

Out of Many

Reframing an
American Art
Collection

NOVEMBER 8, 2025–
FEBRUARY 15, 2026

PRESS RELEASE
PRESS IMAGES
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WALL TEXT
PUBLIC PROGRAMS
UPCOMING EXHIBITIONS

PHILLIPS
The Phillips Collection

James Phillips, *Freestylin on Kongo Square (study)*, 2013, Acrylic on paper, 32 x 32 in., The Phillips Collection, Purchase, Contemporaries Acquisition Fund and Dreier Fund for Acquisitions, 2024



UPDATED RELEASE
NOVEMBER 4, 2025

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**The Phillips Collection Presents *Out of Many:*
*Reframing an American Art Collection***

Examining the complexity of American Art and national identity across the 20th and 21st centuries.



WASHINGTON, DC—The Phillips Collection presents [*Out of Many: Reframing an American Art Collection*](#), an exhibition rooted in the museum’s century-old collection. The exhibition embraces the concept of “many” as a fundamental value in understanding the diverse histories and narratives of art and culture in the United States. Bringing together approximately 75 works across painting, print, photography, sculpture, and mixed media spanning over a century, the exhibition celebrates and examines the beauty, complexity, and contradictions of the American experience through the lens of visual art. ***Out of Many* will be on view from November 8, 2025, through February 15, 2026.**

Grounded by highlights from The Phillips Collection’s holdings alongside significant loans from the Howard University Gallery of Art, The David C. Driskell Center at the University of Maryland, and the National Gallery of Art, among other institutions and galleries, the exhibition foregrounds a more expansive vision of American art. *Out of Many* connects a diverse constellation of stories about American identity, engaging themes of landscape, social life, place and abstraction, cultural memory and erasure, and the politics of representation through the works of both well-known figures and historically overlooked artists.

“The Phillips Collection has long been at the forefront of collecting and presenting modern and contemporary art of the United States,” says **Vradenburg Director and CEO Jonathan P. Binstock**.

“Founder Duncan Phillips was passionate about using his ‘experiment station’ to champion artists who

were bold, independent-minded, and explored innovative new directions in art. *Out of Many* builds on this legacy, continuing to expand our understanding of what American art has been and what it can be.”

The exhibition stems from the [Seeing U.S.](#) research initiative, a multi-year effort to recover voices and share more comprehensive histories within the museum’s permanent collection. “The field of American art has shifted dramatically, breaking away from exclusionary narratives to embrace a wider range of cultural perspectives,” says **Dr. Adrienne L. Childs, Senior Consulting Curator at The Phillips Collection**. “*Out of Many* reconsiders American art and builds a new story about how artists have imagined and depicted the peoples, cultures, landscapes, and histories of the United States.”

Coinciding with the 250th anniversary of the United States, this exhibition takes part in a nationwide reflection on the country’s evolving cultural and artistic identity. “This presentation considers the museum’s dynamic history of collecting art of the United States while featuring loans that help to expand and enrich the story of American art,” says **Camille Brown, Associate Curator at The Phillips Collection**.

To deepen its inquiry, The Phillips Collection has partnered with the **Howard University Gallery of Art** and **The David C. Driskell Center**, institutions that hold rich collections of African American art and have provided both critical loans and scholarly insight. These collaborations build on long-standing relationships and help ensure the exhibition reflects the full dynamism of American art history.

The exhibition will be accompanied by a series of programming, including a keynote conversation with Pulitzer Prize-winning journalists Jonathan Capehart and Robin Givhan in conversation with curators Dr. Adrienne L. Childs and Camille Brown on [November 20](#). The discussion will explore the ways the arts influence—and are influenced by—political discourse. For more information, visit phillipscollection.org/events.

Out of Many follows in the tradition of Phillips exhibitions that have reassessed the museum’s collection, including *Breaking it Down: Conversations from the Vault* (2024), *Seeing Differently: The Phillips Collects for a New Century* (2021), and *Made in the USA: American Masters from The Phillips Collection* (2014).

ARTISTS

Benny Andrews	Philip Guston	Kenzo Okada
Milton Avery	David Hammons	Georgia O’Keeffe
Rush Baker IV	Lyle Ashton Harris	Patrick Oliphant
Desmond Beach	Hugh Hayden	James Phillips
Romare Bearden	Stefan Hirsch	Delilah W. Pierce
Mary Lee Bendolph	David Hockney	Jefferson Pinder
Theresa Bernstein	robin holder	Horace Pippin
Lex Brown	William H. Johnson	Elisabeth Poe
Esther Bubley	John Kane	James Amos Porter
Beverly Buchanan	Karl Knaths	Peter L. Robinson Jr.
Marguerite Burgess	Clarence John Laughlin	Susan Rothenberg
William Christenberry	Jacob Lawrence	Rozeal. (formerly known as Iona Rozeal Browne)
Kevin Cole	Doris Lee	Ben Shahn
Glenn O. Coleman	Simone Leigh	Aaron Siskind
Larry Cook	Val Lewton	

Ralston Crawford
Keith Crown
Richard Diebenkorn
Nicholas Galanin
Morris Graves

Cynthia Littlefield
Aaron Maier-Carretero
Jeanine Michna-Bales
Grandma Moses
Archibald Motley Jr.

Wayne Thiebaud
Kara Walker
Joyce Wellman
Brett Weston

EXHIBITION SUPPORT

The exhibition is organized by The Phillips Collection.

[Research for this project](#) was made possible by the Terra Foundation for American Art.



This exhibition is made possible, in part, by the Linda Lichtenberg Kaplan Exhibition Fund.

Presented with the essential support of Altria Group, Barbara Brown and Robert Berish, and Daniel W. Hamilton.



Additional funding provided by the Ednah Root Foundation.

With critical support from The Phillips Collection's Exhibitions Endowment Fund.

EXHIBITION CATALOGUE

Out of Many is accompanied by a richly illustrated publication featuring essays by the exhibition curators, Adrienne L. Childs and Camille Brown, as well as object entries by the Phillips's staff and Exhibition Advisory Committee members, including Camille Brown, Adrienne L. Childs, Kathryn Coney-Ali, Gwendolyn DuBois Shaw, Abby Eron, Raul Ferrera-Balanquet, Melanee Harvey, Tie Jojima, Renée Maurer, and Rebecca Shipman.

IMAGES: Keith Crown, *Midwestern Illinois Land*, 1971, Watercolor on paper, 30 x 22 3/4 in., The Phillips Collection, Washington, DC, Gift of Ray Kass, 1981; Mary Lee Bendolph, *Housetop "Variation,"* 1998, Cotton corduroy, twill, assorted polyesters, 72 x 76 in., The Phillips Collection, Washington, DC, Partial Gift, Partial purchase from Souls Grown Deep Foundation. The Dreier Fund for Acquisitions, 2019 © 2025 Mary Lee Bendolph / Artists Rights Society (ARS), New York; Jacob Lawrence, *The Migration Series, Panel no. 35: They left the South in great numbers. They arrived in the North in great numbers*, 1940–41, Casein tempera on hardboard, 12 x 18 in., The Phillips Collection, Washington, DC, Acquired 1942 © 2025 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.

IMAGE GALLERY

High-resolution press images are available upon request. Please contact lcantrell@phillipscollection.org.

ABOUT THE PHILLIPS COLLECTION

Founded in 1921, The Phillips Collection is a welcoming home for all where the vision and spirit of artists thrive in intimate settings. As the first museum of modern art in the United States, the Phillips houses

one of the world's most celebrated Impressionist, Post-Impressionist, and modern art collections, and continues to grow its permanent collection with the work of important living artists. Its distinctive domestically scaled architecture combines three structures built over more than 125 years, among them the former home of the founders, Duncan and Marjorie Phillips. The Phillips's impact extends nationally and internationally through its diverse, scholarly exhibitions; award-winning education programs for educators, students, and adults; and renowned Phillips Music series. Popular and impactful programs include those focused on art and wellness, its festive monthly Phillips after 5 events, and intimate Living Room talks. Through authentic programs and partnerships at Phillips@THEARC, the museum's satellite location in Southeast DC, the Phillips extends its reach into Wards 7 and 8 and Prince George's County, Maryland. The Phillips Collection is a private, non-government museum, supported primarily by donations.

#

PRESS IMAGES

Out of Many: Reframing an American Art Collection
November 8, 2025– February 15, 2026

Esther Bubley

Untitled (Woman's Sewing Group)

c. 1950s

1951

Gelatin silver print

8 3/4 x 13 in.

The Phillips Collection, Washington, DC, Gift of
Cam and Wanda Garner, 2013



Romare Bearden

Jazz (Chicago) Grand Terrace

Ballroom, Projection Series

1964

Photostat on paper or board

49 3/4 x 68 1/4 in.

Howard University Gallery of Art, Washington, DC



Cynthia Littlefield

Light of the Southwest

c. 1990

Oil on canvas

62 x 74 in.

