



Multiplicity

Blackness in Contemporary American Collage

JULY 6-SEPTEMBER 22, 2024

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Derek Fordjour, *Airborne Double*, 2022, Acrylic, charcoal, cardboard, oil pastel, and foil on newspaper mounted on canvas, 60 x 100 in., Frances Fine Art Collection, Courtesy of the artist, David Kordansky Gallery, and Petzel Gallery, New York, Photo: Daniel Greer, © Derek Fordjour

PHILLIPS
The Phillips Collection

UPDATED RELEASE

July 9, 2024

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The Phillips Collection Presents *Multiplicity: Blackness in Contemporary American Collage*

Landmark exhibition explores an expansive view of Black identity



WASHINGTON, DC—The Phillips Collection presents ***Multiplicity: Blackness in Contemporary American Collage***, the first major museum exhibition dedicated to contemporary collage reflecting the breadth and complexity of Black identity and experiences in the United States. The monumental exhibition, spread across three floors in two buildings, brings together nearly 60 works by an intergenerational group of 49 African American artists to explore diverse Black-constructed narratives through collage and collage-informed works. Organized by the Frist Art Museum in Nashville, Tennessee, ***Multiplicity: Blackness in Contemporary American Collage*** is on view from July 6 through September 22, 2024.

Multiplicity examines how themes of personal and collective history, regional and national heritage, gender and sexual orientation, and racial constructs are expressed in collage. By assembling pieces of paper, photographs, fabric, and other salvaged or repurposed materials, artists create unified compositions that offer poignant expressions of human experience, including fragmentation and reconstruction, shared history and memory, cultural hybridity, gender fluidity, and notions of beauty. As the exhibition's title suggests, most of the works address multiple subjects and defy a fixed interpretation. Featured artists range from established luminaries to emerging and mid-career figures, including **Mark Bradford, Lauren Halsey, Rashid Johnson, Kerry James Marshall, Wangechi**

Mutu, Jamea Richmond-Edwards, Deborah Roberts, Tschabalala Self, Lorna Simpson, Devan Shimoyama, Mickalene Thomas, and Kara Walker.

“The Phillips Collection is pleased to present *Multiplicity*, a bold, thought-provoking exhibition that brings artists together in conversation across time and place to encourage new and more expansive understandings of Black identity,” says **Vradenburg Director & CEO Jonathan P. Binstock**. “This speaks to the Phillips’s tradition of exhibiting artists of our time, with many connected to the Phillips including **Zoë Charlton, Sanford Biggers, McArthur Binion, and Radcliffe Bailey.**”

Using techniques rooted in European and American traditions by canonical figures from Pablo Picasso, Georges Braque, Hannah Höch, Max Ernst, and Robert Rauschenberg, the artworks featured in *Multiplicity* build upon the rich legacy of African American artists such as Romare Bearden, who experimented with collage in the 1960s to inspire collaboration and community, as well as David C. Driskell, Faith Ringgold, Lois Mailou Jones, and Jacob Lawrence. “Twenty-first-century collage is an arguably understudied and undervalued medium, especially in museum exhibitions,” explains **Katie Delmez, Senior Curator at the Frist Art Museum and curator of *Multiplicity***. “*Multiplicity* is an opportunity to spotlight the formal complexity and vibrancy of the technique and to assert its contributions to the field through the lens of some of today’s leading artists.”

Rather than casting their work solely in terms of a racial discourse that often portrays African Americans as a monolith, the artists employ collage to convey the intersecting facets of their lived experiences that combine to make whole individuals. “The exhibition asserts that collage parallels how identity is constructed with a multitude of elements that create a singular whole,” says **Adrienne L. Childs, Senior Consulting Curator at The Phillips Collection** and organizing curator for the presentation in Washington. “The process of merging form and content aptly represents Black life. The artists create multifaceted works through the meaningful use of objects from their own lives that reflect their experiences and concerns.”

For artists like Roberts and Mutu, collage is their principal strategy, while for others, including Thomas, Johnson, and Marshall, it represents a branch or chapter in their wider practice. They complement one another while remaining distinct, each with the potential to spark thoughtful conversations about Blackness in America today and for future generations. Roberts, whose *Tomorrow, tomorrow, and tomorrow* (2023) is unique to the Phillips’s presentation, asserts, “With collage, I can create a more expansive and inclusive view of the Black cultural experience.”

