

FOR IMMEDIATE RELEASE

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Media Contacts:

Lauryn Cantrell, 202.387.2151 x235
lcantrell@phillipscollection.org

Third Eye

Tyler Mahowald, 212.335.9009
tyler@hellothirdeye.com

Online Press Room:

www.phillipscollection.org/press

**The Phillips Collection Presents *Tomorrow the Sun Will Rise: 2026 Juried Exhibition*
Highlighting Contemporary Artists of the Washington-Baltimore Region**

Featuring 48 artists from Washington, DC, Maryland, and Virginia, the exhibition brings together an intergenerational group responding to the complexities of the contemporary world.



WASHINGTON, DC— The Phillips Collection presents [*Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*](#), on view from August 1 through September 20, 2026. Drawing from 1,500 submissions, the exhibition brings together 48 artists from Washington, DC, Maryland, and Virginia whose recent work reflects, adapts, experiments, and resists in response to the contemporary moment.

The exhibition continues museum founder Duncan Phillips’s commitment to championing living artists, while underscoring the breadth and vitality of artistic practice across the greater Washington-Baltimore area. Drawn from an open call for work created since November 2024, *Tomorrow the Sun Will Rise* brings together artists of various cultural backgrounds, national origins, artistic training, and generations whose practices reflect both the challenges of contemporary life and the resilience that sustains creative expression. The museum’s previous juried exhibition in 2021, *Inside Outside, Upside Down*, featured the work of local artists responding to the COVID-19 pandemic.

“Tomorrow the Sun Will Rise reminds us that artists are among our most essential witnesses, and this exhibition is a testament to their courage and conviction,” says **Jonathan P. Binstock, Vradenburg Director & CEO of The Phillips Collection**. *“At the Phillips, championing the artists of our community—in all their diversity of background, experience, and vision—is one of our most cherished responsibilities.”*

Organized into five themes—Gazing, Archiving, Challenging, Processing, and Experimenting—these groupings foreground art as an active practice rooted in observation, reflection, and exploration. Across a variety of media, the artists investigate a wide array of topics in their work, from personal trauma to political issues, from materiality to memory, from ecology to language, among others.

The jurors were exhibition co-curators **Tie Jojima** (Curator of Global Contemporary Art, The Phillips Collection) and **Tsedaye Makonnen** (artist, designer, and cultural producer), as well as **Leila Grothe** (Operations Manager, Ruth Arts Foundation) and **Jordan Martin** (cultural producer and artist consultant), who reviewed submissions for artistic merit, originality, conceptual approach, and execution. The final selection of 56 works features artists at varying stages of their careers, including those receiving their first museum exhibition.

“The DC region is inherently global,” says **Jojima**. “The artists in this exhibition reflect that reality, with work rooted in personal contexts while engaging broader global movements and ideas. Rather than a single narrative, the exhibition holds space for complexity and multiplicity.”

“This exhibition is about the act of making as a vital force,” says **Makonnen**. “In a time of uncertainty, these works offer ways of processing, grounding, and imagining otherwise. Together, they reflect the power of creative practice to transform lived experience.”

Representing artists with roots in 16 countries, the exhibition highlights the region’s role as a site of global exchange shaped by migration, political life, and cultural dialogue. Artists in the exhibition come from a wide range of educational and professional backgrounds—including social work, art education, and international organizations, among others—underscoring the layered contexts from which the work emerges.

The exhibition engages deeply with ideas of diaspora, exploring how artists negotiate relationships to homeland, adopted country, and the spaces in between. Throughout the show, artists emerge as both witnesses and historians, creating works that emphasize the urgency of recording, interpreting, and preserving individual and collective histories. A number of works grapple with deeply personal experiences of grief, illness, and loss, while others address broader contemporary realities such as labor exploitation and ecological crisis.

Jurors will award first and second prizes and three honorable mentions, which will be announced in July. A People’s Choice Award, determined by public vote on The Phillips Collection’s website, will be announced in September. Exhibiting artists have the opportunity to sell the artworks included in this invitational and retain all proceeds.

