

Tomorrow the Sun Will Rise

PRESS RELEASE

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PUBLIC PROGRAMS

UPCOMING EXHIBITIONS

The Phillips Collection
Juried Exhibition

AUGUST 1-SEPTEMBER 20, 2026

PHILLIPS



UPDATED RELEASE

July 30, 2026

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**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, VA
Se Jong Cho, Baltimore, MD
C.S. Corbin, Washington, DC
Pamela Crockett, Baltimore, MD
Mary Early, Washington, DC
Erin Fostel, Baltimore, MD
Cianne Fragione, Washington, DC
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 Mysliwiec, 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 C. Smith, Washington, DC
Bria Sterling-Wilson, Owings Mills, MD
Melissa Sutherland Moss, Baltimore, MD
Paloma Vianey, Washington, DC

EXHIBITION SUPPORT

This exhibition is organized by The Phillips Collection.

Curated by Tie Jojima, Curator of Global Contemporary Art, The Phillips Collection, and Tsedaye Makonnen, Guest Curator.

Made possible through the generous support of Akio Tagawa.

With critical support from the Carolyn Alper Fund for Contemporary Art, 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.

IMAGE: LEFT GROUP, CLOCKWISE FROM TOP LEFT: **Diego Borgsdorf**, *Rewe Tapestry*, 2025, Partially hand-dyed Chilean-sourced wool, cotton, copper, clay chanchitos, burlap, polyester embroidery thread, and 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**, *Classroom Solidarities: Jin Jiyan Azadi*, 2022–26, Video installation, blackboard, acrylic and spray paint on classroom desk chairs, 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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PRESS IMAGES

Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition

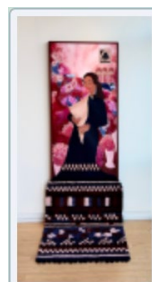
August 1–September 20, 2026

Hannah Atallah (Baltimore, MD)

*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.



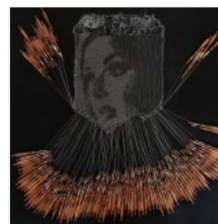
Sasha Baskin (Baltimore, MD)

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.



Diego Borgsdorf (Washington, DC)

Rewe Tapestry

2025

Partially hand-dyed Chilean-sourced wool,
cotton, copper, clay chanchitos, burlap,
polyester embroidery thread, and copper pipe
25 x 28 x 1 in.



Thea Canlas (Baltimore, MD)

My Filipino Baby #2

2025

Human hair, plastic rattan, and wood

Each broom 42 x 40 x 1 1/2 in.



Christina Chan (Washington, DC)

*Designed in California, Assembled in
Exploitation*

2025

Charcoal and graphite on Bristol paper
30 x 22 in.



Kei Ito (Baltimore, MD)

Sungazing Scroll

2024

Chromogenic photogram, sunlight, and artist's breath

60 x 12 x 6 in.



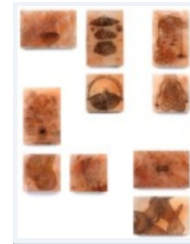
Madyha Leghari (Hyattsville, MD)

sick, stroke, sea, swell

2025

Drypoint etchings on rock salt

Installation 38 x 50 x 2 in.



Ringo Lisko (Baltimore, MD)

Sorrow, or Frustration

2025

Touch and dust

Dimensions variable

OR SIMPLY LONGING TO STAND NEXT TO SOMETHING BEAUTIFUL

Katie O'Keefe (Baltimore, MD)

Paralysis

2025

Freehand machine embroidery on tulle fabric and hand embroidery on silk organza

29 x 48 in.



Mojdeh Rezaeipour (Oakton, VA)

Classroom Solidarities: Jin Jiyan Azadi

2022–26

Video installation, blackboard, acrylic and spray paint on classroom desk chairs, shelf, postcards, pencils, and mailbox

Dimensions variable



Gail Shaw-Clemons (Washington, DC)

Shorthand Revisited

2025

Charbonnel Aqua Wash printing ink on 100% rag paper

27 x 36 in.



Paloma Vianey (Washington, DC)
Chamarra no. 25: Parque Central (Cempasúchil)
2025
Oil on canvas, fabric, and zipper
20 x 16 x 5/8 in.



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CHECKLIST

Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition
August 1–September 20, 2026

Negar Ahkami (Arlington, VA)

The Persian Bowl

2025

Gesso and acrylic on fabric stretched on foam
tondo backed with birch plywood

24 x 24 x 3 in.



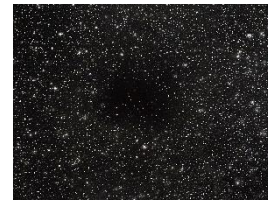
Sobia Ahmad (Silver Spring, MD)

To Become Dust That Sings Its Melody to the Night

2024

Gelatin silver fiber print

30 x 34 in.



Sobia Ahmad (Silver Spring, MD) and

Benny Shaffer (Pittsburgh, PA)

One Big Eye

2025

16mm film transferred to HD, sound, 18 min. 8
sec.



Mark Armbruster (Baltimore, MD)

"How long will it take for the sea level to rise two feet? I mean, think about it, if your ice cube melts in your glass it doesn't overflow; it's displacement. I mean, this is some of the things they're talking about mathematically and scientifically don't make sense." Vs2

2024

Ink, coffee, pencil, and acrylic paint on archival
pigment print on canvas

24 x 42 in.



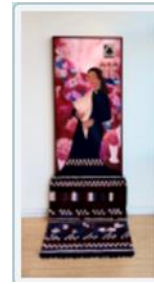
Page 2—Checklist: *Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*

Hannah Atallah (Baltimore, MD)

*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.

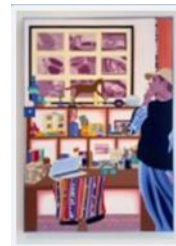


Hannah Atallah (Baltimore, MD)

Namesakes (Portrait of Naji Al Ali)

2024

Acrylic and aerosol paint on canvas
40 x 30 in.



Aliana Grace Bailey (Baltimore, MD)

fly: surrender to the air & ride it

2025

Yarn, spinning fiber, acrylic on canvas, and hand-
dyed cotton
30 1/2 x 18 in.

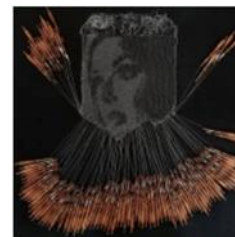


Sasha Baskin (Baltimore, MD)

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.



Diego Borgsdorf (Washington, DC)

Rewe Tapestry

2025

Partially hand-dyed Chilean-sourced wool, cotton,
copper, clay chanchitos, burlap, polyester
embroidery thread, and copper pipe
25 x 28 x 1 in.



Page 3—Checklist: *Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*

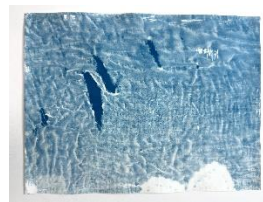
Kara Braciale (Falls Church, VA)

Pillow Book (Planchette)

2025

Cyanotype fluid on paper

16 x 12 in.



Danyela June Brown (Washington, DC)

STUDIO PRACTICE

2025

Video documentation of performance



Thea Canlas (Baltimore, MD)

My Filipino Baby #2

2025

Human hair, plastic rattan, and wood

Each broom 46 x 6 x 1 1/2 in.



Adam Chamy (Washington, DC)

A Myth of Resistance Told in Blue

2025

Mixed media, acrylic, ink, and marker on canvas

60 x 48 x 1 1/2 in.



Adam Chamy (Washington, DC)

...morning came without a sign of water of life...

(from Reclaiming series)

2025

Gouache and watercolor on deaccessioned paper

7 1/2 x 10 in.



Adam Chamy (Washington, DC)

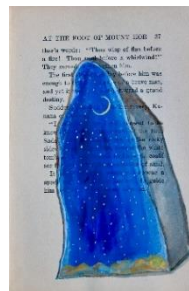
...the night opened and we stepped through...

(from Reclaiming series)

2025

Gouache and watercolor on deaccessioned paper

7 1/4 x 5 in.



Page 4—Checklist: *Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*

Adam Chamy (Washington, DC)

Migrating on Borrowed Wind (from Reclaiming series)

2025

Gouache and watercolor on deaccessioned paper
7 1/4 x 5 in.



Adam Chamy (Washington, DC)

...nothing on him... (from Reclaiming series)

2025

Gouache and watercolor on deaccessioned paper
9 1/2 x 5 in.



Adam Chamy (Washington, DC)

The Devourer of Gazes (from Reclaiming series)

2025

Gouache and watercolor on deaccessioned paper
7 1/4 x 5 in.



Christina Chan (Washington, DC)

Designed in California, Assembled in Exploitation

2025

Charcoal and graphite on Bristol paper
30 x 22 in.



Aishwariya Chandrasekar (Columbia, MD)

observations of / from a pale blue dot

2025

Embroidery on cotton cloth
11 x 11 in.



Aishwariya Chandrasekar (Columbia, MD)

waves can't be contained

2025

Embroidery on cotton cloth

8 1/2 x 8 1/2 in.



Alexandra Chiou (Arlington, Virginia)

Becoming Light

2025

Acrylic ink and hand-painted cut paper

40 x 48 x 1 1/2 in.



Se Jong Cho (Baltimore, MD)

Suspended Semiosis: Tile Mountains

2024

Acrylic on canvas

48 x 36 in.



C.S. Corbin (Washington, DC)

Room

2024

Acrylic on canvas

29 x 34 1/2 in.



Pamela Crockett (Baltimore, MD)

Sub-Cortical 2

2025

Ink, gouache, saffron, coffee on BFK paper

33 x 25 in.



Page 6—Checklist: *Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*

Mary Early (Washington, DC)

Línea XV

2026

Beeswax and cotton

Dimensions variable



Erin Fostel (Baltimore, MD)

Untitled Window Series 21

2024

Charcoal, graphite, and pastel on drafting film

42 x 22 in.



Cianne Fragione (Washington, DC)

Meriggi e Ombre / waves chatter / tangles

2025

Oil-based paint, copper wire, fishing line, vintage buttons, textile, bone, lace, fishing line, on canvas-wrapped panel

5 x 7 x 2 1/2 in.



Cianne Fragione (Washington, DC)

Non chiederci la parola

2025

Oil-based paint, encaustic, stamp, and string-wrapped box

3 x 5 x 2 in.

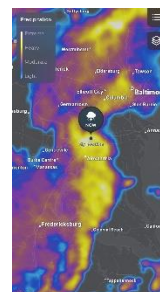


Emily Francisco (Washington, DC)

2025 July 9: A Thunderstorm // When Systems Collide

2025

Audio recording, 5 min. 4 sec.



Kyle Hackett (Washington, DC)

After Return Investment

2024

Oil on aluminum

41 x 31 in.



Leslie Holt (Takoma Park, MD)

World Book III (coma)

2025

Embroidery on raw canvas

48 x 36 in.