The exhibition begins with the section “Fragmentation and Reconstruction,” introducing guests to a range of techniques and materials used in contemporary collage. Next, “Excavating History and Memory” examines artists’ use of historical photographs and clippings to highlight overlooked or lost narratives, linking them to the present. “Cultural Hybridity” addresses the challenges of navigating life in a new country while maintaining connections to ancestral homelands. The sections “Notions of Beauty and Power” and “Gender Fluidity and Queer Spaces” challenge traditional constructions of beauty and gender. The exhibition then expands the definition of collage beyond analog practices to include digital stitches—an inevitable evolution in today’s digitally saturated environment.

Multiplicity concludes with the section “Toward Abstraction,” which features layered and deeply personal abstractions created with various materials. The exhibition also includes film interviews with 11 artists focusing on their particular technique. Public programs will spotlight artists Deborah Roberts and

Rashaad Newsome in conversation with organizing curator Adrienne Childs, and Mickalene Thomas with curator Katie Delmez, among others, as well as a series of artist-led collage-making sessions.

ARTISTS

| | | |
|-------------------------|----------------------------|------------------------|
| Nina Chanel Abney | Tomashi Jackson | Howardena Pindell |
| Derrick Adams | Rashid Johnson | Jamea Richmond-Edwards |
| Njideka Akunyili Crosby | Yashua Klos | Deborah Roberts |
| Radcliffe Bailey | YoYo Lander | Lanecia A. Rouse |
| Sanford Biggers | Kerry James Marshall | Tschabalala Self |
| McArthur Binion | Rod McGaha | Devan Shimoyama |
| Brittney Boyd Bullock | Lester Julian Merriweather | David Shrobe |
| Mark Bradford | Helina Metaferia | Lorna Simpson |
| Tay Butler | Wardell Milan | Nyugen E. Smith |
| Zoë Charlton | Joiri Minaya | Paul Anthony Smith |
| Andrea Chung | Troy Montes-Michie | Shinique Smith |
| Jamal Cyrus | Devin N. Morris | Mickalene Thomas |
| M. Florine Démosthène | Wangechi Mutu | Kara Walker |
| Derek Fordjour | Narcissister | Didier William |
| Genevieve Gaignard | Rashaad Newsome | Kandis Williams |
| Lauren Halsey | Lovie Olivia | |
| Kahlil Robert Irving | Ebony G. Patterson | |

EXHIBITION SUPPORT

The exhibition is organized by the Frist Art Museum, Nashville, TN.

The presentation at The Phillips Collection is made possible by The Frauke and Willem de Looper Fund, with significant support from Julie and Jon Garcia.

Additional support is provided by Robert Berish and Barbara Brown, and Reid Walker.

Support for the national exhibition tour is provided by generous grants from the Henry Luce Foundation and the National Endowment for the Arts.



EXHIBITION CATALOGUE

The accompanying catalogue is designed by Polymode Studio, a LGBTQIA+ and minority-owned design firm; produced by Marquand Books; and distributed by Yale University Press. The fully illustrated 264-page publication was edited by Kathryn E. Delmez with contributions from Dr. Richard J. Powell, John Spencer Bassett Professor of Art and Art History at Duke University; Dr. Patricia Hills, professor emerita of American Art at Boston University; Dr. Tiffany E. Barber, assistant professor of African American Art at UCLA; Dr. Anita N. Bateman, associate curator of modern and contemporary art at the Museum of Fine Arts, Houston; Valerie Cassel Oliver, Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts; María Elena Ortiz, curator at the Museum of Modern Art Fort Worth; and Dr. Rebecca VanDiver, associate professor of African American Art at Vanderbilt University. Students at Fisk University and 2022–23 Frist Art Museum curatorial fellow Chase Williamson wrote the artist biographies.