The Phillips Collection, Washington, DC, Gift of
Cameron Hoover, 2020



Keith Crown

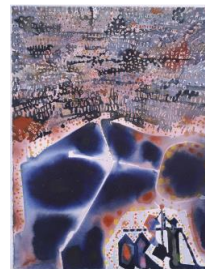
Midwestern Illinois Land

1971

Watercolor on paper

30 x 22 3/4 in.

The Phillips Collection, Washington, DC, Gift of
Ray Kass, 1981



Mary Lee Bendolph

Housetop "Variation"

1998

Cotton corduroy, twill, and assorted polyesters

72 x 76 in.

The Phillips Collection, Washington, DC, Partial
Gift, Partial purchase from Souls Grown Deep
Foundation. The Dreier Fund for Acquisitions,



2019 © 2025 Mary Lee Bendolph / Artists Rights Society (ARS), New York

William H. Johnson

Landscape with Setting Sun, Florence, South Carolina

1930

Oil on canvas

22 1/2 × 26 1/2 in.

Howard University Gallery of Art, Washington, DC, Conservation supported by the Helen Louise, Effie, and Jerru Pettis Endowment Fund



Peter L. Robinson Jr.

Rock Creek Park

2000

Oil on canvas

48 x 36 in.

Howard University Gallery of Art, Washington, DC, Bequest of the artist



James Phillips

Freestylin on Kongo Square (study)

2013

Acrylic on paper

32 x 32 in.

The Phillips Collection, Purchase, Contemporaries Acquisition Fund and Dreier Fund for Acquisitions, 2024



Georgia O'Keeffe

My Shanty, Lake George

1922

Oil on canvas

20 x 27 1/8 in.

The Phillips Collection, Washington, DC, Acquired 1926 © 2025 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York



William Christenberry

Southern Monument XI

1983

Wood, sheet metal, metal signs, roofing materials, nails, red soil, and paint
19 x 28 1/2 in x 19 in.



Page 3—Press Images: *Out of Many: Reframing an American Art Collection*

The Phillips Collection, Washington, DC, Gift of Philip M. Smith, 2004

Karl Knaths

Connecticut Clock

1949

Oil on canvas

30 1/4 x 40 1/8 in.

The Phillips Collection, Washington, DC, Acquired 1950



Aaron Maier-Carretero

not in front of the kids

2020

Oil on canvas

55 x 72 in.

The Phillips Collection, Washington, DC, The Dreier Fund for Acquisitions, 2021



Kara Walker

Crest of Pine Mountain, Where General Polk Fell
2005

Offset lithograph with screenprint

39 x 59 in.

The Phillips Collection, Washington, DC, Gift of Julia J. Norrell, 2015



Patrick Oliphant

I Have Returned

1984

Lithograph

24 x 17 3/4 in.

The Phillips Collection, Washington, DC, Gift of Susan Conway, 2007



Jacob Lawrence

The Migration Series, Panel no. 35: They left the South in great numbers. They arrived in the North in great numbers

1940–41

Casein tempera on hardboard

12 x 18 in.

The Phillips Collection, Washington, DC, Acquired 1942 © 2025 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York



David Hammons

Untitled

c. 1975

Body print with mixed-media collage on paper
37 7/8 x 30 in.

Private collection courtesy RYAN LEE and Salon
94 © 2025 David Hammons / Artists Rights
Society (ARS), New York



Benny Andrews

Trail of Tears

2005

Oil on four canvases with painted fabric, mixed
media and string
72 x 144 in.

The Phillips Collection, Washington, DC, Gift of
Agnes Gund, 2019 © 2025 Estate of Benny
Andrews / Licensed by VAGA at Artists Rights
Society (ARS), NY, Courtesy Michael Rosenfeld
Gallery, LLC, New York, NY



Kevin Cole

Embracing Wisdom

2006

Mixed media

54 x 66 x 9 in.

The Phillips Collection, Washington, DC, Gift of
Brenda A. and Larry D. Thompson, 2020



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CHECKLIST

Out of Many: Reframing an American Collection

November 8, 2025–February 15, 2026

ABSTRACTION AND PLACE

Stefan Hirsch

New York, Lower Manhattan

1921

Oil on canvas

29 x 34 in.

The Phillips Collection, Washington, DC, Acquired 1925



Ralston Crawford

Third Avenue Elevated No. 3

1952

Color lithograph

14 1/2 x 10 3/8 in.

The Phillips Collection, Washington, DC, Acquired 1953



Kenzo Okada

Footsteps

1954

Oil on canvas

60 3/8 x 96 7/8 in.

The Phillips Collection, Washington, DC, Acquired 1956



Richard Diebenkorn

Berkeley No. 1

1953

Oil on canvas

60 1/4 x 52 3/4 in.

The Phillips Collection, Washington, DC, Gift of Mr. and Mrs. Gifford Phillips, 1977



Keith Crown

Midwestern Illinois Land

1971

Watercolor on paper

30 x 22 3/4 in.

The Phillips Collection, Washington, DC,
Gift of Ray Kass, 1981



Cynthia Littlefield

Light of the Southwest

c. 1990

Oil on canvas

62 x 74 in.

The Phillips Collection, Washington, DC, Gift of
Cameron Hoover, 2020



Mary Lee Bendolph

"Housetop" Variation

1998

Cotton corduroy, twill, and assorted polyesters

72 x 76 in.

The Phillips Collection, Washington, DC, Partial Gift,
Partial purchase from Souls Grown Deep Foundation.
The Dreier Fund for Acquisitions, 2019



Peter L. Robinson Jr.

Rock Creek Park

2000

Oil on canvas

48 x 36 in.

Howard University Gallery of Art, Washington, DC,
Bequest of the artist



Val Lewton

Bee Bee Roof Furniture #2

2013

Acrylic on canvas

21 1/2 x 19 in.

The Phillips Collection, Washington, DC, Gift of Claudia
Minicozzi in memory of Val Lewton, 2018



James Phillips

Freestylin on Kongo Square (study)

2013

Acrylic on paper

32 x 32 in.

The Phillips Collection, Washington, DC, Purchase,
Contemporaries Acquisition Fund and Dreier Fund for
Acquisitions, 2024



PLACES: CITIES AND LANDSCAPES

Georgia O'Keeffe

My Shanty, Lake George

1922

Oil on canvas

20 x 27 1/8 in.

The Phillips Collection, Washington, DC, Acquired 1926



John Kane

Across the Strip

1929

Oil on canvas

32 1/4 x 34 1/4 in.

The Phillips Collection, Washington, DC, Acquired 1930



William H. Johnson

Landscape with Setting Sun, Florence, South Carolina

1930

Oil on canvas

22 1/2 x 26 1/2 in.

Howard University Gallery of Art, Washington, DC,
Conservation supported by the Helen Louise, Effie, and
Jerry Pettis Endowment Fund



Glenn O. Coleman

Battery Park

not dated

Opaque watercolor on paper

12 1/4 x 16 1/2 in.

The Phillips Collection, Washington, DC, Acquired 1930



Doris Lee

Illinois River Town

c. 1938

Oil on canvas

32 x 50 in.

The Phillips Collection, Washington, DC, Acquired 1939



Elisabeth Poe

New England Hurricane

1937

Watercolor on paper

8 1/2 x 11 1/2 in.



Page 4—Checklist: *Out of Many: Reframing an American Art Collection*

The Phillips Collection, Washington, DC, Acquired by
1946

Elisabeth Poe

Light Gleaming Through

1943

Watercolor, gouache, and ink on paper

11 1/2 x 15 3/8 in.

The Phillips Collection, Washington, DC, Gift of the
artist, 1946



Grandma Moses

McDonnell Farm

1943

Oil on hardboard

24 x 30 in.

The Phillips Collection, Washington, DC, Acquired 1944



Elisabeth Poe

Enchanted Sea

1946

Watercolor on paper

9 3/8 x 13 1/2 in.

The Phillips Collection, Washington, DC, Gift of the
artist, 1946



Brett Weston

Dune, White Sands, New Mexico

1946, printed later

Gelatin silver print

8 x 10 in.

The Phillips Collection, Washington, DC, Gift of Brett
Weston Archive from the Christian K. Keesee
Collection, 2006



Elisabeth Poe

Untitled Landscape

not dated

Watercolor on paper

11 1/2 x 8 1/2 in.

The Phillips Collection, Washington, DC, Acquired
around 1940



Aaron Siskind

Martha's Vineyard 107 B

1954, printed c. 1982

Gelatin silver print

36 x 50 in.

The Phillips Collection, Washington, DC, Gift of the Phillips Contemporaries, 2003



Brett Weston

Rocks and Water, High Sierra

c. 1970

Gelatin silver print

11 x 14 in.

The Phillips Collection, Washington, DC, Gift of Brett Weston Archive from the Christian K. Keesee Collection, 2006



Brett Weston

Glacial Silt, Alaska

1973

Gelatin silver print

11 x 14 in.

The Phillips Collection, Washington, DC, Gift of Brett Weston Archive from the Christian K. Keesee Collection, 2006



Delilah Pierce

Gayhead Cliffs, Martha's Vineyard

not dated

Oil on canvas

36 x 46 in.