Kei Ito (Baltimore, MD)

Sungazing Scroll

2024

Chromogenic photogram, sunlight, and artist's breath

60 x 12 x 6 in.



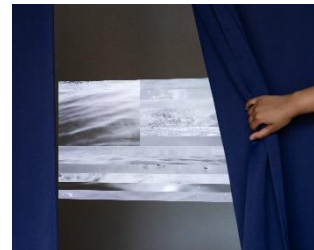
Savannah Faith Jackson (Washington, DC)

Middle Passage / Ocean Flag

2025

Video installation, indigo dyed curtains, and framed texts

Dimensions variable



Omari Jesse (Washington, DC)

Good Hair, Good God

2025

Collage of silkscreen print and found imagery on archival paper

24 x 18 in.



Page 8—Checklist: *Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*

David Joo (Alexandria, VA)

Wormweb

2025

Handmade kozo (mulberry) paper, pulp, and color
on panel

24 1/2 x 8 1/2 x 2 3/4 in.



Khin (Washington, DC)

Reminisce / Indigo Resilience

2024

Photograph, acrylic, and oil pastel on canvas

47 x 39 in.



Don Kimes (Rockville, MD)

Rising Blue

2025

Collage of artwork remnants, acrylic, and ink on
canvas

48 x 36 in.



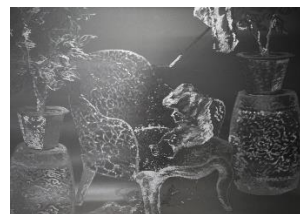
Sharon Cheuk Wun Lee (Washington, DC)

Afterimage: Borrowed Flora

2025

Engraving on aluminum

60 x 42 in.



Madyha Leghari (Hyattsville, MD)

sick, strike, sea, swell

2025

Drypoint etchings on rock salt

Installation 38 x 50 x 2 in.



Ringo Lisko (Baltimore, MD)

Sorrow, or Frustration

2025

Touch and dust

Dimensions variable

OR SIMPLY LONGING TO STAND NEXT TO SOMETHING BEAUTIFUL

Joey Mánlapaz (Washington, DC)

No Mask, No Service

2025

Oil on linen

44 x 34 in.



Aynex Mercado (Frederick, MD)

Drowning Liberty

2024

Fiber

40 x 36 x 1 in.



Margaret Murphy (Baltimore, MD)

WHETHER THE WOMEN LIKE IT OR NOT

2025

Oil, acrylic, and vinyl letters on wood panel

30 x 22 x 1 1/2 in.



Danielle Mysliwiec (Takoma Park, MD)

Cover

2025

Extruded oil paint on linen armature on linen-covered wood panel

14 x 11 x 1 in.



Danielle Mysliwiec (Takoma Park, MD)

Slit

2025

Extruded oil paint on linen armature on linen-covered wood panel

14 x 11 x 1 in.



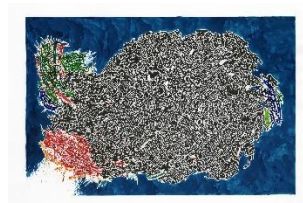
Abdulrahman Naanseh (Fairfax, VA)

They are Compelled

2025

Ink on paper

40 x 27 in.



Javaid Nayyar (Washington, DC)

Partition Waves (Surf's Up)

2025

Acrylic, mirrors, and glitter on canvas

36 x 48 in.



Jhon Ochoa (Chevy Chase, MD)

Paper Face

2025

Acrylic on canvas

48 x 36 in.



Katie O'Keefe (Baltimore, MD)

Paralysis

2025

Freehand machine embroidery on tulle fabric and hand embroidery on silk organza

29 x 48 in.



Nami Oshiro (Falls Church, VA)

The Love Clown

2025

Acrylic marker on canvas

16 x 12 in.



Mojdeh Rezaeipour (Oakton, VA)

Classroom Solidarities: Jin Jiyun Azadi

2022–26

Video installation, blackboard, acrylic and spray paint on classroom desk chairs, shelf, postcards, pencils, and mailbox

Dimensions variable



Gail Shaw-Clemons (Washington, DC)

Shorthand Revisited

2025

Charbonnel Aqua Wash printing ink on 100% rag paper

27 x 36 x 5 in.



Alexandra Silverthorne (Washington, DC)

Southern Live Oak in City Park, New Orleans, LA

2025

Archival inkjet print from scanned Polaroid SX-70 photograph, soaked in river water collected from the Mississippi River

17 x 17 in.



Anne C. Smith (Washington, DC)

Hours

2024

Collage of watercolor and screenprint on paper

24 x 32 in.

Courtesy of Adah Rose Gallery



Bria Sterling-Wilson (Owings Mills, MD)

The Get Together

2025

Collage of found imagery and family photographs on paper



18 3/4 x 30 in. (left) and 23 x 30 in. (right)

Melissa Sutherland Moss (Baltimore, MD)

Carry What Carries You

2025

Burlap, natural dye, acrylic, rope, wood pallet, ship netting, and metal

48 x 40 x 24 in.



Melissa Sutherland Moss (Baltimore, MD)

Made in Crossroads: (Be) coming One

2025

Documentation of performance; archival inkjet print on exhibition canvas with artist-made frame

32 x 25 in.



Paloma Vianey (Washington, DC)

Charmarra no. 25: Parque Central (Cempasúchil)

2025

Oil on canvas, fabric, and zipper

20 x 16 x 5/8 in.



Paloma Vianey (Washington, DC)

Chamarra no. 30: Viva México

2025

Oil on canvas, fabric, and zipper

30 x 26 x 1/2 in.



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WALL TEXT

Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition
August 1–September 20, 2026

Introduction

In spite of you
Tomorrow will be another day
I ask you, where will you hide
From the great euphoria?
How will you prohibit
When the rooster insists on crowing?
New water flowing,
And our people loving one another, without stopping
“Apesar de você” (In spite of you) (1970) by Chico Buarque

Brazilian musician Chico Buarque’s 1970 samba “Apesar de você” (In spite of you) captures a spirit of defiance and hope. Written during the height of Brazil’s dictatorship (1964–85), the lyrics celebrate the life that inevitably thrives despite political oppression—gardens will bloom, water will flow, the sky will clear, and people will love each other. Its enduring message inspired the title of this exhibition.

Tomorrow the Sun Will Rise highlights the practices of 48 artists based in the greater Washington, DC, area, selected from an open call that received 1,500 applications. Reflecting the diversity of the region itself, the participating artists come from a wide range of cultural backgrounds, national origins, training, and generations. All artworks on display were created after November 2024, a moment marked by a significant political shift in the United States, thus offering a distinct perspective on the contemporary moment.

Five interconnected themes emerge from this heterogeneous group of artworks: *gazing*, *archiving*, *challenging*, *processing*, and *experimenting*. These themes overlap across the exhibition space and reflect an emphasis on action—on art as something that produces effects and engages viewers with the complexities of the world. Across these themes, artists reflect on their experiences as diasporic subjects; reimagine individual and collective histories; challenge dominant ways of thinking; use art to navigate experiences of grief and transformation; and explore the expressive and symbolic possibilities of materials and form.

Together, these artworks create spaces for reflection and offer metaphors for adaption and resilience in this challenging time. A continuation of the Phillips’s long-standing support of living artists, *Tomorrow the Sun will Rise* is ultimately a celebration of these artists’ courage and creativity. May their art continue to radiate like the sun.

This exhibition is organized by The Phillips Collection.

Curated by Tie Jojima, Curator of Global Contemporary Art, The Phillips Collection, and Tsedaye Makonnen, Guest Curator.

Made possible by Akio Tagawa.

With critical support from the Carolyn Alper Fund for Contemporary Art, the Frauke de Looper Trust, and the Marion F. Goldin Charitable Fund.

Gallery 302

In this gallery, artists employ various materials, such as paint, thread, and salt, to evoke the female body as both lived experience and imagined form. For others, mining historical and cultural archives, including a popular song, a postcard, and a novel, provides the material through which to examine the enduring legacies of colonialism and military occupation in their homelands. In doing so, they challenge orientalist representations and reclaim narratives that have long been shaped by Western imaginations.

Danielle Mysliwiec

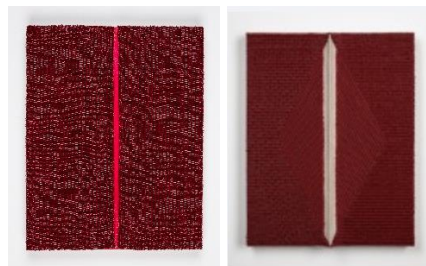
b. 1976, Worcester, Massachusetts; active in Takoma Park, Maryland

Slit

Cover

2025

Extruded oil paint on linen armature mounted on linen-covered wood panel



In her painting practice, Danielle Mysliwiec combines the rigorous structure of weaving with the malleable properties of oil paint to produce tactile, visual, and associative abstractions that prompt us to reconsider what we expect from these familiar media. Freed from the rules of the loom, she extrudes individual “threads” of oil paint that amass into illusory woven fields, entangled ridges, and corporeal forms seemingly pushed, pulled, gathered, and raised by unseen forces. These textured surfaces, formed through the accumulation of paint, resist the two-dimensionality of the medium.

In *Slit*, Mysliwiec uses the “threads” to construct the illusion of a woven ground, punctured at its center by a raised, blade-like ridge of linen. By reimagining the woven structure as both embodied and conceptual framework, *Slit* engages broader conversations around craft, labor, gender, and abstraction. In *Cover*, the artist examines the expanding possibilities of painting by blending material innovation, abstract form, and feminist ideas.

Katie O’Keefe

b. 1992, Hudson Valley, New York; active in Baltimore, Maryland

Paralysis

2025

Freehand machine embroidery on tulle fabric and hand embroidery on silk organza



Continuing in the tradition of mending with needle and thread, Katie O’Keefe stitches together layers of sheer fabric in works that portray an intimate picture of her healing journey. Each piece starts with a detailed drawing where the artist focuses on finding strength, beauty, and acceptance of her form. Living with an invisible illness, O’Keefe takes note of how her body has changed, and is changing, and replaces fear with fascination as she traces lines of nerve pain.

Using a straight-stitch sewing machine, colorful tulle fabric, and dissolvable interfacing, O’Keefe stitches along her hand-drawn lines to build up layers of shading and line-work, with each life-sized figure taking several hundred hours of labor to complete. The twisting threads embedded into her work mirror the spiral spirochetes that have etched themselves into her body. The transparency of her materials offers a window into this intricate process.

Paralysis depicts the artist's struggle with rest and healing. The top figure can be seen as the version of herself visible to those around her, while the mirrored red figure represents her unseen internal struggle.