IMAGES: (L to R) Yashua Klos, *Uncle Scott*, 2022, Woodblock prints on archival paper, Japanese rice paper, acrylic, spray paint, colored pencil, and wood mounted on canvas, 72 x 60 in. Collection of Marc Rockford and Carrie Gish, courtesy of the artist and Sikkema Jenkins & Co., New York, © Yashua Klos; Derek Fordjour, *Airborne Double*, 2022, Acrylic, charcoal, cardboard, oil pastel, and foil on newspaper mounted on canvas, 60 x 100 in., Frances Fine Art Collection, Courtesy of the artist, David Kordansky Gallery, and Petzel Gallery, New York, Photo: Daniel Greer, © Derek Fordjour; Jamea Richmond-Edwards, *Archetype of a 5 Star*, 2018, acrylic, spray paint, glitter, ink, and cut paper on canvas, 60 x 48 in., Rubell Museum.

IMAGE GALLERY

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

ABOUT THE PHILLIPS COLLECTION

The Phillips Collection, America's first museum of modern art, was founded in 1921. The museum houses one of the world's most celebrated Impressionist and American modern art collections and continues to grow its collection with important contemporary voices. Its distinctive building combines extensive new galleries with the former home of its founder, Duncan Phillips. The Phillips's impact spreads nationally and internationally through its diverse and experimental special exhibitions and events, including its award-winning education programs for educators, students, and adults; renowned Phillips Music series; and dynamic art and wellness and Phillips after 5 events. The Phillips Collection's extensive community partnerships include Phillips@THEARC, the museum's satellite campus in Southeast DC. The Phillips Collection is a private, non-government museum, supported primarily by donations.

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PRESS IMAGES

Multiplicity: Blackness in Contemporary American Collage

July 6–September 22, 2024

Kara Walker

b. 1969, Stockton, California; active in New York, New York

Divining Rod

2007

Paper, gouache, newspaper on wood panel

17 1/8 x 23 7/8 x 1 1/4 in.

Collection of Brooke Garber Neidich and Daniel Neidich, courtesy of Sikkema Jenkins & Co., New York, © Kara Walker



Howardena Pindell

b. 1943, Philadelphia, Pennsylvania; active in New York, New York

Untitled #3C

2009

Mixed media on paper collage

8 x 9 3/4 in.

Courtesy of the artist and Garth Greenan Gallery New York, © Howardena Pindell



Howardena Pindell

b. 1943, Philadelphia, Pennsylvania; active in New York, New York

Untitled #5

2013

Mixed media on paper collage

12 x 16 1/2 in.

Courtesy of the artist and Garth Greenan Gallery New York, © Howardena Pindell



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Moment (from #BetterGardensAndJungles)

2017

Cut-paper collage on canvas, plastic Ziploc bag

16 x 20 in.

Courtesy of the artist, © Lester Julian Merriweather



Jamal Cyrus

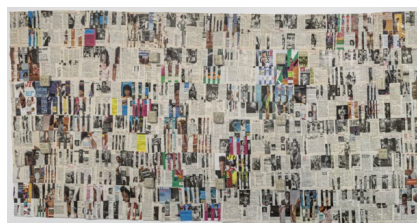
b. 1973, Houston, Texas; active in Houston, Texas
Jet Auto Archive – April 27, May 11, May 25, 1992
(Medicated L. A. Kente)

2018

Collage on canvas

49 x 95 in.

Collection of Megan & Casey McManemin,
courtesy of Inman Gallery, © Jamal Cyrus



Jamea Richmond-Edwards

b. 1982, Detroit, Michigan; active Detroit,
Michigan

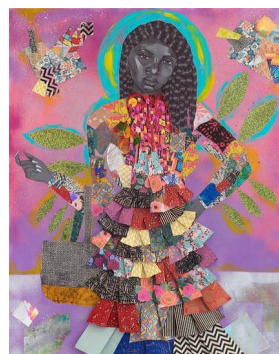
Archetype of a 5 Star

2018

Acrylic, spray paint, glitter, ink, and cut paper on
canvas

60 x 48 in.

Rubell Museum, Miami, © Jamea Richmond-
Edwards



Devan Shimoyama

b. 1989, Philadelphia, Pennsylvania; active in
Pittsburgh, Pennsylvania

Tasha

2018

Colored pencil, oil, collage, sequins, glitter, silk
flowers, beads, and Flashe (vinyl emulsion paint)
on canvas stretched over panel

48 x 36 in.