Howard University Gallery of Art, Washington, DC



PEOPLE: SOCIAL AND CULTURAL LIFE

Theresa Bernstein

Lewisohn Stadium

1919–22

Oil on canvas

40 x 50 in.

The Phillips Collection, Washington, DC, Gift of Edith and Martin Stein, 2022



Glenn O. Coleman

The Bowery

1928

Lithograph

16 x 21 1/2 in.

The Phillips Collection, Washington, DC, Gift of Charles Simon, 1952



Archibald Motley Jr.

Barbeque

1935

Oil on canvas

35 1/2 x 40 in.

Howard University Gallery of Art, Washington, DC



Aaron Siskind

Night Club 1, Harlem

c. 1937, printed 1981

Gelatin silver print

10 1/2 x 7 7/8 in.

The Phillips Collection, Washington, DC, Gift of Peter Ocko and Kate Axelrod, 2016



Aaron Siskind

Apollo Theater, Harlem

c. 1937, printed 1981

Gelatin silver print

9 1/4 x 7 1/8 in.

The Phillips Collection, Washington, DC, Gift of Peter Ocko and Kate Axelrod, 2016



Marguerite Burgess

Sunday Evening

1942

Oil on canvas

24 x 30 in.

The Phillips Collection, Washington, DC, Acquired 1942



Horace Pippin

Domino Players

1943

Oil on fiberboard

12 3/4 x 22 in.

The Phillips Collection, Washington, DC, Acquired 1943



James Amos Porter

Ticket-Taker at Griffith Stadium

c. 1944

Oil on canvas

30 7/16 x 41 1/4 in.

National Gallery of Art, Washington, DC, Corcoran Collection (Gift of Constance Porter Uzelac, Executive Director, Dorothy Porter Wesley Research Center, Wesport Foundation and Gallery, Washington, DC)



Ben Shahn

Still Music

1948

Casein tempera on canvas mounted on plywood panel
48 x 83 1/2 in.

The Phillips Collection, Washington, DC, Acquired 1949



Esther Bubley

Philip Forbes and Anne Hathaway, 2 Year Olds Birthday Party

1950

1951

Gelatin silver print

7 3/8 x 10 1/4 in.

The Phillips Collection, Washington, DC, Gift of Cam and Wanda Garner, 2013



Esther Bubley

Untitled (Woman's Sewing Group)

1950s

1951

Gelatin silver print

8 3/4 x 13 in.

The Phillips Collection, Washington, DC, Gift of Cam and Wanda Garner, 2013



Esther Bubley

Untitled (Boy in Chair, Man with Violin)

1951

Gelatin silver print

11 x 14 in.

The Phillips Collection, Washington, DC, Gift of Cam and Wanda Garner, 2013



Romare Bearden

Jazz (Chicago) Grand Terrace Ballroom, Projection Series

1964

Photostat on paper on board

49 3/4 x 68 1/4 in.

Howard University Gallery of Art, Washington, DC



David Hockney

Three Men

1966

Ink on paper

29 x 40 3/8 in.

The Phillips Collection, Washington, DC, Bequest of June P. Carey, 1983



Dindga McCannon

Charlie Parker and Some of the Amazing Musicians He Influenced

Painting 1983, mixed-media quilt 2010

Mixed-media quilt with embroidery, gold foil, and paint
54 x 44 in.

The Phillips Collection, Washington, DC, Director's Discretionary Fund, 2022



ARCHITECTURE AND MEMORY: THE AMERICAN SOUTH

Clarence John Laughlin

Farewell to the Past No. 3

1941

Gelatin silver print

10 1/2 x 13 5/8 in.

The Phillips Collection, Washington, DC, Acquired from the artist, 1948



Clarence John Laughlin

The Apparition No. 2

1944

Gelatin silver print

10 1/4 x 13 in.

The Phillips Collection, Washington, DC, Acquired from the artist around 1948



William Christenberry

Green Warehouse, Newbern, Alabama

1978, printed 1995

EverColor® Pigment Print

18 7/8 x 23 3/4 in.

The Phillips Collection, Washington, DC, Gift of Mr. and Mrs. William Christenberry, 1997



William Christenberry

Southern Monument XI

1983

Wood, sheet metal, metal signs, roofing materials, nails, red soil, and paint

19 x 28 1/2 x 19 in.

The Phillips Collection, Washington, DC, Gift of Philip M. Smith, 2004



Beverly Buchanan

Untitled

1994

Oil pastel on paper

60 x 78 1/2 in.

Howard University Gallery of Art, Washington, DC



Beverly Buchanan

Untitled

1999

Metal, wood, glue, and metal screws

12 x 14 1/2 x 11 in.

Howard University Gallery of Art, Washington, DC



Jeanine Michna-Bales

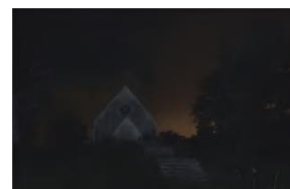
Resting Place, Church Hill, Mississippi

2014

Digital chromogenic print

12 1/2 x 18 in.

The Phillips Collection, Washington, DC, Gift of Julia J. Norrell in memory of John Dingell, 2019



THINGS: THE SPIRIT OF THE EVERYDAY

Milton Avery

Pink Still Life

1938

Oil on cardboard

15 x 22 in.

The Phillips Collection, Washington, DC, Acquired 1943



Karl Knaths

Connecticut Clock

1949

Oil on canvas

30 1/4 x 40 1/8 in.

The Phillips Collection, Washington, DC, Acquired 1950



Morris Graves

August Still Life

1952

Oil on canvas mounted on hardboard

48 x 40 3/4 in.

The Phillips Collection, Washington, DC, Acquired 1954



Wayne Thiebaud

Five Rows of Sunglasses

2000

Oil on canvas

20 x 16 in.

The Phillips Collection, Washington, DC, Gift of Thiebaud Family, 2001



Susan Rothenberg

Dominos-Cold

2001

Oil on canvas

86 1/2 x 72 1/2 in.

The Phillips Collection, Washington, DC, Gift of Alice Phillips Swistel, James L. Phillips, and Marjorie Phillips Elliott, 2019



Aaron Maier-Carretero

not in front of the kids

2020

Oil on canvas

55 x 72 in.

The Phillips Collection, Washington, DC, The Dreier Fund for Acquisitions, 2021



CHRONICLES: AMERICAN CHALLENGES

Jacob Lawrence

The Migration Series, Panel no. 9: They left because the boll weevil had ravaged the cotton crop

1940–41

Casein tempera on hardboard

18 x 12 in.

The Phillips Collection, Washington, DC, Acquired 1942



Jacob Lawrence

The Migration Series, Panel no. 35: They left the South in great numbers. They arrived in the North in great numbers.

1940–41

Casein tempera on hardboard

12 x 18 in.

The Phillips Collection, Washington, DC, Acquired 1942



Philip Guston

The Lesson

1975

Oil on canvas

67 1/4 x 72 1/2 in.

The Phillips Collection, Washington, DC

Gift of Musa Mayer and Musa Guston, 1984



David Hammons

Untitled

c. 1975

Body print with mixed-media collage on paper

37 7/8 x 30 in.

Private collection courtesy RYAN LEE and Salon 94



Patrick Oliphant

I Have Returned

1984

Lithograph

24 x 17 3/4 in.

The Phillips Collection, Washington, DC, Gift of Susan Conway, 2007



robin holder

I Failed Religion

1997

Monoprint

29 1/2 x 41 3/4 in.

The David C. Driskell Center at the University of Maryland College Park, Gift of the artist



Susan Rothenberg

Three Masks

2006

Oil on canvas

59 3/16 x 66 1/8 in.

The Phillips Collection, Washington, DC, The Dreier Fund for Acquisitions, 2007



Benny Andrews

Trail of Tears

2005

Oil on four canvases with painted fabric, mixed media, and string

72 x 144 in.

The Phillips Collection, Washington, DC, Gift of Agnes Lund, 2019



Kara Walker

Crest of Pine Mountain, Where General Polk Fell

2005

Offset lithograph with screenprint

39 x 59 in.

The Phillips Collection, Washington, DC, Gift of Julia J. Norrell, 2015



Joyce Wellman

The Big 5

2005

Mixed media on canvas

60 x 48 in.

The Phillips Collection, Washington, DC, Gift of the artist, 2022



Lyle Ashton-Harris

Blow-Up II (Armory), Detail (from "America: Now + Here, Photography Portfolio 2009")

2009

Chromogenic print

24 x 20 in.

The Phillips Collection, Washington, DC, Gift of Carolyn Alper, 2010



Nicholas Galanin

Let Them Enter Dancing and Showing Their Faces: Thief

2018

Monotype and gold leaf on paper

30 x 21 in.

The Phillips Collection, Washington, DC, Director's Discretionary Fund, 2021



Simone Leigh

No Face (Crown Heights)

2018

Terracotta, graphite ink, salt-fired porcelain, and epoxy

20 x 8 in.