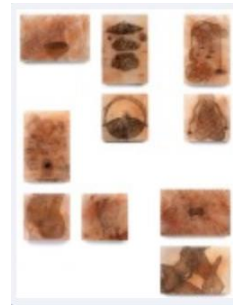
Madyha Leghari

b. 1991, Multan, Punjab, Pakistan; active in Hyattsville, Maryland

sick, stroke, sea, swell

2025

Drypoint etchings on rock salt



Madyha Leghari's multidisciplinary practice incorporates found materials linked to maternity care, wellness, and medical simulation. Her body of work critiques how wellness culture mobilizes the "natural" to shame those who diverge from norms such as unmedicated birth or breastfeeding, reinforcing submission under the guise of empowerment. At the same time, it challenges scientific dogmas that treat the pregnant body as alien, subjecting it to surveillance and mistrust.

sick, stroke, sea, swell comprises etchings on slabs of pink rock salt that explore the experience of pregnancy. The etchings are arranged in four clusters engaging distinct yet interconnected dimensions of gestation: nausea (sick), touch (stroke), lactation (sea), and uterine expansion (swell).

The work uses pink rock salt—often misnamed "Himalayan" salt—as material and metaphor. Mined almost exclusively in Pakistan, these deposits are remnants of an ancient sea. Their geological history, obscured by exotic branding in wellness culture, echoes broader patterns of extraction—the mining of meaning, labor, and life from both the earth and the maternal body.

Adam Chamy

b. 1987, Fort Worth, Texas; active in Washington, DC

Reclaiming series selection

Top: ...morning came without a sign of water of life....

Center, left to right: *Migrating on Borrowed Wind; The Devourer of Gazes; ...the night opened and we stepped through...*; Bottom: ...nothing on him...

2025

Gouache and watercolor on deaccessioned paper



Adam Chamy's *Reclaiming* series consists of paintings over pages torn from *The Lance of Kanana*, a Victorian adventure novel set in the Middle East. By intervening in this text—in which an Arab boy is rendered heroic through an orientalist and colonialist lens—Chamy reclaims narrative space to interrogate his own Palestinian American identity. The title of the work is drawn from the underlying text, tying it to current events in Gaza that are leaving Palestinians dead and dying.

In this reclaiming, the Gaza coast on the Mediterranean is rendered as though seen through a portal, the view overlaying text describing dead animals, lifeless deserts, and war. At the time of painting, access to the Mediterranean Sea was blocked in Gaza: its fish unreachable, its horizon denied; the people starving, cut off from land and from the water that once gave life. With these images, superimposed on a relic of colonialism, the artist asks: Who gets to reach the sea? Can hope or dreams produce a new story of Palestine that is about life?

Khin

b. 1993, Yangon, Myanmar (Burma); active in Washington, DC

Reminisce | Indigo Resilience

2024

Photograph, acrylic, and oil pastel on canvas



Khin creates art to connect with others who have faced loss and resistance, offering a shared space to process and remember.

She often begins with self-portraits from a traumatic time: the pro-democracy protests following the 2021 military coup in her home country of Myanmar (Burma), which forced her to flee for her safety, first to Thailand and then to Washington, DC. These photographs capture how she was feeling—lost and afraid, yet resilient. Atop them, she builds layers of acrylic and oil pastel, then scratches the surface to create a rough, scab-like texture: a wound that is healing but remains painful and easily reopened.

On October 17, 2024, military council forces raided Sipa village in Budalin Township, destroying homes and killing six people, including U Kyaung Po. In *Reminisce | Indigo Resilience*, Khin includes a photograph of Po's sister making an offering of hand-rolled cigarettes at the site of his death. Elongated, teardrop-shaped strokes represent grief's unpredictable nature and isolating effects, while the layered textures reveal the coexistence of complex feelings. To the artist, people like Po's sister are heroes—those who continue living despite grief and trauma.

The artist wishes to thank C.M.O (ငဝ်းနီ) for his generous permission to use his photography in the creation of this artwork.

Thea Canlas

b. 1983, Quezon City, Philippines; active in Baltimore, Maryland

My Filipino Baby #2

2025

Human hair, plastic rattan, and wood

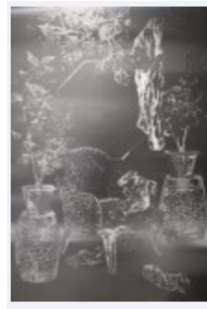


Thea Canlas creates artworks drawing from craft and material histories tied to shifting ideas of Philippine identity to interrogate the relationship between economic value and cultural narration.

My Filipino Baby #2 is a set of objects modeled after *walis tambo*, the traditional Philippine broom used for indoor sweeping. Here, human hair replaces the customary tiger grass, transforming an everyday object into a charged symbol of bodily labor, intimacy, and disposability. Woven into the plastic rattan handles is the chorus from the country song “Filipino Baby,” a lyrical trace of desire, ownership, and colonial fantasy. The work reflects how Filipina identity has been shaped within the Western imagination through narratives of labor and sexual exploitation rooted in American imperial commodification of the Philippines.

The hair conjures a ghostly presence. For Canlas, this haunting is a reminder of what has been lost as well as a manifestation of repressed histories and ongoing violences resurfacing in the present.

Sharon Cheuk Wun Lee
b. 1992, Hong Kong; active in Washington, DC
Afterimage: Borrowed Flora
2025
Engraving on aluminum



Sharon Cheuk Wun Lee approaches images as mutable surfaces—sculptural, permeable, and defined by the presence of absence. Beginning with photographic archives, her practice expands into engraving and drawing, creating relational and tactile forms that breathe with light and space.

She works with colonial-era postcards, particularly portraits of Asian women, treating them as sites of visual archaeology. Through her engagement with archives, she traces how people's bodies and botany intertwine, probing the systems and agents that shape image making and visual culture.

Afterimage: Borrowed Flora is based on an old postcard depicting Asian women staged in tropical landscapes and floral interiors, which often present women, plants, and other ornamented objects as the same. The work examines the veiled wounds in Asian women's diasporic histories. Lee transferred and transformed these postcard images into wall-sized aluminum engravings, creating alternative narratives for these histories.

Gallery 303

Mojdeh Rezaeipour
b. 1986, Tehran, Iran; active in Kensington, Maryland, and
Los Angeles, California
Classroom Solidarities: Jin Jiyan Azadi
2022-26
Video installation, blackboard, acrylic and spray paint on
classroom desk chairs, shelf, postcards, pencils, and
mailbox



Mojdeh Rezaeipour's archive-based, iterative practice bridges more than a decade of experience as an architect, storyteller, and community organizer.

This installation chronicles Rezaeipour's multi-year analog remaking of approximately 200 digital protest images and videos created by women and young girls in classrooms across Iran. Originally circulated via social media during the Jin Jiyan Azadi (Woman, Life, Freedom) movement in 2022, the source imagery calls for bodily autonomy and basic freedoms under a deadly fascist state. Alongside sound from animated archival videos, the installation incorporates leaked recordings from inside Evin Prison in Tehran in 2024, as well as audio from student-led and feminist movements in the US, Afghanistan, Sudan, and Palestine.

Interwoven throughout the installation are questions in both Farsi and English from Rezaeipour's school notebooks from 1990s Tehran. Responses gathered during recent workshops at the University of Maryland, Virginia Commonwealth University, and the University of California, Los Angeles are displayed on a wall.

You are invited to reflect and contribute your own answers by dropping them into the mailbox.

Gallery 304

Many of the artists in this gallery experiment with matter as a means of processing personal events. The word *matter* carries a dual meaning: it refers both to the physical media from which artworks are made and to what matters—what holds significance and emotional weight.

Whether responding to the death of a parent, the loss of a studio, the legacy of slavery, or the lasting effects of personal and collective trauma, their works approach material transformation as a strategy for healing and renewal. Together, these works illuminate how individual and collective histories continue to shape the present and offer strategies to navigate change.

C.S. Corbin

b. 1992, Fort Walton Beach, Florida; active in Washington, DC

Room

2024

Acrylic on canvas



C.S. Corbin investigates the ways in which we contort ourselves in and out of the confines of identities. In their practice, they celebrate this malleability as a means of survival, while challenging the constraints of our cultural narratives around gender and sexuality. Through an array of media and figurative imagery, their work depicts abstracted personal and observational moments, creating alternate realities to imagine liberated futures and reframed memories. Collectively, their body of work reflects their personal healing process of honoring past and future selves and the multifaceted beauty of transition.

Room, a multi-self-portrait, is a meditation on past, present, and future selves. The painting imagines a safe space accessible from within—an intimate, cozy room where different selves are allowed to exist and care for one another. A mirror stages the present self in front of a red curtain, while past and future selves embrace each other. As a trans person, the artist reflects on the discomfort of looking at older photographs, remembering what it felt like wearing a mask and performing a version of themselves. Yet the work celebrates the strength of that past self, valuing the transformations the artist has undergone, and asks: Who lives here, in this body, now?

Jhon Ochoa

b. 1992, Bogotá, Colombia; active in Chevy Chase, Maryland

Paper Face

2025

Acrylic on canvas



Jhon Ochoa is a storyteller who uses art to communicate personal and collective experiences.

In *Paper Face*, the artist delves into the tension between routine and creativity, using the image of a man with his face pressed against a photocopier as a central metaphor. The copier—an object designed to reproduce without thought—becomes a symbol of how repetitive tasks and modern work cycles can gradually drain the human spirit and stifle creative expression.

Page 7—Wall Text: *Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*

By merging figuration with a vibrant geometric background, the painting contrasts the inner vitality of the subject with the mechanical sterility of his environment. The glowing hues of magenta and cyan not only reference the color spectrum of printed media but also reflect emotional fragmentation and digital overstimulation.

Through this work, the artist critiques the subtle violence of conformity and invites viewers to reflect on how the pursuit of efficiency can often come at the expense of individuality and imagination.

Nami Oshiro

b. 1989, Bakersfield, California; active in Falls Church, Virginia

The Love Clown

2025

Acrylic marker on canvas



Nami Oshiro grew up in a cult that suppressed aspects of individual identity like cultural pride and sexuality. Living in this way led to a cognitive dissonance that developed into a deep sense of the absurdity in her everyday life. She escaped the cult, but her work continues to be informed by that experience.

Oshiro's style is influenced by her Ryukyuan Japanese background, including movements like *ukiyo-e* and *shin-hanga* woodblock printmaking, featuring flat colors, stilted perspectives, and garish palettes reminiscent of traditional stenciled *bingata* textiles. Having grown up in the West, her work is also influenced by 19th- and early 20th-century illustrators like Edmund Dulac. These styles, along with *shin-hanga*, are estuaries where Eastern and Western influences meet, resonating with Oshiro as a member of the Ryukyuan American diaspora.

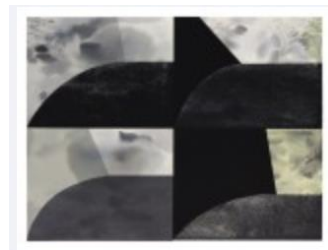
In *The Love Clown*, a self-portrait, the artist depicts herself as a clown surrounded by a *minsaa* pattern, traditionally used in Okinawan textiles to represent love between a couple.