Collection Pérez Art Museum Miami, museum
purchase with funds provided by PAMM's
Collectors Council, with additional funding
provided by Craig Robins, courtesy of Pérez Art
Museum Miami, © Devan Shimoyama



Lauren Halsey

b. 1987, Los Angeles, California; active in Los Angeles, California

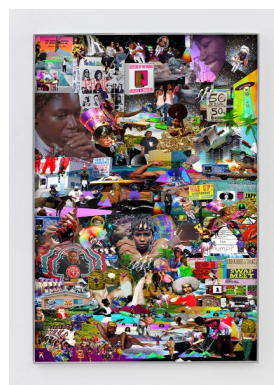
Loda Land

2020

Inkjet print on paper

67 x 45 1/2 in.

Courtesy of David Kordansky and Mindy Shapero, Los Angeles, Photo: Jeff McLane, courtesy of David Kordansky Gallery, © Lauren Halsey



Tschabalala Self

b. 1990, New York, New York; active in Connecticut, New Jersey, and New York

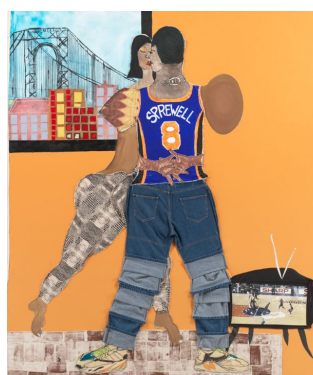
Sprewell

2020

Fabric, painted canvas, silk, jeans, painted newsprint, stamp, thread, photographic transfer on paper, and acrylic on canvas

84 x 72 1/4 x 2 1/2 in.

Solomon R. Guggenheim Museum, New York, Gift, courtesy of the artist and Pilar Corrias, London and Galerie Eva Presenhuber, Zurich, © Tschabalala Self



Andrea Chung

b. 1978, Newark, New Jersey; active in San Diego, California

Sula Never Competed; She Simply Helped Others Define Themselves, IV

2021

Collage, gold ink, pins, and beads on paper handmade from traditional birthing cloth

55 1/4 x 35 1/4 x 2 3/4 in.

Collection of Miyoung Lee and Neil Simpkins, courtesy of Tyler Park Presents, © Andrea Chung



Andrea Chung

b. 1978, Newark, New Jersey; active in San Diego, California

Sula Never Competed; She Simply Helped Others Define Themselves, V

2021

Collage, gold ink, pins, and beads on paper handmade from traditional birthing cloth

55 1/4 x 35 1/4 x 2 3/4 in.

Collection of Miyoung Lee and Neil Simpkins, courtesy of Tyler Park Presents, © Andrea Chung



Lauren Halsey

b. 1987, Los Angeles, California; active in Los Angeles, California

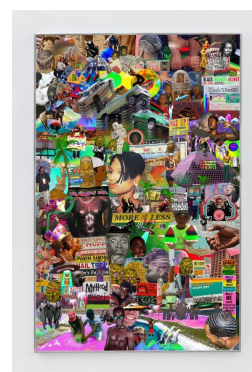
betta daze (loda land)

2021

Inkjet print on paper

70 x 45 in.

Courtesy of David Kordansky and Mindy Shapero, Los Angeles, Photo: Jeff McLane, courtesy of David Kordansky Gallery, © Lauren Halsey



Lovie Olivia

b. 1975, Houston, Texas; active in Houston, Texas

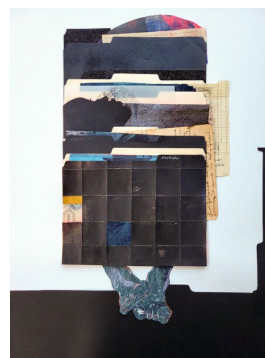
Dark Tower 1.0

2021

Squid ink, indigo paste, blue carbon, acrylic, glitter vellum, gold leaf, graphite, found pages, and archival paper on cut archival file folders

31 1/2 x 23 1/2 in.