The Phillips Collection, Washington, DC, Director's Discretionary Fund, 2019



Rozeal. (formerly known as iona rozeal brown)

Gold n' Browns of, uh. . . 'Merica (Illustration Proposal #2 for The Tanning of America by Steve Stoute)

2020–21

Mixed media on cardboard

43 x 23 in.

The Phillips Collection, Washington, DC, Director's Discretionary Fund purchase and with the generous support of Giorgio Furiosa, 2021



Desmond Beach

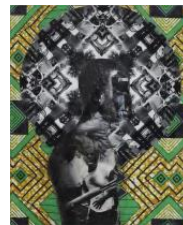
#SayTheirNames 2

2021

Inkjet print mounted on printed fabric

25 x 21 1/2 in.

The Phillips Collection, Washington, DC, The Dreier Fund for Acquisitions, 2021



Lex Brown

Scary Movie

2023

Acrylic on panel

36 x 24 in.

Deli Gallery, New York



Rush Baker IV

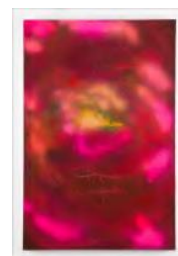
View from Charleston Harbor

2024

Acrylic, resin, paper, and spray paint on canvas

36 x 24 in.

The Phillips Collection, Washington, DC, Contemporaries Acquisition Fund, 2024



Larry Cook

Rare Essence

2024

Archival pigment print on Dibond with rhinestones

56 1/2 x 43 in.

Studio of Larry Cook, Washington, DC



Hugh Hayden

Brier Patch

2024

Wicker and twigs

49 x 50 x 63 in.

Lisson Gallery, New York



CHRONICLES: HURRICANE KATRINA

Jefferson Pinder

Katrina

2005

Metal and paint assemblage

60 x 36 1/4 in.



Page 15—Checklist: *Out of Many: Reframing an American Art Collection*

The David C. Driskell Center at the University of Maryland, College Park, Permanent loan from the David C. Driskell Collection

Kevin Cole

Embracing Wisdom

2006

Mixed media

54 x 66 x 9 in.

The Phillips Collection, Washington, DC, Gift of Brenda A. and Larry D. Thompson, 2020



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WALL TEXT***Out of Many: Reframing an American Art Collection*****November 8, 2025–February 15, 2026**

Out of Many: Reframing an American Art Collection

Out of Many: Reframing an American Art Collection is rooted in the Phillips's century-old collection. Since its founding, The Phillips Collection has been at the forefront of collecting and exhibiting modern and contemporary American art, embracing the concept of "many" as fundamental in understanding the diverse histories and narratives of art and culture in the United States. Drawing inspiration from the motto of the United States, *E pluribus unum* (out of many, one), the exhibition considers how American art has developed out of a range of regions, styles, ideas, and practices. By bringing into conversation well-known artists with historically understudied artists, and foundational Phillips works with recent acquisitions, *Out of Many* explores how this country's people, cultures, physical landscapes, and historical challenges have been variously imagined and contended with by artists across the last century.

To further expand our view of art of the United States, this exhibition also features select loans from public and private collections, including works from the Howard University Gallery of Art—a historic Washington, DC, institution that has played an essential role in the development of African American art since the early 20th century—and the David C. Driskell Center at the University of Maryland—whose collection reflects a broad range of Black artistic production. The spirit of collaboration between these cultural institutions offers a critical framework for how museums can foster meaningful dialogues across their respective collections.

At this significant moment in our history, The Phillips Collection is pleased to join museums across the country in commemorating the 250th anniversary of the United States by reflecting on how the arts play a seminal role in fostering greater understanding of its sweeping and complex history and culture.

This exhibition is organized by The Phillips Collection.

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Abstraction and Place

From the built environments that shelter us to the natural landscapes across which our histories and cultures take shape, the diverse physicality of the United States has been an enduring subject of artistic expression. In the early 20th century, as artists moved away from the tradition of grand, romantic landscape painting, many artists defined American places and spaces with increasingly abstract visual languages that evoked conceptual ideas about the country's terrain. Over the course of the 20th and into the 21st century, realism gave way to artists developing more interpretive methods that portrayed their environments from various vantage points.

James Phillips

b. 1945, Brooklyn, New York; lives and works in Washington, DC

Freestylin on Kongo Square (study)

2013

Acrylic on paper

The Phillips Collection, Purchase, Contemporaries Acquisition Fund and Dreier Fund for Acquisitions, 2024

James Phillips's *Freestylin on Kongo Square* is an homage to Congo Square in New Orleans and its enduring African cultural legacy. The square was a place where the enslaved and free could assemble; their gatherings led to the birth of Black diasporic cultural traditions such as jazz. The painting features vibrant geometric multidirectional lines that reference motifs of the African continent. These melodic repetitive patterns are clustered within a Kongo cosmogram—a symbolic four-point intersection of two worlds that represents vital life forces of the Central African Bakongo people.

Richard Diebenkorn

b. 1922, Portland, Oregon; d. 1993, Berkeley, California

Berkeley No. 1

1953

Oil on canvas

The Phillips Collection, Gift of Mr. and Mrs. Gifford Phillips, 1977

Berkeley No. 1 is the first in a series of more than 50 abstractions painted by Richard Diebenkorn between 1953 and 1955, shortly upon his return to California after a decade on the East Coast and in New Mexico and Illinois. Diebenkorn had been painting abstractions since the mid-1940s, with the goal of expressive color, non-objectivity, and flatness in his art. By the early 1950s, his style incorporated expansive colorways alongside flesh tones that were punctuated with forceful lines. This approach, exemplified by the *Berkeley* paintings, later became known as the “Western example” of New York’s Abstract Expressionism. To Diebenkorn, these landscapes represented the color, atmosphere, and mood of his surroundings.

Peter L. Robinson Jr.

b. 1922, Washington, DC; d. 2015, Washington, DC

Rock Creek Park

2000

Oil on canvas

Howard University Gallery of Art, Washington, DC, Bequest of the artist

Washington, DC, painter Peter L. Robinson, Jr. forged an artistic practice that focused on boldly colored landscapes and abstractions. Employed by NASA as the director of the Graphics and Management Presentations Division, Robinson was interested in space exploration and the distant views of earth from

space. A frequent visitor to The Phillips Collection, Robinson was influenced by abstract painters such as Richard Diebenkorn. *Rock Creek Park* is an abstract evocation of the storied public gathering space in Washington fashioned in colorful shapes as if seen from above.

Cynthia Littlefield

b. 1929, Phoenix, Arizona; d. 2015, Washington, DC

Light of the Southwest

c. 1990

Oil on canvas

The Phillips Collection, Gift of Cameron Hoover, 2020

Keith Crown

b. 1918, Keokuk, Iowa; d. 2010, Columbia, Missouri

Midwestern Illinois Land

1971

Watercolor on paper

The Phillips Collection, Gift of Ray Kass, 1981

When describing the genesis of *Midwestern Illinois Land*, Keith Crown wrote: “In 1971 while in Champaign-Urbana, Illinois, for a year, I did three watercolors of the same subject in three days... The subject was a soybean field that has been harvested, leaving stubble piercing a silvery cigar-ash colored soil.” Crown’s watercolor takes a bird’s eye view of the Midwestern landscape, the results of which resemble a rocket launch pad viewed from space.

Kenzo Okada

b. 1902, Yokohama, Japan; d. 1982, Tokyo, Japan

Footsteps

1954

Oil on canvas

The Phillips Collection, Acquired 1956

Footsteps was painted two years after Kenzo Okada emigrated from Japan to New York City. Stifled by what he referred to as “rigid” forms of tradition, Okada viewed America as a place where he could forge his own artistic style and path. In his own words, Okada was in search of “a freedom in which I could freely express myself [and] the only place that such a liberty could be found, I felt, would be in the United States, a country that was still very young.” In *Footsteps*, a trail of dark gray and black stones descends toward the right side of the canvas. Geometric shapes form what could be a homestead or a community of houses. Drips that hang from the bottom of the forms result from the artist turning the canvas, allowing the paint to run in different directions.

Mary Lee Bendolph

b. 1935, Gee’s Bend (Boykin), Alabama; lives and works in Gee’s Bend, Alabama

“Housetop” Variation

1998

Cotton corduroy, twill, and assorted polyesters

The Phillips Collection, Partial Gift, Partial purchase from Souls Grown Deep Foundation. The Dreier Fund for Acquisitions, 2019

Mary Lee Bendolph is a prominent member of the storied Alabama artist’s collective known as the Gee’s Bend quilters. The small, isolated rural community has nurtured generations of Black women who

cultivated their creative practice out of necessity. The segregated, impoverished community in Wilcox County, Alabama, was once considered the poorest in the United States. Early Gee's Bend quilts were pieced together with scraps of clothing and other salvaged fabrics. They were used as bedding and even spread on walls and floors to insulate houses. The "housetop" motif is a geometric pattern of squares and rectangles nested within one another, signaling the town's modest architecture and rooftops as seen from above.