Anne C. Smith

b. 1985, Syracuse, New York; active in Washington, DC
Hours

2024

Collage of watercolor and screenprint on paper
Courtesy of Adah Rose Gallery



Anne C. Smith's abstract drawings and screenprints have long explored the relationship between landscape, home, and the interior world. While abstract, Smith's work often contains subtle suggestions of landscape or architectural form: horizon lines, delicate structures built from line, or shapes that divide the picture plane into windows, skies, shadows, and grounds. These elements function as points of looking, noticing, and longing.

Hours reflects Smith's experience of early motherhood and the long nights spent awake caring for a baby, watching shadows on the wall while tending to both the child and the anxieties that surface after dark. The repeated dark forms in the work shift subtly throughout the composition, suggesting the movement of shadows across a wall over time.

Page 8—Wall Text: *Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*

Completed shortly after the November 2024 US presidential election, the work reflects a period marked by both political and personal intensity. It becomes a conversation between holding on and letting go, order and entropy.

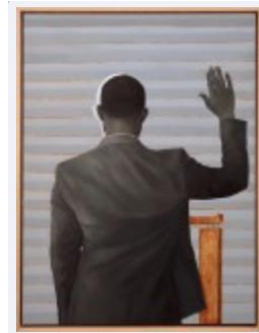
Kyle Hackett

b. 1989, Still Pond, Maryland; active in Washington, DC

After Return Investment

2024

Oil on aluminum



Kyle Hackett's paintings examine race, class, and social status through an understanding of image-making as a constructed process. His practice investigates both the socio-political conditions that shape the production and reception of images and the material processes through which they are made. For example, Hackett draws on the history of 19th-century portrait photography, when sitters were often held in place with metal braces to remain still during long exposures.

Hackett builds his paintings through a meticulous process of layering color, working primarily with browns, greys, whites, and blacks. These accumulated layers become a way of exploring how meaning and subject matter emerge in the spaces between and beneath the painted surface.

After Return Investment is a self-portrait seen from behind that reimagines the reverse view of Hackett's earlier painting *After Brown*, itself based on an iconic photograph of the abolitionist John Brown. By collapsing the distinction between figure and ground, the work explores painting as both a material object and a surface of representation. In doing so, Hackett brings together strategies of portraiture while questioning the medium's histories of power, visibility, and representation.

Christina Chan

b. 1993, Boston, Massachusetts; active in Washington, DC

Designed in California, Assembled in Exploitation

2025

Charcoal and graphite on Bristol paper



Christina Chan is a self-taught artist who brings visibility to modern slavery through her hyperrealistic portraits of survivors of forced labor and sex trafficking. These portraits highlight the power, resilience, and humanity of individuals whose stories are too often overlooked. The International Labour Organization estimates that 28 million people worldwide are trapped in forced labor, with many exploited in manufacturing industries—including electronics.

The artist creates each work slowly and intentionally, with 20 to 80 or more hours spent on a single portrait. Through this process of studying and drawing by hand, Chan creates not just a likeness, but a space for connection. Her hope is that viewers walk away with deeper questions about where exploitation might exist in their own lives—whether through the products they use, the systems they participate in, or the assumptions they carry. Ultimately, she aims to move viewers toward action.

Designed in California, Assembled in Exploitation highlights the hidden reality behind everyday electronics. While sleek marketing and minimalist packaging promote innovation and convenience, the global electronics supply chain reveals coercion, exploitation, and forced labor.

David Joo

b. 1996, Alexandria, Virginia; active in Alexandria, Virginia

Wormweb

2025

Handmade kozo (mulberry) paper, pulp, and color on panel



David Joo was first exposed to the techniques of papermaking in the European and Asian traditions during his college education. At the same time, he was immersed in studies of the physical sciences and modernist music. Between the visual field of the electron microscope and radical experiments in sound, he felt spurred to push the material of paper into new and more vivid forms. Through papermaking, pulp painting, printing, folding, and tearing, he hones paper into visual forms that bring notions of psychic turbulence, history, and social dynamics in resonance with our tactile senses.

Wormweb refers to the fall webworm, the larval caterpillar stage of a local moth that is commonly seen nesting in silk webs at the end of tree branches during the later summer and early autumn. The long fibers of translucent kozo (mulberry) paper recall these webs, while the way the paper wraps around the pulp body is reminiscent of dressing wounds and the safe interior of the nests that the caterpillars build themselves. The materiality of the artwork thus invokes notions of mending and care, while also inviting funereal associations of embalming, veils, and ghosts.

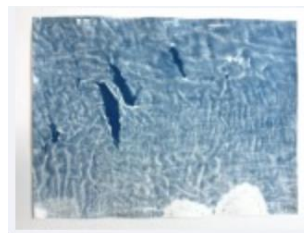
Kara Braciale

b. 1976, St. Louis, Missouri; active in Falls Church, Virginia

Pillow Book (Planchette)

2025

Cyanotype fluid on paper



Kara Braciale's artwork engages the poetics of labor as a pathway to self-reflection, entwining product with process. Translation operates as her central methodology: a text may become a process that results in an image; an image may become a textile; a textile may return as image; a three-dimensional object may be rendered two-dimensionally. Through these shifts, meaning is continually carried across forms.

Pillow Book (Planchette) is a cyanotype the artist created using a piece of crochet lace as a planchette for divination and as an interface to communicate with an unknown interlocutor. The resulting effect is an image with surface tears and wrinkles. The work is part of a larger series in which Braciale logs the surroundings and actions of her everyday life as images. The artist uses cyanotypes to create immediate physical impressions tied to specific dates, times, and atmospheric conditions, reminiscent of the first-century Japanese text titled *The Pillow Book*.

Alexandra Chiou

b. 1989, Richmond, Virginia; active in Arlington, Virginia

Becoming Light

2025

Acrylic ink and hand-painted cut paper



Alexandra Chiou's work explores the transformative journey of healing after personal loss. Drawing on nature and memory, she creates sculptural works on paper that give physical form to emotions such as hope, resilience, and wonder. They stand as visual manifestations of generational strength, personal endurance, and spiritual rebirth.

Chiou is drawn to paper for its understated resilience: it can be fragile and delicate but also strong and sturdy. For each handmade work, she makes hundreds, sometimes thousands, of precise knife cuts. She designs, paints, and assembles shapes and colors like a puzzle, allowing each element to flow into a larger landscape.

Becoming Light was inspired by her trip to Taiwan, her father's birthplace, which she visited in November 2024, nearly three years after his passing. The journey retraced his final steps, reconnected her with family, and returned her to her roots. The tree-like imagery on the left evokes the banyan trees she encountered there as well as the intricate branches and aerial roots of the tree of life. The title of the work gestures toward transformation between the physical and spiritual, the visible and invisible—and the quiet beauty found in the in-between.

Don Kimes

b. 1953, Oil City, Pennsylvania; active in Rockville,

Maryland, and Washington, DC

Rising Blue

2025

Collage of artwork remnants, acrylic, and ink on canvas



In 2003, a flood swept through Don Kimes's home and studio, destroying three decades of work—paintings, drawings, photographs, writing—erasing what felt like the record of his existence. But from that loss, a new body of work emerged. His art now begins where destruction left off, using fragments of his ruined images to explore memory, time, and resurrection in luminous, light-filled canvases that carry a quiet resilience—a microcosmic metaphor for much of contemporary existence.

Color, form, and structure transform loss into visual language, a meditation on impermanence and the power of beginning again. Kimes has developed a new way to express painting's enduring essence, redefining its language through the lens of interruption and renewal.

Aliana Grace Bailey

**b. 1991, Washington, DC; active in Washington, DC,
and Baltimore, Maryland**

fly: surrender to the air & ride it

2025

**Yarn, spinning fiber, acrylic on canvas, and hand-dyed
cotton**



Aliana Grace Bailey is an interdisciplinary fiber artist with a background in social work and community arts who approaches artmaking as a vehicle for growth, building intimacy, and creating inner peace. Her works, often large in scale and full of saturated colors and textures, explore family connections, memory, and emotional experiences. Bailey’s practice juxtaposes beauty and optimism against traumatic realities.

Inspired by writer Toni Morrison’s wisdom—“If you surrendered to the air, you could ride it.”—Bailey’s artwork emerges from the tender space between fear and freedom, where letting go gives way to creative breakthrough. Expansive in spirit, it positions play as rebellion and surrender as the very condition that allows flight.

In much of her practice, Bailey begins her pieces without knowing its result. Embracing intuition and releasing perfectionism, the artist utilizes locally purchased yarn and hand-dyed fabric in her pieces. The repetitive process of weaving becomes a form of meditation, encouraging reflection, processing, and presence.

Gallery 300

This gallery brings together artists who question ways of seeing and valuing both the natural world and one another through works that address a range of topics, from the ecological crisis to the effects of misogyny in contemporary culture. Some employ strategies that relinquish control and welcome chance as an active collaborator in the making of their work. For these artists, unpredictability serves as a metaphor for the uncertainties of contemporary life.

Pamela Crockett

**b. 1954, Baltimore, Maryland; active in Baltimore,
Maryland**

Sub-Cortical 2

2025

Ink, gouache, saffron, and coffee on BFK paper



With a background in printmaking and ceramics, Pamela Crockett creates artworks that feature richly detailed surfaces, where textures emerge through stamping, pushing, carving, scraping, wiping, displacing, and dissolving the paint. Her process involves laying down varied substances—rock salt, sand, silica desiccant, calcium chloride, beans, seeds, rice, shredded paper, string, stones, and objects culled from the recycling bin. Chemical reactions unfold across the surface, generating organic formations that echo neurological imagery.

In *Sub-Cortical 2*, the artist examines the shapes of tree bark and the patterns found in microscopic images of amyloid plaques and tau tangles found among the brain cells of Alzheimer's patients. Crockett, who lost her best friend to dementia last year, found solace in looking at these patterns and working on this piece. After watching her friend's memories slowly fade over the course of four years, she felt as if she herself were vanishing.

In her material experiments Crockett resists exercising control over the artwork, reflecting the helplessness that accompanies dementia's effects on loved ones. In surrendering parts of the process to chance, the work becomes both an act of mourning and a meditation on the fragile boundary between memory and disappearance.

Alexandra Silverthorne

**b. 1980, Washington, DC; active in Washington, DC
Southern Live Oak in City Park, New Orleans, LA
2025**

**Archival inkjet print from scanned Polaroid SX-70
photograph, soaked in water collected from the
Mississippi River**



Working with both analog and digital processes, Alexandra Silverthorne uses photography to understand spatial environments and encounters, often focusing on mundane or overlooked elements.

In recent years, as the climate crisis continues to increase and impact our lives, she has looked at what it means to sustain life both globally and locally, asking questions about how to live on a planet in turmoil as well as broader existential questions around our relationships to the planet and each other.

In this work, the artist photographed 500-year-old oak trees in New Orleans City Park. These trees interlock their roots underground, creating a strong, supportive network, which allowed them to survive Hurricanes Katrina and Ida. Inspired by this system, the artist asks: what kind of support systems could we create as humans if we metaphorically interlocked our roots?

Taken with a Polaroid camera, Silverthorne soaks the developed photograph in water collected from local rivers. The unpredictability of how the river water might alter the image is a call to trust the process and embrace the unpredictability of water in our communities.