Private collection, New York, courtesy of the artist, © Lovie Olivia



Lovie Olivia

b. 1975, Houston, Texas; active in Houston, Texas

Dark Tower 2.0

2021

Squid ink, indigo paste, blue carbon, acrylic, glitter vellum, gold leaf, graphite, found pages, and archival paper on cut archival file folders

31 1/2 x 23 1/2 in.

Private collection, New York, courtesy of the artist, © Lovie Olivia



Page 5—Press Images: *Multiplicity: Blackness in Contemporary American Collage*

Lovie Olivia

b. 1975, Houston, Texas; active in Houston, Texas

Dark Tower 3.0

2021

Squid ink, indigo paste, blue carbon, acrylic, glitter vellum, gold leaf, graphite, found pages, and archival paper on cut archival file folders

31 1/2 x 23 1/2 in.

Private collection, New York, courtesy of the artist, © Lovie Olivia



Lorna Simpson

b. 1960, Brooklyn, New York; active in Brooklyn, New York

4 Walls

2023

Collage and pastel on handmade paper, 5 parts
25 7/8 x 19 x 1 5/8 in.

Courtesy of the artist and Hauser & Wirth, © Lorna Simpson



Lorna Simpson

b. 1960, Brooklyn, New York; active in Brooklyn, New York

4 Walls (detail)

2023

Collage and pastel on handmade paper, 5 parts
25 7/8 x 19 x 1 5/8 in.

Courtesy of the artist and Hauser & Wirth, © Lorna Simpson



Lorna Simpson

b. 1960, Brooklyn, New York; active in Brooklyn, New York

4 Walls (detail)

2023

Collage and pastel on handmade paper, 5 parts
25 7/8 x 19 x 1 5/8 in.

Courtesy of the artist and Hauser & Wirth, © Lorna Simpson



Tay Butler

b. 1980, Milwaukee, Wisconsin; active in Houston, Texas

Hyperinvisibility

2022

Photomontage on cotton paper

44 x 36 in.

Courtesy of the artist, © Tay Butler



M. Florine Démosthène

b. United States; active in Tulsa, Oklahoma, and New York, New York

The Healing: Untitled 1

2022

Collage on paper

42 x 30 in.

Courtesy of the artist and Mariane Ibrahim,

© M. Florine Démosthène



M. Florine Démosthène

b. United States; active in Tulsa, Oklahoma, and New York, New York

The Healing: Untitled 2

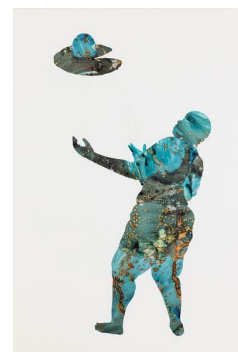
2022

Collage on paper

42 x 30 in.

Courtesy of the artist and Mariane Ibrahim,

© M. Florine Démosthène



M. Florine Démosthène

b. United States; active in Tulsa, Oklahoma, and New York, New York

The Healing: Untitled 3

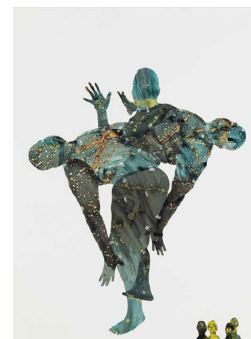
2022

Collage on paper

42 x 30 in.

Courtesy of the artist and Mariane Ibrahim,

© M. Florine Démosthène



Derek Fordjour

b. 1974, Memphis, Tennessee; active in New York, New York

Airborne Double

2022

Acrylic, charcoal, cardboard, oil pastel, and foil on newspaper mounted on canvas

60 x 100 in.

Frances Fine Art Collection, courtesy of the artist, David Kordansky Gallery, and Petzel Gallery, New York, Photo: Daniel Greer, © Derek Fordjour



Yashua Klos

b. 1977 Chicago, Illinois; Lives and works in New York, New York

Uncle Scott

2022

Woodblock prints on archival paper, Japanese rice paper, acrylic, spray paint, colored pencil, and wood mounted on canvas

72 x 60 in.

Collection of Marc Rockford and Carrie Gish, courtesy of Sikkema Jenkins & Co., New York, © Yashua Klos



YoYo Lander

b. 1986, Sumter, South Carolina; active in Los Angeles, California

Countenance #5

2022

Stained, washed, and collaged watercolor paper on watercolor paper

29 3/8 x 15 3/8 in.