Ralston Crawford

b. 1906, St. Catharines, Ontario, Canada; d. 1978, Houston, Texas

Third Avenue Elevated No. 3

1952

Color lithograph

The Phillips Collection, Acquired 1953

Ralston Crawford was among the Precisionist artists who used simple silhouettes, sharp lines, and geometric shapes to depict the rapid industrialization of the American landscape. Working in the space between abstraction and realism, Crawford depicted buildings and various modes of transportation through geometric forms or compositions. In *Third Avenue Elevated No. 3*, Crawford drew inspiration from a 1948 photograph he took of the now defunct railway that ran between Manhattan and the Bronx.

Stefan Hirsch

b. 1899, Nuremberg, Germany; d. 1964, New York, New York

New York, Lower Manhattan

1921

Oil on canvas

The Phillips Collection, Acquired 1925

German-born Stefan Hirsch's stark depictions of the urban and industrial environments of New York City demonstrate the influence of European modernism. While Hirsch's work is clearly indebted to early Cubist forays into abstraction, he was also affiliated with the American Precisionist school. In this work, Hirsch's modernist language of flat planes and simplified geometric forms captures the physical rigidity of the burgeoning city and communicates a sense of quiet foreboding about industrialization.

Val Lewton

b. 1937, Santa Monica, California; d. 2015, Washington, DC

Bee Bee Roof Furniture #2

2013

Acrylic on canvas

The Phillips Collection, Gift of Claudia Minicozzi in memory of Val Lewton, 2018

Places: Cities and Landscapes

Artworks depicting America's cities, towns, and landscapes reflect its dynamic and diverse character. Early 20th-century works such as John Kane's view of Pittsburgh, Pennsylvania, *Across the Strip*, and Doris Lee's interpretation of Ottawa, Illinois, in *Illinois River Town* present idyllic scenes of American life. Facets of America's majestic geography are portrayed in evocative modernist watercolors by Elisabeth Poe. Brett Weston captures the drama of America's natural diversity in elegant black-and-white photographs.

Brett Weston

b. 1911, Los Angeles, California, d. 1993, Kona, Hawaii

Dune, White Sands, New Mexico

1946, printed later

The Phillips Collection, Gift of the Brett Weston Archive from the Christian K. Keese Collection, 2006

Brett Weston

b. 1911, Los Angeles, California, d. 1993, Kona, Hawaii

Rocks and Water, High Sierra

c. 1970

The Phillips Collection, Gift of the Brett Weston Archive from the Christian K. Keese Collection, 2006

Brett Weston

b. 1911, Los Angeles, California, d. 1993, Kona, Hawaii

Glacial Silt, Alaska

1973

Gelatin silver print

The Phillips Collection, Gift of the Brett Weston Archive from the Christian K. Keese Collection, 2006

John Kane

b. 1860, West Calder, Scotland; d. 1934, Pittsburgh, Pennsylvania

Across the Strip

1929

Oil on canvas

The Phillips Collection, Acquired 1930

William H. Johnson

b. 1901, Florence, South Carolina; d. 1970, Central Islip, New York

Landscape with Setting Sun, Florence, South Carolina

1930

Oil on canvas

Howard University Gallery of Art, Washington, DC, Conservation supported by the Helen Louise, Effie, and Jerry Pettis Endowment Fund

One of the most important voices of the Harlem Renaissance, William H. Johnson was an internationally trained modernist painter. In 1930 Johnson returned to the United States from Europe and applied expressionist techniques inspired by French painter Chaïm Soutine to his paintings of his hometown of Florence, South Carolina. Thick, swirling brushstrokes turn a lane with modest homes into a kaleidoscope of color and movement—bringing contemporary modes of expression to the American landscape.

Elisabeth Poe

b. 1888, Philadelphia, Pennsylvania; d. 1947, Washington, DC

New England Hurricane

1937

Watercolor on paper

The Phillips Collection, Acquired by 1946

Elisabeth Poe

b. 1888, Philadelphia, Pennsylvania; d. 1947, Washington, DC

Light Gleaming Through

1943

Watercolor, gouache, and ink on paper

The Phillips Collection, Gift of the artist, 1946

Elisabeth Poe

b. 1888, Philadelphia, Pennsylvania; d. 1947, Washington, DC

Untitled Landscape

not dated

Watercolor on paper

The Phillips Collection, Acquired around 1940

Elisabeth Poe

b. 1888, Philadelphia, Pennsylvania; d. 1947, Washington, DC

Enchanted Sea

1946

Watercolor on paper

The Phillips Collection, Acquired 1946

Delilah W. Pierce

b. 1904, Washington, DC; d. 1992, Washington, DC

Gayhead Cliffs, Martha's Vineyard

not dated

Oil on canvas

Howard University Gallery of Art, Washington, DC

Delilah W. Pierce belonged to a generation of Black artists associated with Howard University. Pierce taught art in DC public schools and was a visiting professor at Howard. Along with Lois Mailou Jones and Alma Thomas, she was a member of the Little Paris Group, a collective of Black artists founded in 1948 that traveled and exhibited together. Much of Pierce's expressive work is dedicated to nature, landscapes, seascapes, and abstraction. In the summers, Pierce and her family traveled to Oak Bluffs on Martha's Vineyard, an historic vacation destination for Black Americans. *Gayhead Cliffs, Martha's Vineyard* depicts the cliffs at what is now known as Aquinnah, a scenic coastal town noted for its bright red clay and views of the Atlantic Ocean.

Aaron Siskind

b. 1903, New York, New York; d. 1991, Providence, Rhode Island

Martha's Vineyard Rocks 107 B

1954, printed c. 1982

Gelatin silver print

The Phillips Collection, Gift of the Phillips Contemporaries, 2003

Georgia O'Keeffe

b. 1887, Sun Prairie, Wisconsin; d. 1986, Santa Fe, New Mexico

My Shanty, Lake George

1922

Oil on canvas

The Phillips Collection, Acquired 1926

Glenn O. Coleman

b. 1887, Springfield, Ohio; d. 1932, Long Beach, New York

Battery Park

not dated

Opaque watercolor on paper

The Phillips Collection, Acquired 1930

Doris Lee

b. 1905, Aledo, Illinois; d. 1983, Clearwater, Florida

Illinois River Town

c. 1938

Oil on canvas

The Phillips Collection, Acquired 1939

Illinois River Town reflects Doris Lee's vision of America's changing landscape in the later years of the Great Depression. Smoke rises from buildings as vehicles cross one of two bridges into town, and young people fish along the shores of the Mississippi River, a scene the artist recalled from her childhood. Lee painted from memory, sketching individual subjects before assembling them in her composition. *Illinois River Town* takes inspiration from a 1930 photograph of Ottawa, Illinois, taken by her husband, photographer Russell Lee. Several of the church steeples and the Wagon (left) and Fox River (right) bridges are landmarks of the town.

Grandma Moses

b. 1860, Greenwich, New York; d. 1961, Hoosick Falls, New York

McDonnell Farm

1943

Oil on hardboard

The Phillips Collection, Acquired 1944

People: Social and Cultural Life

From renderings of intimate assemblies to large public gatherings, artists have variously interpreted the social and cultural lives of American communities. *The Bowery*, a 1928 lithograph by social realist artist Glenn O. Coleman, pictures the comings and goings of New Yorkers in a working-class neighborhood and speaks to the cacophony of American urban life just before the Great Depression. Candid photographs by documentary photographer Esther Bubley document intimate exchanges between everyday Americans in the 1950s. Harlem's dynamic music scene is captured in the photographs of performers by Aaron Siskind. Romare Bearden's *Jazz (Chicago) Grand Terrace Ballroom* uses the fractured forms and syncopated rhythms of his signature collage technique to depict the form and spirit of American jazz.

Aaron Siskind

b. 1903, New York, New York; d. 1991, Providence, Rhode Island

Apollo Theater, Harlem

c. 1937, printed 1981

Gelatin silver print

The Phillips Collection, Gift of Peter Ocko and Kate Axelrod, 2016

Aaron Siskind

b. 1903, New York, New York; d. 1991, Providence, Rhode Island

Night Club 1, Harlem

c. 1937, printed 1981

Gelatin silver print

The Phillips Collection, Gift of Peter Ocko and Kate Axelrod, 2016

David Hockney

b. 1937, Bradford, England; lives and works in Los Angeles, California

Three Men

1966

Ink on paper

The Phillips Collection, Bequest of June P. Carey, 1983

Romare Bearden

b. 1911, Charlotte, North Carolina; d. 1988, New York, New York

Jazz (Chicago) Grand Terrace Ballroom, Projection Series

1964

Photostat on paper on board

Howard University Gallery of Art, Washington, DC

The eminent American painter and collagist Romare Bearden was a devoted modernist who envisioned the depth and breadth of the African American experience. His collage technique developed in the early 1960s became a signature method of representing the beauty and complexity of Black life. His *Projections* series took fragments of existing material and transformed them into photo montages. In *Jazz (Chicago) Grand Terrace Ballroom* the fractured images suggest the improvisational rhythms of African American jazz traditions.