Mark Armbruster

**b. 1970, Baltimore, Maryland; active in Baltimore,
Maryland**

***"How long will it take for the sea level to rise two feet? I
mean, think about it, if your ice cube melts in your glass
it doesn't overflow; it's displacement. I mean, this is
some of the things they're talking about mathematically
and scientifically don't make sense." Vs2***

2024

**Ink, coffee, pencil, and acrylic paint on archival pigment
print on canvas**



Mark Armbruster's work responds to climate change and society's persistent lack of interest, knowledge, and collective action needed to alter our present trajectory. The artist confronts this disconnect by juxtaposing landscape photography with painted graphs derived from studies that

demonstrate environmental change. These landscapes are familiar yet intentionally framed from vantage points that reveal the broader systems of globalized commerce, energy production, and industrialization.

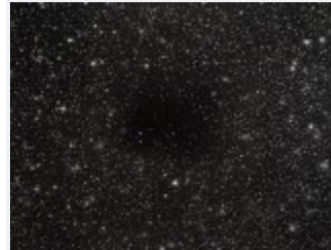
This artwork depicts the erosion and gradual submergence of Morris Island in South Carolina as rising sea levels reshape the coastline. The island is surrounded by pluff mud—a mixture of sand and soil—which is slowly being washed away by encroaching tides. As salinity increases, trees are killed, their root systems consumed by the sea. The artist painted two charts over the image: one tracking the rise in global heat levels from 1880 to 2021, and the other comparing US coastal flood days driven by climate change with those caused by natural variability.

Sobia Ahmad

b. 1992, Gujranwala, Punjab, Pakistan; active in Silver Spring, Maryland

***To Become Dust That Sings Its Melody to the Night*
2024**

Gelatin silver fiber print



Sobia Ahmad's interdisciplinary practice explores the transcendental power of everyday experiences, objects, and rituals through film, photography, and social practice. Drawing on Sufi mystical traditions of devotional poetry and oral storytelling, her work investigates oneness and interconnectedness as lived experiences.

Central to Ahmad's work is her embrace of analog processes that demand patience and concentration. She processes her films at home, often in her kitchen, using a non-toxic recipe composed of everyday materials such as coffee, washing soda, salt, and lemon juice.

To Become Dust That Sings Its Melody to the Night is shot on reversal film stock and printed as a negative, inverting the way we typically see: what appears as a black hole is in fact a light leak in the film. By activating the meditative potential of these processes, Ahmad considers how slowness and tactility might attune viewers to the spiritual dimension of social and ecological engagement.

Sobia Ahmad

b. 1992, Gujranwala, Punjab, Pakistan; active in Silver Spring, Maryland

Benny Shaffer

b. 1987, Dearborn, Michigan; active in Pittsburgh, Pennsylvania

***One Big Eye*
2025**

16 mm film transferred to HD, sound, 18 min. 8 sec.



One Big Eye is a 16 mm film shot at Pando, an ancient aspen grove in south-central Utah. Though the aspens appear to be 47,000 individual trees, they are genetically identical stems from a single root system, making the grove a “forest of one.” Believed to be between 16,000 and 80,000 years old, it is the largest and heaviest known organism on land. Pando's invisible root system serves as a guiding metaphor for the filmmakers, emphasizing the interconnectedness between all beings.

The footage was processed in a home kitchen with a coffee-based developer that leaves unpredictable inscriptions and traces on the film surface, at times creating visually abstract and speckled

images. Ahmad and Shaffer view this materially focused film practice as a form of devotion and an opportunity to rethink ecological entanglements.

Erin Fosterl

b. 1981, Baltimore, Maryland; active in Baltimore, Maryland

Untitled Window Series 21

2024

Charcoal, graphite, and pastel on drafting film



Erin Fosterl makes tonal charcoal drawings that articulate public spaces and private interiors, based on the understanding that drawing is a practice in which environment and self are constantly reinscribed. The process of drawing is both the philosophy and the methodology of Fosterl's practice; it grounds the senses, transmuting the experiences of life, memory, and sensation into something solid and articulable.

Untitled Window Series 21 depicts a window reflection in Baltimore, from the outside looking in. Light and shadow are the primary modes through which Fosterl considers architecture. The drawing collapses actual and reflected space: storefronts, street space, and interior views meld together. A third space emerges in the center of the drawing, where a short wall with a door to a hallway combines with a streetlight's shadow to shape a barely visible room.

The use of drafting film, a frosted and translucent surface that allows drawing on both front and back, aligns process with concept as the image is formed both before and behind the viewer. The work, drawn from a photographic reference taken after attending a movie across the street, considers the viewer's presence even in the absence of a figure.

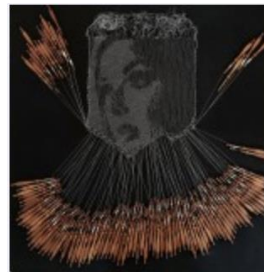
Sasha Baskin

b. 1991, Ridgefield, Connecticut; active in Baltimore, Maryland

Persephone II (Reece Unravels)

2025

Bobbin lace, cotton thread, wooden bobbins, metal pins, and digital still from *America's Sweethearts* (Season 1)



Sasha Baskin uses depictions of reality TV characters to interrogate the exploitation of women's bodies and narratives for fleeting celebrity and entertainment in pop culture. Through bobbin lace rendering and a technique she calls "two-toned tulle," Baskin embeds the raw emotion of the screen—along with the fragility of celebrity and fame—directly into the portrait itself. The artist portrays characters from recent TV shows such as *America's Sweethearts* and *The Secret Lives of Mormon Wives*.

In *Persephone II (Reece Unravels)*, Baskin compares a young reality television star to Persephone, the ancient Greek goddess of spring who spends half the year in the underworld. Reece, a central figure in *America's Sweethearts*, is followed as she auditions, is cast, and performs with the Dallas Cowboys Cheerleaders. Her place is never secure; each season requires renewed submission to a gamified audition and training process. Like Persephone, she exists as an ordinary woman most of the year, then ascends briefly into goddess-like visibility—untouchable yet tortured by fame and objectification.

Margaret Murphy

b. 1961, Baltimore, Maryland; active in Baltimore, Maryland

WHETHER THE WOMEN LIKE IT OR NOT

2025

Oil, acrylic, and vinyl letters on wood panel



Navigating the intersection of gender, class, and capitalism, Margaret Murphy's practice considers how consumerism co-opts and commodifies femininity, how politics police women's bodies, and how systemic inequality is disguised within aesthetics. These themes surface in visually seductive works—viewers are drawn in by elegance and refinement, only to encounter deeper, often uncomfortable truths. Murphy employs color symbolism, trompe l'oeil techniques, and deliberate materiality to oscillate between illusion and confrontation.

WHETHER THE WOMEN LIKE IT OR NOT is part of a series interrogating the insidious nature of sexism by subtly incorporating misogynistic quotes drawn from interviews, speeches, and commercials during the 2024 presidential campaign. Each work features a word or phrase, often hidden within the composition. Here, a figure of a female body is depicted, but embedded into the surface of the wood panel are the words "whether the women like it or not." The letters are slightly raised and partially overlaid with an artifact-like finish, camouflaging the offensive language within the image itself. This act of concealment mirrors the ways sexism frequently operates—discreetly, embedded within cultural forms that appear benign or beautiful.

Gallery 301

Works in this gallery explore our relationship to place and belonging, featuring artists across different diasporas whose works engage with the visual traditions connected to their ancestral homelands of Iran, India, Pakistan, Philippines, Lebanon, Chile, among others. Through their work, they honor their cultural heritage and loved ones while reimagining how these traditions are perceived, valued, and represented within the United States.

Adam Chamy

b. 1987, Fort Worth, Texas; active in Washington, DC

A Myth of Resistance Told in Blue

2025

Mixed media, acrylic, ink, and marker on canvas



Adam Chamy is a mixed media artist who channels mystic archetypes (such as the truth-teller, the prophet, and the outlaw) to create work that moves between ancestral memory and speculative dreaming. Rooted in his struggles with both insomnia and his identity as a queer Palestinian Texan, his practice reflects what it means to live within liminal identities and spaces.

In *A Myth of Resistance Told in Blue*, Chamy intertwines personal and collective grief with symbols of resilience. Created in the wake of the ongoing genocide and forced displacement in Gaza, this painting is both elegy and resistance. A dove wing, olive branches, keys, and fragments of a keffiyeh

pattern emerge from an abstract blue surface, bound by the golden outline of a chain-link fence. At once fragile grid and imposed barrier, the fence references borders, memory, and the constructed foundations of national identity. Acrylic, ink, and marker bleed into one another, challenging the permanence of partition and nationalism, and offering moments of rupture and light. As symbols of nonviolent resistance, the dove wing and olive branches speak quietly, insistently, without erasure of hope. Chamy's work becomes a site of visual translation, where inherited iconographies are living and evolving.

CENTER:

Mary Early

b. 1975, Washington, DC; active in Washington, DC

Línea XV

2026

Beeswax and cotton



Over the past decade, Mary Early has developed a method of casting slender beeswax lines that function as both individual objects and elements within larger spatial fields. Each artwork is created specifically for the setting in which it will be installed, requiring a distinct orientation and configuration that engages and subtly unsettles the viewer's perception of space. The natural yellow of the beeswax generates a soft luminosity as the lines converge and accumulate, producing a quiet glow that animates and transforms the surrounding architecture.

Early's process emerged from her training in wax casting for metal work, where wax serves as both material and surface. After initially working with white paraffin and modular cone-based forms that grew increasingly large and heavy, she turned to beeswax for its warmth, brightness, and material responsiveness. This shift reflects her sustained interest in the properties of materials and how sculpture can remain sensitive to its environment.

Diego Borgsdorf

b. 2002, Los Angeles, California; active in Washington, DC

Rewe Tapestry

2025

Partially hand-dyed Chilean-sourced wool, cotton, copper, clay chanchitos, burlap, polyester embroidery thread, and copper pipe



Diego Borgsdorf's artworks materialize the experience of living within diasporas shaped by 20th-century dictatorships—histories marked by violence, grief, and uncertainty. In Chile, extractive mining and agricultural industries fueled political violence, culminating in the Pinochet civic-military dictatorship (1973–90). Although democracy returned in 1990, the dictatorship's unresolved legacies continue to shape everyday life. Through traditional Andean fiber techniques, Borgsdorf examines post-dictatorship realities.

Rewe Tapestry adopts a traditional Chilean weaving style, emblematic of pieces sold in tourist markets. The work integrates locally sourced wool roving, partially hand-dyed in a sucrose indigo vat, alongside ceramic *chanchito* pigs. Borgsdorf created the tapestry while researching the life and Indigenous art collection of artist Luchita Hurtado, whose estate supported the production of this

artwork. Borgsdorf discovered that Hurtado and her husband Lee Mullican, while teaching at the Universidad de Chile in 1968, purchased a *Mapuche rewe*, or spiritual totem pole. Borgsdorf brings together tourist objects and materials tied to extraction and displacement, inviting reflection on how history, materiality, and art are interconnected.

