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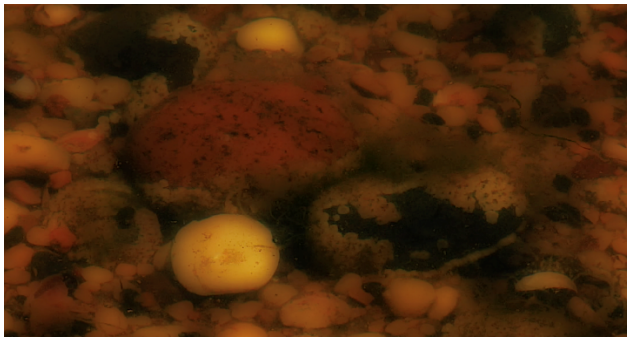
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The Phillips Collection Presents *peter campus: there somewhere*

Exhibition debuts the phillips quartets, a new series of four video works by the pioneering artist.



WASHINGTON, DC— The Phillips Collection presents *peter campus: there somewhere*, a focused exhibition of the work of acclaimed new media artist **peter campus**. The exhibition juxtaposes one of campus's important early videos from the 1970s with a selection of recent landscape videos, collectively known as ***the phillips quartets***. The suite's four videos will be exhibited together for the first time, and include three works that have never been publicly shown. *the phillips quartets* reflects the museum's enriched focus on exhibiting works by living artists while honoring the founding vision of Duncan and Marjorie Phillips. ***there somewhere* is on view at The Phillips Collection from January 17 through May 3, 2026. Press are invited to preview the exhibition by appointment on Friday, January 16, from 10 am–5 pm; contact lcantrell@phillipscollection.org to RSVP.**

peter campus (b. 1937, New York, NY) is widely recognized as a foundational figure in the history of video and new media art. Among peers including Nam June Paik and Bill Viola, campus has been instrumental in redefining how technology and video intersect with contemporary artistic practice, elevating video as a fine art form. *there somewhere* presents key single-channel works: the psychologically charged *Head of a Man with Death on His Mind* (1978), and *the phillips quartets*, composed of *lament* (2023), *there somewhere* (2023), *blessingway* (2024), and *no direction known* (2024), all of which will be exhibited together for the first time. The title of the series references T.S. Eliot's late work *Four Quartets* (1943), a poetic and spiritual meditation on time and place. Like Eliot, campus engages with how physical landscape evokes a poetics of timelessness.

“peter campus’s work invites us to slow down and experience the act of seeing,” says **Jonathan P. Binstock, Vradenburg Director and CEO of The Phillips Collection**. “His stunning, poetic investigations of landscape, selfhood, and space feel especially resonant in our current moment, and align well with museum founder Duncan Phillips’s vision of art as an experiential, emotional, and subjective experience.”

Guest curated by **John G. Hanhardt**, the exhibition pairs campus’s early work emphasizing the human figure with later landscapes filmed along the tranquil coastline near campus’s home in Brookhaven, Long Island. Together, these works trace his engagement with perception, ecology, time, and memory. “These are quiet, abstract, and poetic meditations on place,” says **Hanhardt**. “campus’s manipulation of image surface and tone invites deep contemplation, speaking to the mind, body, and spirit.”

Over the past two decades, campus has focused his lens on the natural beauty of Long Island’s South Shore, filming in high resolution at carefully chosen coastal locations. “the camera adds to my experience,” **campus** writes. “it expands my senses and adds something i could not have known any other way.” Through subtle shifts in light and motion, during filming and in post-production, he transforms the screen into a meditative canvas. Despite these gentle movements, the works are marked by a profound stillness and quietude.

“This presentation continues The Phillips Collection’s commitment to exploring innovative, experiential media-based art,” says **Tie Jojima, Curator of Global Contemporary Art**. “The exhibition highlights campus’s ongoing inquiry into technology and perception, inviting visitors to engage intently with video as a powerful expression of the human spirit.”

there somewhere unfolds across two adjoining galleries, creating a space for contemplation and dialogue. Like the Rothko Room and Laib Wax Room, *the phillips quartets* animates the museum as a space for intimate, emotionally affirming encounters with art.

EXHIBITION SUPPORT

The exhibition is organized by The Phillips Collection.

Essential support is provided by the Carolyn Alper Fund for Contemporary Art.

This exhibition is also made possible by Eric Richter and Charles Shoener.

EXHIBITION PUBLICATION

The exhibition is accompanied by a folio-style publication featuring essays by the artist and exhibition curator, John G. Hanhardt.

IMAGES: peter campus, *there somewhere*, 2023, Videograph, 10:22 minute loop, Courtesy of the artist and Cristin Tierney Gallery; peter campus.

IMAGE GALLERY

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

ABOUT THE ARTIST

peter campus (b. 1937, New York, NY) is an influential artist in the canons of new media and video art. After receiving a Bachelor of Science in Experimental Psychology from Ohio State University in 1960, he

studied at The City College Film Institute and participated in the experimental workshops at WGBH-TV. campus received the John Simon Guggenheim Fellowship in 1975, and the National Endowment for the Arts Fellowship in 1976. His work has been exhibited extensively with solo shows at the Jeu de Paume, Centro Andaluz de Arte Contemporáneo, The Bronx Museum of the Arts, Culturgest, Whitney Museum of American Art, Kunsthalle Bremen, Centre Pompidou, The Power Plant Contemporary Art Gallery, Antiguo Colegio de San Ildefonso, The High Museum, and University of Michigan Museum of Art. campus is represented in the permanent collections of the Museum of Modern Art, Whitney Museum of American Art, Buffalo AKG Art Museum, Parrish Art Museum, Philadelphia Museum of Art, Centre Pompidou, Hamburger Bahnhof - Nationalgalerie der Gegenwart, Harvard Art Museums, Metropolitan Museum of Art, Museo Nacional Centro de Arte Reina Sofía, Walker Art Center, Weatherspoon Art Museum, and Tate Modern.

ABOUT THE GUEST CURATOR

John G. Hanhardt has a long career as a curator of independent film, video, audio, performance, installation, and new media art. He began his career in the Museum of Modern Art's Department of Film and went on to establish the film program and study collection at the Walker Art Center. He was curator and head of the film and video department at the Whitney Museum of American Art where he curated the film and video selections for the Biennials from 1975 to 1995. Hanhardt was senior curator of film and media art at the Solomon R. Guggenheim Museum where he developed that museum's global film and media arts program and collection. He was senior curator of film and media arts at the Smithsonian American Art Museum where he established the Nam June Paik archive. As consulting senior curator of film and media art at the Memorial Art Gallery of the University of Rochester he created its media art collection and commissioned artworks.

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.

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