Theresa Bernstein

b. 1890, Cracow, Austro-Hungarian Empire (now Kraków, Poland); d. 2002, New York, New York

Lewisohn Stadium

1919–22

Oil on canvas

The Phillips Collection, Gift of Edith and Martin Stein, 2022

Horace Pippin

b. 1888, West Chester, Pennsylvania; d. 1946, West Chester, Pennsylvania

Domino Players

1943

Oil on fiberboard

The Phillips Collection, Acquired 1943

Archibald Motley Jr.

b. 1891, New Orleans, Louisiana; d. 1981, Chicago, Illinois

Barbeque

1935

Oil on canvas

Howard University Gallery of Art, Washington, DC

Dindga McCannon

b. 1947, New York, New York; lives and works in New York, New York

Charlie Parker and Some of the Amazing Musicians He Inspired

Painting 1983, mixed-media quilt 2010

Mixed-media quilt with embroidery, gold foil, and paint

The Phillips Collection, Director's Discretionary Fund, 2022

Born and raised in Harlem and the Bronx, Dindga McCannon remembers listening to live music through her open bedroom window. Music remains a regular theme in McCannon's work and is the primary focus of works such as *Charlie Parker and Some of the Amazing Musicians He Inspired*. Here she employs vivid patterns and colors and incorporates a painted canvas into a quilted piece. McCannon used gold foil to render Charlie Parker's saxophone and a selection of fabrics with musical motifs that she acquired over 20 years. An activist and educator, McCannon was a founder of "Where We At" and a member of the WEUSI Collective, artist groups that fought against racism and sexism in New York in the 1960s and 70s.

Ben Shahn

b. 1898, Kovno, Lithuania; d. 1969, New York, New York

Still Music

1948

Casein tempera on canvas mounted on plywood panel

The Phillips Collection, Acquired 1949

James Amos Porter

b. 1905, Baltimore, Maryland; d. 1970, Washington, DC

Ticket-Taker at Griffith Stadium

c. 1944

Oil on canvas

National Gallery of Art, Washington, DC, Corcoran Collection (Gift of Constance Porter Uzelac, Executive Director, Dorothy Porter Wesley Research Center, Wesport Foundation and Gallery, Washington, DC)

Marguerite Burgess

b. 1913, Annandale, Virginia; d. 2002, Gaithersburg, Maryland

Sunday Evening

1942

Oil on canvas

The Phillips Collection, Acquired 1942

Glenn O. Coleman

b. 1887, Springfield, Ohio; d. 1932, Long Beach, New York

The Bowery

1928

Lithograph

The Phillips Collection, Gift of Charles Simon, 1952

Glenn O. Coleman spent three decades capturing New York City and its inhabitants through lithographs and paintings. His work was affiliated with the Ashcan School's depictions of working-class communities and street-level views of American cities. *The Bowery* is part of a series of lithographs focusing on working-class neighborhoods. Coleman illustrates the various types that could be found on Bowery Street, an impoverished area dotted with dive bars and inexpensive restaurants.

Esther Bubley

b. 1921, Phillips, Wisconsin; d.1998, New York, New York

Philip Forbes and Anne Hathaway, 2 Year Olds Birthday Party

1950

1951

Gelatin silver print

The Phillips Collection, Gift of Cam and Wanda Garner, 2013

Esther Bubley

b. 1921, Phillips, Wisconsin; d.1998, New York, New York

Untitled (Woman's Sewing Group)

1950s

1951

Gelatin silver print

The Phillips Collection, Gift of Cam and Wanda Garner, 2013

Esther Bubley

b. 1921, Phillips, Wisconsin; d.1998, New York, New York

Untitled (Boy in Chair, Man with Violin)

1951

Gelatin silver print

The Phillips Collection, Gift of Cam and Wanda Garner, 2013

In 1943, Esther Bubley was hired as a photographer at the Office of War Information (OWI) as a documentary photographer. Under head of the Farm Security Administration Roy Stryker's leadership and the influence of her colleagues, Bubley developed her candid style of documentary photography. Her projects were notable for chronicling the changes in the lives of American working-class women during and after World War II, as seen in *Woman's Sewing Group*.

Architecture and Memory: The American South

The domestic architecture of the American South has played an important role in the history of the United States, both personal and collective. Beverly Buchanan's colorful, expressionistic, and whimsical approach to modest dwellings imbues them with the spirit of the Southern Black families who inhabited them. Similarly, William Christenberry's poetic photographs and sculptures are deeply rooted in the structures and vistas of his native Alabama. With his depictions of melancholic buildings, Christenberry pays homage to Alabama's past and finds beauty in their decay. Embodied in crumbling architecture, the old South is a haunting presence in the photographs of Clarence John Laughlin, who considers the demise of its aesthetic grandeur while Jeanine Michna-Bales's photographs explore the architectural traces of the Underground Railroad and reflect on the beauty and darkness of the South.

Clarence John Laughlin

b. 1905, Lake Charles, Louisiana; d. 1985, New Orleans, Louisiana

The Apparition No. 2

1944

Gelatin silver print

The Phillips Collection, Acquired from the artist around 1948

Clarence John Laughlin

b. 1905, Lake Charles, Louisiana; d. 1985, New Orleans, Louisiana

Farewell to the Past No. 3

1941

Gelatin silver print

The Phillips Collection, Acquired from the artist, 1948

William Christenberry

b. 1936, Tuscaloosa, Alabama; d. 2016, Washington, DC

Green Warehouse, Newbern, Alabama

1978, printed 1995

EverColor® Pigment Print

The Phillips Collection, Gift of Mr. and Mrs. William Christenberry, 1997

Jeanine Michna-Bales

b. 1971, Midland, Michigan; lives and works in Dallas, Texas

Resting Place, Church Hill, Mississippi

2014

Digital chromogenic print

The Phillips Collection, Gift of Julia J. Norrell in memory of John Dingell, 2019

This photograph is part of a series representing specific sites of the Underground Railroad, a secret, loosely organized network of places and people that aided freedom seekers in their flight to escape slavery in the decades prior to the Civil War. Michna-Bales retraced 1,400 miles of the Underground Railroad, from Louisiana in the deep South, through the bordering slave states along the Ohio River, and to the “Promised Land” of Canada. By taking the photographs in the stark blackness of night, the artist evokes the experience of the “passengers” who embarked on perilous journeys after dusk.

William Christenberry

b. 1936, Tuscaloosa, Alabama; d. 2016, Washington, DC

Southern Monument XI

1983

Wood, sheet metal, metal signs, roofing materials, nails, red soil, and paint

The Phillips Collection, Gift of Philip M. Smith, 2004

“I feel like I can reach out and touch memory. Somehow it is malleable, you can manipulate it, form it, shape it. It certainly can shape you.” — *William Christenberry*

Through photography, sculpture, and drawing, William Christenberry explored Southern architecture and its relationship to memory and time. In *Southern Monument XI*, he places a white punctured sphere atop a house-like steel structure resting on soil that he collected from his hometown in Hale County, Alabama. Unlike the Civil War monuments that memorialize the lives of men who fought to preserve

slavery, Christenberry's abstract structures are forged using found materials to evoke the feeling of a monument.

Beverly Buchanan

b. 1940, Fuquay-Varina, North Carolina; d. 2015, Ann Arbor, Michigan

Untitled

1994

Oil pastel on paper

Howard University Gallery of Art, Washington, DC

Beverly Buchanan

b. 1940, Fuquay-Varina, North Carolina; d. 2015, Ann Arbor, Michigan

Untitled

1999

Metal, wood, glue, and metal screws

Howard University Gallery of Art, Washington, DC

Things: The Spirit of the Everyday

Everyday objects embody personal and cultural identity and speak to the intimacy of interior lives. The scene with a half-filled bottle, small glass, pipe, and matches on a table in Milton Avery's *Pink Still Life* captures private moments of relaxation and reflection. The table in Aaron Maier-Carretero's *not in front of the kids* is the site of both a family conflict and the setting for a bountiful meal including dishes, glasses, food, and drink. Here, Maier-Carretero balances the nourishment and harmony of the table's "things" with the anxiety of the family interaction. Wayne Thiebaud's sunglasses could be considered a metaphor for the varied frameworks and lenses through which we see America.

Milton Avery

b. 1885, Sand Bank, New York; d. 1965, New York, New York

Pink Still Life

1938

Oil on cardboard

The Phillips Collection, Acquired 1943

Wayne Thiebaud

b. 1920, Mesa, Arizona; d. 2021, Sacramento, California

Five Rows of Sunglasses

2000

Oil on canvas

The Phillips Collection, Gift of the Thiebaud Family, 2001

Karl Knaths

b. 1891, Eau Claire, Wisconsin; d. 1971, Hyannis, Massachusetts

Connecticut Clock

1949

Oil on canvas

The Phillips Collection, Acquired 1950

Duncan Phillips was Karl Knaths's first collector and remained an ardent supporter of the modernist artist for decades. A member of the Phillips "family" of artists, Knaths taught a popular four-week course at the Phillips Gallery Art School between 1937 and 1950. The Connecticut shelf clock appears in many of Knaths's still lifes and is an important early example of early American clockmaking.