Negar Ahkami

b. 1971, Baltimore, Maryland; active in Arlington, Virginia, and New York, New York

The Persian Bowl

2025

Gesso and acrylic on fabric stretched on foam tondo backed with birch plywood



Negar Ahkami's work is driven by the expressive potential of Persian art, drawing inspiration from Iranian architectural mosaic tiles. For more than 25 years, her playful, punk-feminist paintings have confronted degrading stereotypes while paying tribute to the exuberance, dissent, and resilience of Iranians worldwide. Her aesthetics blend the complex with the cartoonish and the exquisite with the raw, seeking visual expression for the contradictions that have shaped her Iranian American experience.

Painted on a custom-made tondo of fabric stretched over insulation foam, *The Persian Bowl* depicts stylized dancers inspired by Iranian women of the 1970s disco era, their bodies echoing a central floral motif. The work draws from an Iranian ceramic bowl that Ahkami encountered in the Louvre Museum, its deep blue ground and looping white motif resembling dancing figures in motion. She connected it to Henri Matisse's painting *Dance*, remembering the artist's documented study of Persian ceramics in Paris museums. Ahkami interweaves visual and historical influences, honoring Iranian art's vitality and paying tribute to a moment when Iranian women appeared strikingly free and to a dance-floor-loving humanity that continues to endure.

Aishwariya Chandrasekar

b. 1995, Chennai, India; active in Columbia, Maryland

observations of / from a pale blue dot

2025

Embroidery on cotton cloth



For Aishwariya Chandrasekar, creation is a process of reckoning. Her abstract embroidery and drawings are reflections on navigating the world, finding meaning in the mundane, and generating moments of joy and purpose through art.

Trained in the traditional Indian art form of *kolam*, Chandrasekar draws deeply from her cultural heritage and the generations of women who came before her. She finds inspiration in transitory phenomena and their shifting components: waves of water, smoke, murmurations, cultural formations, and social change. Using small, repetitive marks, she investigates the generative tension that emerges when these elements are amassed, layered, and overlapped.

observations of / from a pale blue dot began with the feeling of being a small presence within an expansive cosmos. On an imperfect grid, she used subtle deviations to create pulses and dips, evoking a warped space-time field. Through embroidery, she considers our shared humanity within our "pale blue dot," a reference to astronomer Carl Sagan's description of Earth from space.

Aishwariya Chandrasekar

b. 1995, Chennai, India; active in Columbia, Maryland

waves can't be contained

2025

Embroidery on cotton cloth



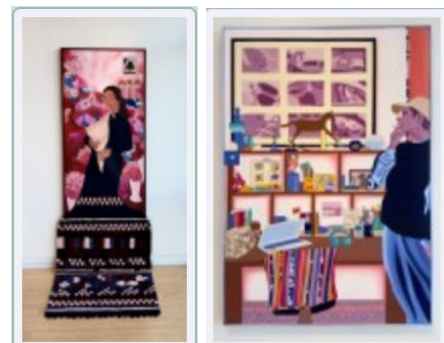
Initially inspired by the meeting of ocean and shore, *waves can't be contained* became an impressionistic study of ephemerality. Rather than capturing the wave itself, Chandrasekar embraces its fleeting presence. As the thread pulls the cloth, the material shifts and resists—a reminder that though we cannot capture the movement of the ocean, we can see its traces on the land.

Hannah Atallah

b. 1994, Washington, DC; active in Baltimore, Maryland
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**



Namesakes (Portrait of Naji Al Ali)

2024

Acrylic and aerosol paint on canvas

Hannah Atallah operates at the intersection of art and community engagement, investigating the impact and intricacies of forced migration, displacement, and diasporic communities. Through detailed applications of Arabic calligraphy, traditional techniques such as carpet weaving and marquetry, tatreez embroidery, painted mosaic patterns, and sacred geometric motifs, Atallah honors and reimagines the artistic traditions of the Arab world.

In her portraits of her friends, the artist captures the intimate and social dimensions of life beyond dominant narratives of war and tragedy. In doing so, Atallah seeks to honor and dignify the humanity of everyday individuals and cultures.

Atallah's portrait of Salua Moussawel explores how one navigates life in diaspora while clinging to a homeland that is constantly being destroyed and rebuilt. Atallah includes references to Lebanon and from her own life, including a poem by Nayyirah Waheed. The portrait of Naji Al Ali features Ali looking at portraits of his grandfather in his art studio, surrounded by objects that he has collected over time. The work examines the life of a diasporic artist deeply influenced by ancestral lands.

Joey Mánlapaz

b. 1954, Quezon City, Philippines; active in Washington, DC

No Mask, No Service

2025

Oil on linen



Since the 1990s, as a young immigrant in the US, Joey Mánlapaz was captivated by the architecture and the evolving urban landscape of Washington, DC. Working primarily in oil, she paints transitional streetscapes, hot dog vendors, and newspaper stands—disappearing icons that reflect labor, resilience, and lived experience in the shadow of power. Her painterly photorealism and expressive use of light heighten the tension between the permanent and the temporary. Her introspective work reflects the displacement she once felt and her gradual journey toward belonging.

Raised in the Philippines, Mánlapaz recalls the vibrant joy of local parties. In Washington, she found a parallel in the city's once-ubiquitous hot dog vendors. *No Mask, No Service* pays tribute to the pandemic's surreal stillness, when the city emptied, restaurants closed, and masks became universal. Amid the desolation, vendors persisted, providing continuity and comfort. She juxtaposes the bright warmth of childhood memory with the barren emptiness of a pandemic-struck sidewalk.

Javaid Nayyar

b. 1979, Queens, New York; active in Washington, DC

Partition Waves (Surf's Up)

2025

Acrylic, mirrors, and glitter on canvas



Born in the United States yet bound to the culture of immigrant parents from another land, Javaid Nayyar has had to inhabit the contradictions of being Pakistani American. For Nayyar, skateboarding, punk rock, and hip hop offered tools to question authority and challenge the narratives imposed by both American culture and Pakistani/Muslim tradition.

Nayyar's work explores themes of identity, Islamophobia, colonialism and its lingering effects, life in the South Asian diaspora, and the immigrant experience. Using acrylic paint, mixed media, and classical Islamic tile patterns, he references history alongside contemporary imagery.

Partition Waves (Surf's Up) holds many histories at once, from colonialism and the British partition of India and Pakistan in 1947, to the Pakistani military coup in 1977 and the present day. It is about Emperor Jahangir's declaration about Kashmir: "If there is heaven on this earth, it is here, it is here, it is here." It is about heaven and hell, about generations of Hindu and Muslim conflict over contested land, likened to surf gangs fighting over territory. It is about polluted inheritance, violence, separation, and togetherness. About fiercely guarding antiquated ideals and imagining new ones capable of washing them away.

Paloma Vianey

b. 1995, Ciudad Juárez, Mexico; active in Washington, DC

LEFT TO RIGHT:

Chamarra no. 30: Viva México

Chamarra no. 25: Parque Central (Cempasúchil)

2025

Oil on canvas, fabric, and zipper



As a painter native to the US–Mexico border, Paloma Vianey interrogates narratives about her home city, Ciudad Juárez, and its geographical, political, and cultural circumstances. She began painting in her teenage years, when violence in Juárez peaked. As the city was overtaken by corruption and fear, painting became a cathartic activity. Since then, she has used art as a visual language for social justice, narrating her daily crossings of the border and exposing the realities of a barrier that aggressively divides the North American landscape.

In this series, *chamarras* (jackets) are tailored and hand-sewn to each painting, adding a monochromatic layer of color and care, anthropomorphizing buildings, and turning them into portraits of the urban landscape. In *Chamarra no. 25*, the cempasúchil (Mexican marigold), central to Día de los Muertos (Day of the Dead), becomes the protagonist. Seeking to challenge the city’s misunderstood association with violence, the composition depicts the serenity found in Juárez. *Chamarra no. 30* depicts Viva México, a restaurant in Juárez where many juarenses come to enjoy the city’s recreational scene and share Mexico’s rich culture.

Gallery 301

The greater DC arts community is deeply international and diasporic, shaped by migration and exchange. Our community’s global character is matched by a profound commitment to local engagement. Artists contribute to the public good in countless ways beyond their creative work as teachers, mentors, organizers, social workers, workshop facilitators, community leaders, and more.

Despite their significant contributions, many artists face growing challenges, including declining arts funding, rising costs of living, and the scarcity of affordable studio space. Danyela June Brown’s video offers a reflection on these realities, highlighting both the precarity and the resilience that shape the lives of artists working in the region today.

Danyela June Brown

b. 1996, San Diego, California; active in Washington, DC

STUDIO PRACTICE

2025

Video documentation of performance



Danyela June Brown is a multimedia and performance artist who engages questions of value—social, artistic, and capitalist—and access, from the basic necessities of life to larger structural and political conditions. She is invested in creating sites of escape, experimentation, and consciousness raising for queer and trans Black and brown artists.

With a background in social work focused on housing justice, alongside training in African American studies and sculptural practice, Brown brings to her art an informed understanding of power,

precarity, and material conditions. Her performances often invite and implicate viewers within these very dynamics, making them participants in the systems the work seeks to expose and unsettle.

STUDIO PRACTICE documents a performance of the artist rowing to the center of Lake Averill, assembling a large sign that reads “STUDIO,” and reading from *Black Looks: Race and Representation* by bell hooks. The performance reflects on the lack of accessible studio space for artists in Washington, DC, and the broader inaccessibility of the arts for Black, trans, and other self-determined artists. Through sustained presence and embodied labor, Brown foregrounds the inequities embedded in cultural production, questioning who is afforded space to create, under what conditions, and at what cost.

Gallery 307

In this gallery, artists explore language, memory, and the human body through various formal approaches. On opposing walls, monumental works by Melissa Sutherland Moss and Kei Ito document performances centered on ephemeral gestures of rest and breath respectively, transforming them into enduring symbols of our shared experience. In contrast to their grand scale, Cianne Fragione’s small bundles of found objects offer an intimate meditation on accumulation and the passage of time.

Gail Shaw-Clemons

b. 1953, Washington, DC; active in Washington, DC

Shorthand Revisited

2025

Charbonnel Aqua Wash printing ink on 100% rag paper



Gail Shaw-Clemons’s work reflects the artist’s research about her ancestors who were enslaved in America. In this process, she came to understand that, despite profound suffering, they held onto the arts of their respective cultures—resources that enabled survival and, eventually, flourishing.

In her prints, the artist embraces abstraction to visually communicate her findings, incorporating symbols with hidden meanings and color as a primary force. Pushing the limits of printmaking, Shaw-Clemons prints on both sides of the paper, then cuts, curls, twists, and layers the paper, exposing both surfaces to create three-dimensional, and in some cases, free-standing forms.

