magnolia Plantation on the Cane River, Louisiana, 2013, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0012)

Keep Going. Crossing the Tennessee River, Colbert County, Alabama, 2014, Digital

chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0013)

AOLAR MOSELY, *Blocks*, c. 1955, 75 x 83 in., Cotton (even weave, twill, dotted swiss), Museum purchase, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2019 (2019.004.0004)

LOUISE NEVELSON, *Untitled*, 1963, Black-and-white lithograph, Gift of Bob Stana and Tom Judy, 2018 (2018.031.0005)

J.D. 'OKHAI OJEIKERE, *Four* gelatin silver prints in frame (from *Hairstyles* series) 18 x 17 3/4 in. (framed), Gift of Julia J. Norrell, 2018

Untitled (Ife Bronze), 1972
Untitled (Berl Berl), 1974
Untitled (Star Koroba), 1971
Untitled (Adebe), 1975
(2018.016.0004-7)

JOSEPH PENNELL, *Edgar Thompson Steel Works*, 1909, Black-and-white etching, Gift

of Bob Stana and Tom Judy, 2018 (2018.031.0006)

ARLONZIA PETTWAY, *"Lazy Gals"* ("Bars"), c. 1975, 89 x 81 in., Corduroy, Museum purchase, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2019 (2019.004.0003)

LUCY T. PETTWAY, *Two-sided quilt: blocks and strips and "Bricklayer"*, 1960s, 81 x 73 in., Denim, corduroy, cotton, Museum purchase, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2019 (2019.004.0005)

MALISSIA PETTWAY, *"Housetop"*, c. 1960, 81 x 81 in., Cotton, synthetics, corduroy, Museum purchase, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2019 (2019.004.0002)

SUSAN ROTHENBERG, *Dominos-Cold*, 2001, Oil on canvas, 86 1/2 x 72 1/2 in., Gift of Alice Swistel, James L. Phillips and

Marjorie Phillips Elliott, 2019 (2019.011.0001)

KARL SCHRAG, *Trees Touched by Moonlight*, 1970, Etching/ engraving, Gift of Bob Stana and Tom Judy, 2018 (2018.031.0007)

AARON SISKIND, Gift of Jill and Jeffrey Stern, 2018

Chicago 47, 1960, printed later, Gelatin silver print, 13 x 16 9/16 in. (image) (2018.023.0001)

Chicago 9, 1948, printed later, Gelatin silver print, 16 x 11 15/16 in. (image) (2018.023.0002)

Chicago Facade 16, 1960, Vintage gelatin silver print, 10 5/16 x 13 3/8 in. (image) (2018.023.0003)

Chicago Facade 8, 1960, Vintage gelatin silver print, 10 7/16 x 13 3/16 in. (image) (2018.023.0004)

Dead End: The Bowery, not dated, printed later, Gelatin silver print, 12 1/2 x 9 5/8 in. (image) (2018.023.0005)

Dolores Hidalgo 1, 1955, Vintage gelatin silver print, 13 x 10 1/2 in. (image) (2018.023.0006)

Feet 100, 1957, Vintage gelatin silver print, 9 7/16 x 7 1/4 in. (image) (2018.023.0007)

Games Theatre 105, 1965, Vintage gelatin silver print, 19 1/2 x 15 1/2 in. (image) (2018.023.0008)

Harlem Document, not dated, printed later, Gelatin silver print, 9 11/16 x 9 1/8 in. (image) (2018.023.0009)

Harlem Document, not dated, printed later, Gelatin silver print, 17 15/16 x 13 1/2 in. (image) (2018.023.0010)

Harlem Document, not dated, printed later, Gelatin silver print, 8 5/8 x 12 1/16 in. (image) (2018.023.0011)

Harlem Document, not dated, printed, Gelatin silver print, 11 7/8 x 8 3/4 in. (image) (2018.023.0012)

Harlem Document (Street Market), not dated, printed later, Gelatin silver print, 12 1/2 x 9 11/16 in. (image) (2018.023.0013)

Harlem Document (Club Baron), 1936, printed 1981, Gelatin silver

print, 11 13/16 x 8 7/16 in. (image)
(2018.023.0014)

Los Angeles 4, 1949, Vintage
gelatin silver print, 13 11/16 x 9
1/16 (image) (2018.023.0015)

Martha's Vineyard Rocks 111A,
1954, printed later, Gelatin silver
print, 13 5/8 x 17 11/16 in. (image)
(2018.023.0016)