PARTICIPATING ARTISTS

Negar Ahkami, Arlington, VA

Sobia Ahmad, Silver Spring, MD

Mark Armbruster, Baltimore, MD

Hannah Atallah, Baltimore, MD

Aliana Grace Bailey, Baltimore, MD

Sasha Baskin, Baltimore, MD

Diego Borgsdorf, Washington, DC

Kara Braciale, Falls Church, VA

Danyela June Brown, Washington, DC

Thea Canlas, Baltimore, MD

Adam Chamy, Washington, DC

Christina Chan, Washington, DC

Aishwariya Chandrasekar, Columbia, MD
Alexandra Chiou, Arlington, Virginia
Se Jong Cho, Baltimore, MD
C.S. Corbin, Washington, DC
Pamela Crockett, Baltimore, MD
Mary Early, Washington, DC
Erin Fostel, Baltimore, MD
Cianne Fragione, Alexandria, VA
Emily Francisco, Washington, DC
Kyle Hackett, Washington, DC
Leslie Holt, Takoma Park, MD
Kei Ito, Baltimore, MD
Savannah Faith Jackson, Washington, DC
Omari Jesse, Washington, DC
David Joo, Alexandria, VA
Khin, Washington, DC
Don Kimes, Rockville, MD
Sharon Cheuk Wun Lee, Washington, DC

Madyha Leghari, Hyattsville, MD
Ringo Lisko, Baltimore, MD
Joey Mánlapaz, Washington, DC
Aynex Mercado, Frederick, MD
Margaret Murphy, Baltimore, MD
Danielle Mysliwicz, Takoma Park, MD
Abdulrahman Naanseh, Fairfax, VA
Javaid Nayyar, Washington, DC
Jhon Ochoa, Chevy Chase, MD
Katie O'Keefe, Baltimore, MD
Nami Oshiro, Falls Church, VA
Mojdeh Rezaeipour, Oakton, VA
Gail Shaw-Clemons, Washington, DC
Alexandra Silverthorne, Washington, DC
Anne Smith, Washington, DC
Bria Sterling-Wilson, Owings Mills, MD
Melissa Sutherland Moss, Baltimore, MD
Paloma Vianey, Washington, DC

EXHIBITION SUPPORT

The exhibition is organized by The Phillips Collection.

Made possible by Akio Tagawa.

With critical support from the Frauke de Looper Trust and the Marion F. Goldin Charitable Fund.

EXHIBITION PUBLICATION

The exhibition is accompanied by a digital publication featuring artist statements, an introduction by co-curators Tie Jojima and Tsedaye Makonnen, and an essay by Grace McCormick, Curatorial Assistant at The Phillips Collection, offering further insight into the exhibition's development and themes.

IMAGE GALLERY:

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

IMAGES: LEFT GROUP, CLOCKWISE FROM TOP LEFT: Diego Borgsdorf, *Rewe Tapestry*, 2025, Wool (sourced from Chile, partially hand-dyed), cotton, copper, clay chanchitos, burlap, polyester embroidery thread, copper pipe, 25 x 28 x 1 in.; Christina Chan, *Designed in California, Assembled in Exploitation*, 2025, Charcoal and graphite on Bristol, 30 x 22 x 2 in.; Paloma Vianey, *Chamarra no. 25: Parque Central (Cempasúchil)* 2025, Oil on canvas, fabric, and zipper, 20 x 16 x 5/8 in.; Mojdeh Rezaeipour, *With great effort, we try to move a big rock forward or backward but the rock remains still. Has any power been exerted on the rock? Has any work been done? Explain your answer*, 2025, Video installation, acrylic and spray paint on classroom desk chair(s), shelf, postcards, pencils, and mailbox, dimensions variable; Thea Canlas, *My Filipino Baby #2*, 2025, Human hair, plastic rattan, and wood, each broom, 42 x 40 x 1 1/2 in.; C.S. Corbin, *Room*, 2024, Acrylic on canvas, 29 x 34 1/2 x 2 in. **RIGHT GROUP, CLOCKWISE FROM TOP LEFT:** Hannah Atallah, *how stunningly beautiful that our sacred respect for earth, for life is deeper than*

our rage (Portrait of Salua Moussawel), 2024, Acrylic, aerosol paint, canvas, acrylic yarn, muslin, polyester backing, and poplar, 72 x 31 x 22 in.; Kei Ito, *Sungazing Scroll*, 2024, Chromogenic photogram, sunlight, and artist's breath, 60 x 12 x 6 in.; Gail Shaw-Clemons, *Shorthand Revisited*, 2025, Charbonnel Aqua Wash printing ink on 100% rag paper, 27 x 36 x 5 in.; Katie O'Keefe, *Paralysis*, 2025, Freehand machine embroidery on tulle fabric and hand embroidery on silk organza, 29 x 48 in.; Sasha Baskin, *Persephone II (Reece Unravels)*, 2025, Bobbin lace, cotton thread, wooden bobbins, metal pins, and digital still from *America's Sweethearts* (Season 1), 24 x 24 x 1 1/2 in.

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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