Shorthand Revisited is a sculptural print installation honoring her mother’s work as a clerk typist at the Internal Revenue Service. These imagined forms mimic a forgotten language, with the shorthand dancing across the surface. Her mother, who spent her career at the IRS—never earning more than \$20,000 a year—trained others who advanced professionally, while she remained at the same government grade. Despite limited financial recognition, she sent three daughters to college and encouraged their dreams without constraint. This work is both tribute and reclamation, bringing shorthand back to the future.

Se Jong Cho

b. 1978, Seoul, South Korea; active in Baltimore, Maryland

Suspended Semiosis: Tile Mountains

2024

Acrylic on canvas



Se Jong Cho is both an artist and environmental scientist. When she immigrated to the United States from South Korea, she gave up a career in the arts, believing that the “American Dream” would be more attainable through STEM education. She went on to pursue a PhD in environmental engineering but was paralyzed by doubts about her aptitude for science until painting taught her to recognize the incremental nature of progress.

Suspended Semiosis: Tile Mountains interrogates competing languages and their effect on human cognitive frameworks. As an immigrant, Cho acquired English as a second language when she was a teenager. Learning a new language, when her cognitive framework was already established, allowed her to see that using different languages shifts the ways we see and interact with the world, increasing empathy and building relationships. The painting features a set of synthetic symbols derived from elemental shapes in Korean and English language and mathematical signs. The symbols flow between pipes and portals, representing the mental gymnastics we perform every day to translate our inner thoughts to produce meaning and establish deeper understanding.

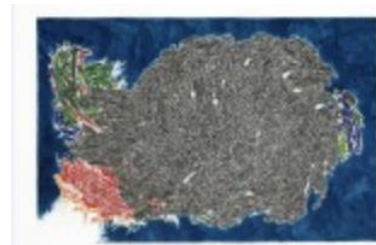
Abdulrahman Naanseh

b. 1991, Al-Naseriyah, Syria; active in Fairfax, Virginia

They Are Compelled

2025

Ink on paper



Abdulrahman Naanseh’s practice is rooted in Arabic calligraphy, which he uses not only as a visual tradition but as a vehicle for personal reflection and cultural critique. Originating from Syria, his work reflects the dense, often conflicting layers of religion, politics, and language that have shaped his life. Grounded in classical forms, he has developed a personal visual language shaped by the study of historical scripts, poetry, and linguistic symbolism. His calligraphic font blurs the boundary between word and image, between what is said and what is felt. Naanseh’s work becomes a meditation on the instability of meaning and the resilience of expression, a visual archive shaped by memory, exile, and the urgent need to speak.

In *They Are Compelled*, abstract Arabic calligraphy merges with contemporary visual language to give form to a haunting poem by Salim Barkat about fear, love, and betrayal. Beginning with key phrases, Naanseh writes them in varying scale and intensity, building a motif of repetition and distortion. Dramatic contrasts of light and dark lend an almost sculptural presence to the page, inviting viewers to feel the weight of each line.

Leslie Holt

b. 1969, Bethesda, Maryland; active in Takoma Park and Mt. Rainier, Maryland

World Book III (coma)

2025

Embroidery on raw canvas



Leslie Holt is an artist with a background in social work, advocating for people with developmental disabilities, mental illness, and those receiving welfare benefits. She has created a body of work that is a meditation on memory, archives, and grief through the process of tracing and stitching her parents' handwriting on canvas.

To create her works, she selects notes her parents wrote on Post-its, index cards, and paper scraps. The process of harvesting them is marked by both sadness and unexpected, often humorous discoveries: from mundane moments such as grocery lists, to records of earnest struggles with mental health and memory loss, reflections on world events, and fragments of family history. The accumulated works become quasi portraits of her parents' minds, and an examination of the ways records reveal and obscure the full reality of a human being.

World Book III (coma) is a blown-up copy of notes taken by the artist's mother, a theoretical physicist, during her last psychiatric hospitalization before she died. The notes, in places illegible, consist of medication lists, phone numbers of family members, doctors' directives, and other random thoughts that reflect her attempts to make sense of her mental and physical state.

ABOVE:

Ringo Lisko

b. 1998, Brandon, Florida; active in Baltimore, Maryland

Sorrow, or Frustration

2025

Touch and dust

OR SIMPLY LONGING TO STAND NEXT TO SOMETHING BEAUTIFUL

Ringo Lisko is a conceptual sculptor who uses salvaged materials and repetitive labor in artworks that explore the relationship between people's bodies and the spaces that hold them. Inspired by seemingly mundane details—cast-off shipping pallets, dusty galleries, scuff marks left by passersby—Lisko's work gives physical form to often invisible actions.

Lisko creates artworks with text, especially where language gestures beyond what is explicitly stated. They value understatement—phrases that linger. Lisko created *Sorrow, or Frustration* by cleaning The Phillips Collection's galleries then using the collected dust and debris to shape the phrase "or simply longing to stand next to something beautiful." Here, cleaning becomes both literal and metaphorical—a gesture of caretaking as a creative act. The title extends the text's meaning, positioning the phrase as the hopeful edge of sorrow or frustration. In Lisko's hands, this easily dismissed residue becomes material and memorial, asking viewers to look closely and consider what a space holds.

Bria Sterling-Wilson

b. 1993, Baltimore, Maryland; active in Baltimore, Maryland

The Get Together

2025

Collage of found imagery and family photographs on paper



Bria Sterling-Wilson creates collages to reflect on the complexity and breadth of the African diaspora and to challenge hegemonic representation and perception. The act of cutting, layering, and manipulating found materials becomes a form of agency—an intentional reshaping of narrative and power. Through this process, Sterling-Wilson asserts control over how Black stories are told, confronting the oppressive histories embedded in visual culture.

The Get Together is part of an ongoing exploration of memory, legacy, and longing within Black familial and cultural life. In this diptych, the artist weaves together family photographs and found imagery to capture the joy and complexity of Black family reunions. As Sterling-Wilson witnesses their grandmother aging, the work reflects on how time reshapes relationships and how nostalgia can simultaneously comfort and unsettle. *The Get Together* holds space for this duality, honoring memory not as something fixed but as something living, layered, and deeply felt.

Omari Jesse

b. 1994, Riverdale, Maryland; active in Washington, DC

Good Hair, Good God

2025

Collage of silkscreen print and found imagery on archival paper



Omari Jesse creates work that spans collage and painting, driven by a desire to capture the quiet, often unnoticed beauty of the people who shape our lives—whether strangers, friends, family members, or lovers. Their work delves into the intersection of race and urban life, highlighting the ways in which culture, identity, and environment converge within each individual, intertwining their own experiences with broader societal narratives.

In this collage, Jesse depicts a Black, middle-aged woman seated beneath a blow dryer in a kitchen in hues of brown and bright pink. The composition merges photographic realism with delicate paper fragments and layered textures, accentuating both the domestic setting and the ritual of hair care. Rich tonal shifts underscore the multiplicity of Black hair, skin, and domestic light. Over time, hair has carried symbolic weight beyond style, representing resistance, self-affirmation, and the reclamation of beauty outside Eurocentric norms. This work is not simply a portrait of grooming; it is a love letter to resilience and cultural identity.

Kei Ito

b. 1991, Tokyo, Japan; active in Baltimore, Maryland
Sungazing Scroll

2024

Chromogenic photogram, sunlight, and artist's breath



Employing primarily cameraless photographic techniques alongside performance and archival artifacts, Kei Ito creates large-scale installations and photographic projects that excavate hidden histories. As a third-generation atomic-bomb survivor living in the United States, he draws upon his generational history using the language of monuments and memorials.

On August 6, 1945, at 8:15 a.m., Ito's grandfather witnessed the devastation that destroyed nearly everything in Hiroshima. He survived the bombing but lost many family members, later dedicating his life to opposing nuclear weaponry. Ito recalls his grandfather describing that day as "hundreds of suns lighting up the sky."

In *Sungazing Scroll*, Ito expresses the connection between the sun and his family history. The artist created 108 letter-size prints and a 200-foot-long scroll by exposing C-type photographic paper directly to sunlight. The patterns on the prints and scroll correspond to his breathing. In a darkened room, he pulled the paper in front of a small aperture, exposing it to the sun while inhaling and pausing while exhaling. This action was repeated for 108 breaths; in Japanese Buddhism, at the New Year, temple bells are rung 108 times, ridding us of our evil passions and desires and purifying our souls.

Melissa Sutherland Moss

b. 1987, Brooklyn, New York; active in Baltimore, Maryland

Made in Crossroads: (Be) coming One

2025

Documentation of performance; archival inkjet print on exhibition canvas with artist-made frame



Carry What Carries You

2025

Burlap, natural dye, acrylic, rope, wood pallet, ship netting, and metal

In her interdisciplinary practice, Melissa Sutherland Moss reflects on histories of migration, colonialism, and labor. As an American born to Costa Rican parents, she examines notions of belonging, connection, and home.

The photograph *Made in Crossroads: (Be) coming One* is part of *Crossing Point*, an evolving body of work exploring migration, belonging, and inherited memory. Sparked by her research into the history of Afro-Caribbean migration from Jamaica to Costa Rica, the project looks at both literal and metaphorical borders. In this image, Moss performs the act of resting with a soft sculpture in different spaces marked by displacement and erasure, while considering her body's dual role as both subject and object.

In *Carry What Carries You*, the artist explores resilience, inheritance, and labor. The work includes a weathered pallet (evoking commerce and displacement), which supports a burlap form bound in rope and ship netting (suggesting burden and protection). Placed inside the pallet, family photographs

honor the artist's history. The work asks what we carry, what carries us, and how survival is held in unseen structures of memory.

Cianne Fragione

b. 1952, Hartford, Connecticut; active in Washington, DC, and Alexandria, Virginia

Meriggi e Ombre / waves chatter / tangles

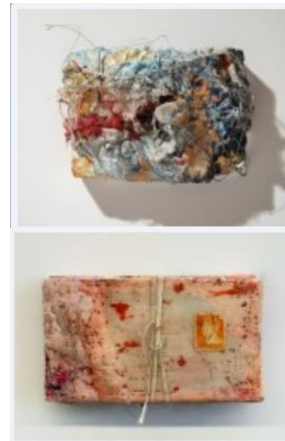
2025

Oil-based paint, copper wire, fishing line, vintage buttons, textile, bone, lace, and fishing line on canvas-wrapped panel

Non chiederci la parola

2025

Oil-based paint, encaustic, stamp, and string-wrapped box



With roots in the San Francisco Bay Area Beat and Funk art milieus, Cianne Fragione has developed over the past four decades her own process-oriented artistic vocabulary that crosses boundaries between abstract painting and sculpture, and between object and image. Her signature style combines oil paint, found objects, and textiles, resulting in works built slowly over time. Mid-century gestural abstraction and her early training as a professional dancer inform her approach, creating a sense of movement and rhythm in her works.

Time is central to Fragione's practice. Making art is a long conversation, full of pauses, reconsiderations, and returns. Ancestral memory guides her choice and placement of materials, while recollection during the making process transforms the ordinary into poetry.