Martha's Vineyard Rocks 111B,
1954, printed later, Gelatin silver
print, 14 9/16 x 17 7/8 in. (image)
(2018.023.0017)

Martha's Vineyard Tree 8, 1972,
printed later, Gelatin silver
print, 15 9/16 x 14 3/4 in. (image)
(2018.023.0018)

New York 339, 1978, printed
later, Gelatin silver print, 9 7/8 x
9 1/16 in. (image) 2018.023.0019

Olmec, Villahermosa 10, 1973,
printed later, Gelatin silver
print, 9 3/4 x 9 3/4 in. (image)
(2018.023.0020)

Paris 50, 1977, printed later,
Gelatin silver print, 8 3/8 x 9 7/8
in. (image) (2018.023.0021)

Peru 84, 1977, printed later,
Gelatin silver print, 10
1/16 x 9 15/16 in. (image)
(2018.023.0022)

Tabernacle City I, 1935, Vintage
gelatin silver print, 8 x 10 in.
(image) (2018.023.0023)

Tabernacle City 14, 1935, Vintage
gelatin silver print, 7 1/16 x 9 3/8
in. (image) (2018.023.0024)

The Most Crowded Block, not
dated, printed later, Gelatin
silver print, 9 1/4 x 8 11/16 in.
(image) (2018.023.0025)

The Most Crowded Block
(*Wishing Tree*), not dated,
printed later, Gelatin silver
print, 6 9/16 x 10 1/8 in. (image)
(2018.023.0026)

Toluca 7, 1955, Vintage gelatin
silver print, 13 1/2 x 10 1/2 in.
(image) (2018.023.0027)

Utah 212, 1975, printed
later, Gelatin silver print, 14
7/16 x 14 15/16 in. (image)
(2018.023.0028)

Veracruz, 1973, printed later,
Gelatin silver print, 9 3/4 x 9 5/8
in. (image) (2018.023.0029)

Westport 88, 1988, printed later,
Gelatin silver print, 10 1/8 x 9 3/4
in. (2018.023.0030)

Harlem Document, not dated,
printed later, Gelatin silver
print, 9 11/16 x 9 1/8 in. (image)
(R 2018.023.0031)

Martha's Vineyard Rocks 111B,
Gelatin silver print, 14 9/16
x 17 7/8 in. (image)
(R 2018.023.0032)

JOSEPH SOLMAN, *Loft Interior*
with *Lamp Stand and Sewing*
Basket, 1938, Oil on board, 16
x 20 in., Gift of Roy Goldberg
and Keith Sherman, 2018
(2018.029.0001)

TOVE STORCH, *Gift of the*
Heather and Tony Podesta
Collection, 2019

Untitled, 2012, Fifty handmade
books on table made of steel,
94 11/16 x 148 x 37 13/16 in.
(2018.026.0005)

Untitled, 2012, Silk, stainless
steel, and wire, 98 7/16 x 47 1/4
x 31 7/8 in. (2018.026.0006)

11 Pages; 6 Pages; 16 Pages; 9
Pages, 2014, Rusted metal and
silk with imprint, 4 parts: 78
3/4 x 35 7/16 x 25 9/16; 78 3/4
x 35 7/16 x 16 1/8; 78 3/4 x 35
7/16 x 32 1/2; 78 3/4 x 35 7/16 x
22 1/16 in. (2018.026.0007)

Untitled, 2016, Steel and
paper, 65 1/2 x 33 x 25 in.
(2018.026.0008)

RENÉE STOUT

What I Saw in the Parallel
Universe, 2017, Multiple-color
etching, 30 x 22 in. (paper), Ed.
of 20, Promised Gift of Beverly
and Chris With, 2019
(PG 2019.002.0001)

Elegba (Spirit of the
Crossroads), 2015, Mixed
media, 39 x 17 x 13 in., Gift of
the artist and Hemphill Gallery,
2019 (2019.002.0001)

Escape Plan A, 2017, Acrylic,
varnish, and collage on wood
panel, 10 x 10 in., Director's
Discretionary Fund, 2018
(2019.002.002)

Mannish Boy Arrives (for
Muddy Waters), 2017, Acrylic
and latex on wood panel, 16 x
16 in., Director's Discretionary
Fund, 2018 (2019.002.0003)

PRENTISS TAYLOR, *Assembly*
Church, 1936, Black-and-white
lithograph, Gift of Bob Stana and
Tom Judy, 2018 (2018.031.0008)

PRESERVING THE AMERICAN SOUTH

Gee's Bend is a remote, historically black community occupying a peninsula by the Alabama River. Dating back to the early 20th century, the women of Gee's Bend have created hundreds of quilts; their uniqueness resulting from geographical isolation and cultural continuity as generations of women developed visual conversations through this artistic process. The quilts, created from recycled clothing and fabrics, feature varying patterns including abstraction, concentric squares, and geometric shapes, and include several levels of symbolism.