Susan Rothenberg

b. 1945, Buffalo, New York; d. 2020, Galisteo, New Mexico

Dominos-Cold

2001

Oil on canvas

The Phillips Collection, Gift of Alice Phillips Swistel, James L. Phillips, and Marjorie Phillips Elliott, 2019

Morris Graves

b. 1910, Fox Valley, Oregon; d. 2001, Loleta, California

August Still Life

1952

Oil on canvas mounted on hardboard

The Phillips Collection, Acquired 1954

Aaron Maier-Carretero

b. 1987, Silver Spring, Maryland; lives and works in Washington, DC and Los Angeles, California

not in front of the kids

2020

Oil on canvas

The Phillips Collection, The Dreier Fund for Acquisitions, 2021

Chronicles: American Challenges

Artists have long been interlocutors who use their artistry to process and interpret difficult social, political, and historical issues. As we commemorate 250 years since the founding of the United States, *Out of Many* features works that have interpreted some of the most challenging chapters in American history. From Jacob Lawrence's chronicle of the Great Migration to Kara Walker's nightmarish visions of slavery, American history has been consistently examined, framed, and reframed in the visual arts. robin holder interrogates her racial and religious identity in *I Failed Religion*, which confronts the stresses and pressures of growing up both Jewish and Black in 1960s America. Benny Andrews's *Trail of Tears* depicts a procession of displaced Native Americans on foot, fleeing their homelands in a migration forced upon them by the United States government.

robin holder

b. 1952, Chicago, Illinois; lives and works in Brooklyn, New York and New Jersey

I Failed Religion

1997

Monoprint

The David C. Driskell Center at the University of Maryland, College Park, Gift of the artist

In *I Failed Religion*, robin holder, who is of Black and Jewish heritage, communicates the tension of not neatly fitting into a singular racial, ethnic, or religious category. The work is from an autobiographical

series of monoprints that look back at her childhood and adolescent experiences from the 1960s in Chicago and New York City as layered sites of identity formation.

Nicholas Galanin

b. 1979, Sitka, Alaska; lives and works in Sitka, Alaska

Let Them Enter Dancing and Showing Their Faces: Thief

2018

Monotype and gold leaf on paper

The Phillips Collection, Director's Discretionary Fund, 2021

Nicholas Galanin is a Tlingit/Unangax multimedia artist whose work explores the intersections of history, Tlingit culture and tradition, and his experience as a Native American person. His series of monoprints *Let Them Enter Dancing and Showing Their Faces*, which he describes as “dance-informed prints,” draws on the Tlingit entrance dance in which dancers reveal their faces instead of wearing masks. By invoking this tradition, Galanin emphasizes a form of cultural expression that involves movement, music, and ritual. Each monoprint in this series depicts a face—symbolic characters like the “thief,” the “shaman,” “knowledge,” and “fortitude”—representing the diverse personas encountered in cultural, social, and political spaces.

David Hammons

b. 1943, Springfield, Illinois; lives and works in New York, New York

Untitled

c. 1975

Body print with mixed-media collage on paper

Private collection courtesy RYAN LEE and Salon 94

Using his own body as a matrix, preeminent American conceptual artist David Hammons embarked on a groundbreaking series of prints between 1968 and the mid-1970s. Hammons covered parts of his face and body, and later those of others, with oil or grease. Flesh pressed against paper created a faint figural impression. Here, a ghostly face and hands represent fragments of a female body among collaged paper and torn corrugated boxes. Hammons's body prints suggest the physical presence of Black personhood and its metaphorical absence.

Lex Brown

b. 1989, Oakland, California; lives and works in Philadelphia, Pennsylvania

Scary Movie

2023

Acrylic on panel

Deli Gallery, New York

The vagaries of a fractured and contentious United States government underlie this satirical painting by Lex Brown in which we encounter the legs and feet of Abraham Lincoln at the Lincoln Memorial. Inscribed on the statue's plinth is a chilling quote from the 1979 horror film *When a Stranger Calls* in which the protagonist realizes “the call is coming from inside the house.” Brown's riff on the impending doom stoked in the film implies that forces threatening our political system might similarly come from within.

Patrick Oliphant

b. 1935, Adelaide, Australia; lives and works in Santa Fe, New Mexico

I Have Returned

1984

Lithograph

The Phillips Collection, Gift of Susan Conway, 2007

Lyle Ashton Harris

b. 1965, The Bronx, New York; lives and works in New York, New York

Blow-Up II (Armory), Detail (from "America: Now + Here, Photography Portfolio 2009")

2009

Chromogenic print

The Phillips Collection, Gift of Carolyn Alper, 2010

Blow-Up II (Armory) is a detail of Harris's 2005 collage of the same name. The work is an assemblage of archival material—newsclips, artworks, xeroxed zines, pieced color and black-and-white photographs, illustrations, postcards, handwritten Post-it notes, and memorabilia—that speaks to multiple histories and to a Black gay subjectivity.

Rozeal. (formerly known as iona rozeal brown)

b. 1966, Washington, DC; lives and works in Washington, DC

Gold n' Browns of, uh. . . 'Merica (Illustration Proposal #2 for The Tanning of America by Steve Stoute)

2020–21

Mixed media on cardboard

The Phillips Collection, Director's Discretionary Fund purchase and with the generous support of Giorgio Furiuso, 2021

In *Gold n' Browns of, uh. . . 'Merica*, Rozeal. (formerly known as iona rozeal brown) blends Black and Native American iconography in her redressing of an iconic symbol of American culture: the Statue of Liberty. The artist replaces the torch, a symbol of enlightenment, with a fan, a talking stick, and a microphone that is connected by a gold shoelace to a boom box which stands in for the tablet of law. Gold leaf is flecked throughout the canvas, most prominently in the Native American headdress and gold earrings that replace Lady Liberty's crown.

Jacob Lawrence

b. 1917, Atlantic City, New Jersey; d. 2000, Seattle, Washington

The Migration Series, Panel no. 9: They left because the boll weevil had ravaged the cotton crop

1940–41

Casein tempera on hardboard

The Phillips Collection, Acquired 1942

Jacob Lawrence

b. 1917, Atlantic City, New Jersey; d. 2000, Seattle, Washington

The Migration Series, Panel no. 35: They left the South in great numbers. They arrived in the North in great numbers

1940–41

Casein tempera on hardboard

The Phillips Collection, Acquired 1942

Joyce Wellman

b. 1949, Brooklyn, New York; lives and works in Washington, DC

The Big 5

2005

Mixed media on canvas

The Phillips Collection, Gift of the artist, 2022

Joyce Wellman's body of work offers a complex visual system of coded messages interlaced with hidden signs, sacred symbols, whispers, and dreams. A lover of numbers and geometric shapes, and the mysteries that they hold, Wellman uses them to access personal memories and represent her musings about the complexities of human interaction. Wellman is inspired by memories of her mother who employed a combination of dreams, books, and intuition as she played the numbers, a gambling game, when Wellman was young.

Susan Rothenberg

b. 1945, Buffalo, New York; d. 2020, Galisteo, New Mexico

Three Masks

2006

Oil on canvas

The Dreier Fund for Acquisitions, 2007

Larry Cook

b.1986, Silver Spring, Maryland; lives and works in Washington, DC

Rare Essence

2024

Archival pigment print on Dibond with rhinestones

Studio of Larry Cook, Washington, DC

In *Rare Essence*, Larry Cook remakes a club portrait of three bejeweled figures standing in front of a backdrop of the nation's capital. For Cook, who worked as a club photographer from 2007 to 2013, bejeweling the image's subjects acts as a "nod to Black fashion and expression, representing the transformation of self within the ephemeral space of club culture."

Hugh Hayden

b. 1983, Dallas, Texas; lives and works in New York, New York

Brier Patch

2024

Wicker and twigs

Lisson Gallery, New York

Hugh Hayden once noted, "All of my work is about the American dream...it's a dream that is seductive, but difficult to inhabit." *Brier Patch* reflects these distinctly American complications. Brier patches, dense thickets of thorny plants, serve as the settings of folktales rooted in African and African American cultures, in which trickster characters succeed by using their wits rather than brawn. In his sculpture Hayden covers a baby's bassinet in brier patches, a nod to the thorniness of childhood and of raising a child safely in America.