Fragione considers how objects operate together in composition, engaging in a process of bricolage—refashioning older works, integrating scraps, remnants, written fragments, and found elements. The intimate bundles and assemblages act as archaeological parcels, carrying temporal qualities of dance into static form.

Gallery 314

This gallery features works by artists Savannah Faith Jackson and Aynex Mercado, which directly engage with two iconic American symbols, the American flag and the Statue of Liberty. While forged from different media, the work of each artist combines fragments of video and textiles. Their work participates in a larger cultural response to the nation and its challenges that is an ongoing and contested project.

Savannah Faith Jackson

b. 2001, Washington, DC; active in Washington, DC

Middle Passage / Ocean Flag

2025

Video installation, indigo dyed curtains, and framed texts



Savannah Faith Jackson is a multimedia artist whose practice is deeply shaped by the lives, choices, and rituals of her mother, grandmother, and earlier generations. Her ancestors lived on Hilton Head Island, South Carolina—a place of forced arrival where they carved out a home and cultivated enduring connections to the land from which they were stolen. As a Black woman—among the most marginalized yet essential laborers in the United States—her work acknowledges the interdependence of survival, labor, and resistance.

Enveloped by indigo curtains, referencing the indigo cash crop cultivated by enslaved people, the central feature of *Middle Passage / Ocean Flag* is a video collage of black-and-white footage of the Atlantic Ocean along the US East Coast, edited into the form of the American flag. The union and stripes wave independently, creating a visual metaphor that links national identity to the ocean's perpetual movement.

The installation entwines the fraught history of the Atlantic—particularly the Middle Passage—with the American narrative. Through this transformation of patriotic symbolism, the work becomes a meditation on history, spirituality, and reckoning.

Aynex Mercado

b. San Juan, Puerto Rico; active in Frederick, Maryland

Drowning Liberty

2024

Fiber



Born and raised in Puerto Rico, Aynex Mercado moved to Massachusetts in search of greater opportunity. After a serious car accident left her with a spinal-cord injury, she taught herself to quilt. Following a long hiatus, she returned to her practice during the pandemic with renewed intention, shifting from traditional patterns to art quilts.

After more than 15 years living in the mainland United States, Mercado came to understand that the nation's social and political realities are more complicated than the values it claims to uphold. In the series *Not What I Taught You*, she reimagines American symbols and figures—such as the Statue of Liberty, Abraham Lincoln, and Lady Justice—not as triumphant icons, but as disappointed teachers. Through each quilt, Mercado asks: What were we meant to learn from them, and how did we arrive here instead?

In *Drowning Liberty*, she portrays the Statue of Liberty submerged in a storm-tossed sea. As instability intensifies, the work questions how long this beacon of pride and unity can remain upright amid the chaos. Can harmony be restored before liberty itself is swept away?

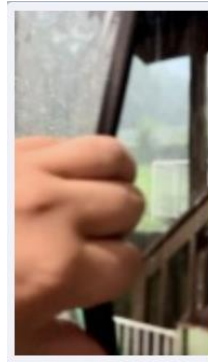
Gallery F

This light and sound installation by Emily Francisco features the recording of a thunderstorm. Situated as a summative close to the exhibition, the work offers a resonant metaphor for the uncertainties and upheavals of the contemporary world, evoking the conditions that shaped the production of artworks throughout the exhibition.

Emily Francisco

b. 1986, Honolulu, Hawaii; active in Washington, DC
2025 July 9: A Thunderstorm // When Systems Collide
2025

Audio recording, 5 min. 4 sec.



Working with everyday and obsolete technologies and inexpensive and discarded consumer devices, Emily Francisco examines the relationship between technology and the body. As neurological challenges made it difficult to rely on their own body, they began building machines as stand-ins, transforming limitation into a sustained site of inquiry and making. Their work assembles disparate elements to construct new forms in which breakdown becomes generative and repair becomes both conceptual framework and lived necessity.

2025 July 9: A Thunderstorm consists of a recording made at home on a back porch during a severe tornado warning, transforming a specific weather event into an immersive environment. Approached through neurodivergent perception and acute sensitivity to sound, the work invites visitors to feel the storm rather than simply hear it. Francisco's interest in storms stems from their scale: massive systems colliding in the sky, generating force and intensity. The thunderstorm becomes a portrait of everything happening at once—an experiential field of energy, pressure, and sensation.

PUBLIC PROGRAMS

Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition
August 1–September 20, 2026

The information below was updated July 2026 and is subject to change.
Please visit PhillipsCollection.org/events for the most up-to-date programming information.

PROGRAMS

[Phillips After 5: Jazz Soirée](#)

[August 6, 2026, 5–8:30 pm](#)

Join us for an evening set to the rhythm of live jazz in partnership with DC JazzFest with music, art activities, drinks, and more. *\$20, free for members, reservation required.*

[Soundscape with Muse Dodd and Cecily Bumbray](#)

[August 20, 2026, 6:30–7:30 pm](#)

Developed in response to [Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition](#), Muse Dodd and Cecily Bumbray will compose and perform a live in-gallery soundscape that weaves together songs chosen by the artists featured in the exhibition. *This event occurs during Third Thursday. See the exhibition for free during extended hours from 5–8 pm.*

[Phillips After 5: Phillips Flash](#)

[September 3, 2026, 5–8:30 pm](#)

Celebrate the iconic works of The Phillips Collection during a special edition of Phillips after 5. Enjoy music from DJ Stylus and Justin Trawick, get a flash tattoo from Cry Baby Studios, and more. *\$20, free for members, reservation required.*

[The Phillips Plays: Artist Process–Tomorrow the Sun Will Rise](#)

[September 12, 2026, 10 am–1 pm](#)

During the fall and winter, we invite kids and caregivers to explore the creative processes of artists in our permanent collection and special exhibitions. In September, we'll learn more about the artists on view in [Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition](#) and make our own artworks using similar materials. 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.*

[Soundscapes with Rita Burns and Ronya-Lee Anderson](#)

[September 17, 2026, 6:30–7:30 pm](#)

Developed in response to [Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition](#), Rita Burns and Ronya-Lee Anderson will compose and perform a live in-gallery soundscape that weaves together songs chosen by the artists featured in the exhibition. *This event occurs during Third Thursday. See the exhibition for free during extended hours from 5–8 pm.*

Spotlight Talks

Thursday–Sunday, 1 pm

A Phillips Educator leads a 15–20-minute Spotlight Talk on one work of art from the exhibition. *Included with general admission; free for members.*

Member Exclusives: Tours and Member Mornings with Curators

Member Tour

August 9, 2026, 10–11 am

Join us for an exclusive member experience. Tour [*Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*](#) with a Phillips Educator before the museum opens to the public. *Free, reservation required.*

Member Morning (Virtual)

August 11, 2026, 10–11 am

Members are invited to join Curator of Global Contemporary Art Tie Jojima, co-curator of [*Tomorrow the Sun Will Rise: The Phillips Collection Juried Exhibition*](#), for a presentation about the exhibition on Zoom. *Free, reservation required.*

Member Morning (In-Person)

September 1, 2026, 10–11 am

Members are invited to join Curator of Global Contemporary Art Tie Jojima, co-curator of [*Tomorrow the Sun Will Rise*](#), for a presentation about the exhibition in the Mansbach Auditorium. Coffee and pastries will be served before the presentation. *Free, reservation required.*

See the exhibition during **Phillips after 5** with music, art-making, drinks, and more ([August 6](#), [September 3](#), 5–8:30 pm; \$20, free for members) and **Third Thursdays** ([August 20](#), [September 17](#), 5–8 pm; free admission).

UPCOMING EXHIBITIONS

The information below was updated in July 2026 and is subject to change.

[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 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.

[Beauford Delaney: So Much Love and Beauty](#)

February 27–May 23, 2027

Beauford Delaney's work is singular to his humanist vision, his spirituality, and his ability to harness the expressive powers of color. *Beauford Delaney: So Much Love and Beauty* situates the artist (1901–1979) and his work in relation to critical moments of modernist abstraction from 1940s New York City to 1960s Paris and explores the meaningful relationships that nourished his career. The exhibition will feature the artist's early New York street scenes, insightful portraiture, and radiant abstractions. By including works by Delaney's inspirations such as Claude Monet and Stuart Davis, as well as friends and contemporaries such as Lawrence Calcagno, Sam Francis, and Ed Clark, this exhibition celebrates the interconnected nature of postwar abstraction.

This exhibition is organized by The Phillips Collection.

Charles Rumph: Where We Are

April–July 2027

This focused exhibition on DC-based photographer Charles Rumph (1932–2019) features a selection of his black-and-white and never-before-seen color photographs. Timed nearly 50 years after Rumph's first museum show at the Phillips, this installation explores the photographer's interest in capturing the play of geometry and light on distinct forms. Rumph's photographs will be further explored within the context of the collection, which he frequently visited, and the American modernists he admired, including Arthur Dove, Georgia O'Keeffe, Paul Strand, Ansel Adams, and Brett Weston.

This installation is organized by The Phillips Collection through a major gift from the Shirley Z. Johnson Trust and The Charles Rumph and Photograph Fund.

Feast for the Eyes: Celebrating Renoir at the Phillips

June–October 2027

This focused exhibition will bring together Pierre-Auguste Renoir's most ambitious multi-figural paintings, *Luncheon of the Boating Party* (1880–81), a cornerstone of The Phillips Collection, and *Bal du moulin de la Galette* (1876), on loan from the Musée d'Orsay, Paris. Never before seen together in the United States, this exceptional reunion of two Impressionist masterworks invites us to explore a defining period in the artist's development, as he created a sumptuous visual language of color and light that captured the vitality of modern life.

This exhibition is organized by The Phillips Collection.

Juan Sánchez: States of Liberation

June 26–September 12, 2027

This survey will be the first traveling retrospective of Juan Sánchez (b. 1954, New York, New York), one of the founding figures of Latinx art in the United States. For over four decades, Sánchez has engaged with the socio-political struggles of the working class and Puerto Rican communities that shaped his upbringing, infusing his art with a profound and introspective spirituality. Organized around four narrative pillars—Autobiography, Community, Nation, and Utopia—the exhibition will feature 75 works including paintings, works on paper, photography, and video, offering a comprehensive look at Sánchez's powerful and thought-provoking art.

This exhibition is co-organized by The Phillips Collection and the Whitney Museum of American Art.

Vuillard and the Theater

October 16, 2027–January 23, 2028

Vuillard and the Theater is the first exhibition devoted exclusively to the deep and abiding ties between the art of Édouard Vuillard (1868–1940)—a central figure in the Nabi movement—and the diverse world of theater in Paris. As a spectator, director, and scenographer, Vuillard drew on all the possibilities that theater offered his painting, choreographing works as scenes and often casting his close relatives as protagonists. Comprising approximately 70 paintings and 30 works on paper, as well as theater programs and ephemera from the 1890s to the 1930s, this exhibition offers a fresh re-examination of Vuillard's entire artistic oeuvre, demonstrating how theater influenced his unique form of modernism.

This exhibition is co-organized by The Phillips Collection and the Musée d'Orsay, Paris.

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