Mary Lee Bendolph, "Housetop" variation, 1998

SAM TAYLOR-JOHNSON,
Third Party—Ray and Pauline,
1999–2000, C-print, 54 7/8 x 34
1/2 in., Gift of the Heather and
Tony Podesta Collection, 2019
(2019.009.0001)

MICHAEL TURPENOFF,
Independence Day, 2016, Pastel on
paper, Gift of Liliane Litton, 2018
(R 2018.001.0001)

JOSEPH WHITE, Gift of Renée
Butler, 2019

Revolving Door NYC, 2006,
Oil on linen, 30 x 42 in.
(2019.003.0001)

View From F Steet, 1984,
Oil on linen, 80 x 120 in.
(2019.003.0002)

Two Buildings NYC, 1980,
Oil on linen, 80 x 80 in.
(2019.003.0003)

WILMER WILSON IV, *Self Portrait*
as *Henry Box, Brown (Proto)*,
2012, Archival pigment print on
100% cotton paper, Ed. 2, 45 x 30
in., Gift of Fred Ognibene, 2019
(2019.001.0003)

JOHN WINKLER, *The Delicatessen*
Maker, 1922, Black-and-white
etching, Gift of Bob Stana and
Tom Judy, 2018 (2018.031.0009)

WOLS (Alfred Otto Wolfgang
Schulze), *Passage*, c. 1940, Ink
and watercolor on paper, 9 x
11 3/4 in., Gift of The Rosalind
Gersten Jacobs and Melvin Jacobs
Collection (2018.022.0003)

MYRON WOOD, *Miss O'Keeffe*,
Abiquiu, New Mexico, 1980,
Gelatin silver print, 19 1/8 x 21
1/2 in. (framed), Gift in honor of
Elizabeth Hutton Turner, 2018
(2018.016.0001)



The Phillips Collection

COVER DETAIL: Mary Lee Bendolph, "Housetop" variation, 1998, Cotton corduroy, twill, assorted polyesters, 72 x 76 in., The Phillips Collection, Museum purchase, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2019 © 2019 Mary Lee Bendolph / Artists Rights Society (ARS), New York, Photo: Stephen Pitkin/Pitkin Studio

THE WARMTH OF OTHER SUNS

The Phillips's presentation of *The Warmth of Other Suns: Stories of Global Displacement* allowed the museum to connect with new audiences and organizations.

PARTNERSHIPS

Throughout the exhibition, the Phillips partnered with local and international organizations that work in the immigrant and refugee advocacy field, including:

734 Coffee	International Rescue Committee
American Immigration Lawyers Association	Migration Policy Institute
Annapolis Immigration Justice Network	Pax Christie
Asylum Seekers Assistance Project	New American Economy
Capital Area Immigrants' Rights Coalition	NOVA Friends of Refugees
Church World Service	Obama Foundation
Doctors Without Borders	One Journey
Foodhini	Refugees International
The Forum of Australian Services for Survivors of Torture and Trauma	Torture Abolition and Survivors Support Coalition
Hebrew Immigrant Aid Society	Truman National Security Project
International Center for Not-For-Profit-Law	United Nations High Commissioner for Refugees
	Women of Color Advancing Peace and Security

PROGRAMS

The Phillips presented 28 public programs related to the exhibition, include a film series (*This Is Home: A Refugee Story*, *Goin' to Chicago*, *After Spring*, *Illegal*, and *Which Way Home*), a painting workshop with local artist Helen Zughaib, the debut of a "Phillips Book Club" series featuring Viet Thanh Nguyen's *The Refugees*, two music programs with the PostClassical Ensemble, Phillips after 5 events highlighting global culture, and more.

USA for UNHCR (United Nations High Commissioner for Refugees) staff explore the exhibition. Photos: The Rare Perspective (@TheRarePerspective)