Kara Walker

b. 1969, Stockton, California; lives and works in Providence, Rhode Island, and New York, New York

Crest of Pine Mountain, Where General Polk Fell

2005

Offset lithograph with screenprint

The Phillips Collection, Gift of Julia J. Norrell, 2015

Rush Baker IV

b. 1987, Washington, DC; lives and works in Prince George's County, Maryland

View from Charleston Harbor

2024

Acrylic, resin, paper, and spray paint on canvas

The Phillips Collection, Contemporaries Acquisition Fund, 2024

Simone Leigh

b. 1967, Chicago, Illinois; lives and works in Brooklyn, New York

No Face (Crown Heights)

2018

Terracotta, graphite ink, salt-fired porcelain, and epoxy

The Phillips Collection, Director's Discretionary Fund, 2019

A halo of hand-rolled blue terracotta rosettes rests atop a black neck made of salt-fired porcelain. The title of this work alludes to the decades Simone Leigh spent living and working in Crown Heights, Brooklyn, which is also the location of Weeksville, the site of one of America's first free Black communities during the 19th century. The faceless women Leigh conjures imply a lineage of Black women, their names remembered and forgotten, who lie at the center of the artist's practice.

"The tendency when people hear Black women's stories is to focus on what happened to them, not the intellectual labor and creativity they brought to the situation . . . my work is about what they did from those compromised positions—the labor, the care, the love, the ideas." —*Simone Leigh*

Desmond Beach

b. 1978, Baltimore, Maryland; lives and works in New York, New York

#SayTheirNames 2

2021

Inkjet print mounted on printed fabric

The Phillips Collection, The Dreier Fund for Acquisitions, 2021

Desmond Beach's collage series *#SayTheirNames* encourages a dialogue between past and present. The artist describes himself as an "intercessor," bridging different times and spaces. The work combines a historical portrait of an enslaved Black man named Jack in the foreground and protest images from demonstrations—from 1968 and recently Black Lives Matter—layered against a patterned fabric. From a distance, the silhouette of a man may dominate your view, but a closer inspection reveals a rich tapestry of black-and-white photographs. Beach emphasizes how the traumas of history are woven into the fabric of our society and our own experiences. He believes that acknowledging the pain is essential for collective healing, saying, "In order to begin to heal, we've got to bring voice to the pain."

Benny Andrews

b. 1930, Plainview, Georgia; d. 2006, Brooklyn, New York

Trail of Tears

2005

Oil on four canvases with painted fabric, mixed media, and string

The Phillips Collection, Gift of Agnes Gund, 2019

Across four canvases, Benny Andrews renders the forced relocation of the Eastern Woodlands Indians (including the Cherokee, Creek, Chickasaw, Choctaw, and Seminole nations) from southeast America to west of the Mississippi River, what is now known as the Trail of Tears. Juxtaposed against a blue and

green background, the foregrounded figures are achieved through a technique that Andrews referred to as “rough collage,” in which he incorporated cloth and other textiles, sometimes cut out of past canvases, into his painted works. This work is part of Andrews’s *Migrant Series*, his final major series in which he depicted three moments of mass displacement in American history—the Great Depression, the Gulf Coast after Hurricane Katrina, and the Trail of Tears.

Philip Guston

b. 1913, Montreal, Quebec, Canada; d. 1980, Woodstock, New York

The Lesson

1975

Oil on canvas

The Phillips Collection, Gift of Musa Mayer and Musa Guston, 1984

Kevin Cole

b. 1960, Pine Bluff, Arkansas; lives and works in Atlanta, Georgia

Embracing Wisdom

2006

Mixed media

The Phillips Collection, Gift of Brenda A. and Larry D. Thompson, 2020

In *Embracing Wisdom*, Kevin Cole replicates a satellite image of Hurricane Katrina. Inspired by conversations with family and friends living in the city during Katrina, Cole’s work traces, in part, a grid of the Ninth Ward, an area in New Orleans hit particularly hard by the storm. Bold colors punctuate the assembled shapes which include folded men’s ties that allude to the legacy of racial violence in the United States, pointing toward contemporaneous criticisms that the poor response to the storm was racially motivated. Toward the top of the structure, the artist uses seven doorknobs recovered from Katrina. For Cole, the work responds to the mass evacuations of New Orleans residents to cities across the South, including Georgia, where the artist is based, using abstraction to tackle themes of struggle and resilience.

Jefferson Pinder

b. 1970, Washington, DC; lives and works in Chicago, Illinois

Katrina

2005

Metal and paint assemblage

The David C. Driskell Center at the University of Maryland, College Park, Permanent loan from the David C. Driskell Collection

In 2006, Jefferson Pinder, whose practice spans disciplines and considers issues of race, ethnicity, and class, traveled with a group from the University of Maryland to New Orleans to help local artists rebuild their studios after Hurricane Katrina. There, Pinder collected remnants from the dilapidated houses left in the storm’s wake to create this mixed media assemblage. With its strips of housing remnants spotted with rust and chipped paint—evidence of the intense battering inflicted by the storm—*Katrina* evokes the hard-edge abstraction of the 1950s and 60s. The artist’s use of materials sourced directly from the storm functions as a memorial to the homes lost in the destruction of Katrina, reflecting the material realities of loss.

PUBLIC PROGRAMS

Out of Many: Reframing an American Art Collection

November 8, 2025–February 15, 2026

The information below was updated November 2025 and is subject to change.

Please visit PhillipsCollection.org/events for the most up-to-date programming information.

PROGRAMS

[Keynote Conversation: Out of Many: Jonathan Capehart & Robin Givhan](#)

[November 20, 6:30–8 pm](#)

Featuring Pulitzer Prize-winning journalists Jonathan Capehart and Robin Givhan in conversation with [Out of Many: Reframing an American Art Collection](#) curators Dr. Adrienne L. Childs and Camille Brown, this conversation will explore the ways the arts influence—and are influenced by—political discourse. *Free, reservation required.*

[The Phillips Plays: Art & Storytelling](#)

[December 13, 2025, 10 am–1 pm](#)

Bring your family to investigate materials, methods, and ideas in art. Visit the exhibition [Out of Many: Reframing an American Art Collection](#) and think about the different stories that artworks tell. Illustrate your own storybook pages based on your life, imagination, or in response to the exhibition. In addition to exploring art materials and methods in the studio, families may enjoy the carpeted, creative-play area with blocks, books, toys, and games. *Included with general admission; free for members.*

Spotlight Talks

Thursday–Sunday, 1 pm

15–20-minute talks with a Phillips Educator. *Included with general admission; free for members.*

Member Exclusives: Tours and Member Mornings with Curators

January & February 2026

Free, reservation required.

See the exhibition during **Phillips after 5** with music, art activities, drinks, and more (December 4, February 5, 5–8:30 pm; \$20, free for members) and **Third Thursdays** (November 20, December 18, January 15, 5–8 pm; free admission).

UPCOMING EXHIBITIONS

The information below was updated in November 2025 and is subject to change.

[*peter campus: there somewhere*](#)

January 15–May 3, 2026

peter campus (b. 1937, New York, New York) is a seminal figure in the history of new media and video art, often mentioned as a key creative force in elevating video to a contemporary art form. This exhibition highlights one of campus's iconic early videos from the late 1970s, alongside his latest breakthrough landscape video works, including *blessingway* and *no direction known*, which will be shown for the first time. These later pieces, inspired by the serene coastline near the artist's home in Long Island, are marked by a sense of tranquility and introspection, evoking a feeling of being "there somewhere."

This exhibition is organized by The Phillips Collection.

[*Miró and the United States*](#)

March 21–July 5, 2026

Miró and the United States explores the fertile artistic conversation between Spanish artist Joan Miró (1893–1983) and American artists during the period of the artist's greatest transatlantic contacts from the 1940s to the 1960s. This exhibition will trace Miró's relationships with American artists, collectors, and institutions, illustrating the ways this exchange spurred new inspiration and experimentation on both sides of the Atlantic. Featuring Alexander Calder, Louise Bourgeois, Lee Krasner, Norman Lewis, Jackson Pollock, Helen Frankenthaler, and Adolph Gottlieb, among others, this exhibition will enrich our understanding of the development of post-war art.

The exhibition is organized for The Phillips Collection by Elsa Smithgall, in collaboration with Marko Daniel and Matthew Gale, with the support of Dolors Rodríguez Roig, at the Fundació Joan Miró, Barcelona.

[*Juried Invitational*](#)

August 1–September 20, 2026

Honoring its long-standing dedication to the exhibiting, acquiring, and supporting the work of living artists in the Washington, DC, area, The Phillips Collection is proud to present a juried invitational exhibition highlighting the work of artists living and working in the region. The exhibition invites submissions of recent works across all visual arts media, including drawing, printmaking, painting, mixed media, photography, sculpture, and video.

This exhibition is organized by The Phillips Collection.

[*Avery, Gottlieb & Rothko: By the Sea*](#)

October 24, 2026–January 24, 2027

This exhibition will tell the story of the lifelong friendship between three towering figures in American art: Milton Avery (1885–1965), Adolph Gottlieb (1903–1974), and Mark Rothko (1903–1970), and

highlight the inspiration they derived from summers in Gloucester, Massachusetts, on Cape Ann. Through approximately 75 paintings, drawings, prints, and watercolors from the 1920s to the 1960s, this exhibition will reflect for the first time the artistic exchange between these three artists, the experiences they shared, and the support they provided to each other. Many of the works in this exhibition have never been on public view.

This exhibition is organized by the Cape Ann Museum, Gloucester, Massachusetts, in partnership with The Phillips Collection.

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