Courtesy of the artist, © YoYo Lander



Rod McGaha

b. 1961, Chicago, Illinois; active in Nashville, Tennessee

Family Freedom

From the *Regeneration* series

2021

Inkjet print on paper

50 x 38 in.

Courtesy of the artist, © Rod McGaha



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

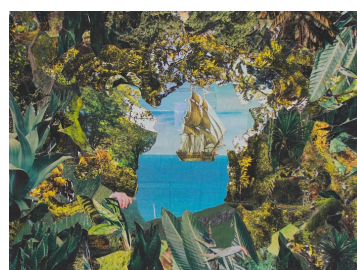
Untitled (Turn that Ship Away) (from #BetterGardensAndJungles)

2022

Cut-paper collage on canvas

8 x 10 in.

Courtesy of the artist, © Lester Julian Merriweather



Wardell Milan

b. 1977, Knoxville, Tennessee; active in New York, New York

Pulse. That's that Orlando moon, 808 club bass.

That's that keep dancing, that's that never stop

2022

Charcoal, graphite, oil pastel, pastel acrylic, cut-and-paste paper on hand-dyed paper

72 1/2 x 52 3/8 in.

The Collection of Michael Hoeh, New York, courtesy of Sikkema Jenkins & Co., New York, © Wardell Milan



Lanecia A. Rouse

b. 1978, Atlanta, Georgia; active in Richmond, Virginia

How She Taught Me to Carry Water

2022

Discarded book pages, twenty-three karat gold leaf, found images, and photographs by the artist on discarded wood

3 parts: 18 x 18 in.



Page 9—Press Images: *Multiplicity: Blackness in Contemporary American Collage*

Collection of Molly Gochman, Image courtesy of the artist, © Lanecia A. Rouse

Paul Anthony Smith

b. 1988, Jamaica; active in New York, New York

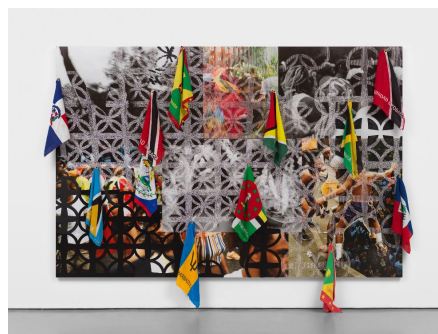
CARICOM

2022

Found flags, unique picotage, and acrylic on inkjet print mounted on museum board and aluminum composite panel

80 x 120 x 6 in.

Courtesy of the artist and Jack Shainman Gallery, © Paul Anthony Smith



Paul Anthony Smith

b. 1988, Jamaica; active in New York, New York

The Tales of Tourism

2022–23

Unique picotage, spray paint, and acrylic on inkjet print mounted on museum board and aluminum composite panel

67 7/8 x 97 x 2 1/4 in.

Courtesy of the artist and Jack Shainman Gallery, © Paul Anthony Smith



Brittney Boyd Bullock

b. 1987, Memphis, Tennessee; active in

Memphis, Tennessee

No It Ain't, Yes It Is

2023

Monoprinted paper, fabric, paper, acrylic, tulle, thread, felt, canvas, and tissue paper

45 x 42 in.

Courtesy of the artist, © Brittney Boyd Bullock



Helina Metaferia

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

Headdress 61

2023

Mixed-media collage

96 x 48 in.

Courtesy of the artist, © Helina Metaferia



Page 10—Press Images: *Multiplicity: Blackness in Contemporary American Collage*

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CHECKLIST

Multiplicity: Blackness in Contemporary American Collage

July 6–September 22, 2024

FRAGMENTATION AND RECONSTRUCTION

Kerry James Marshall

b. 1955, Birmingham, Alabama; active in Chicago, Illinois

Century Twenty One

1992

Acrylic and collage on unstretched canvas

86 1/4 x 120 1/4 in.

University of Arizona Museum of Art, Museum purchase with funds provided by the Edward J. Gallagher, Jr. Memorial Fund



Didier William

b. 1983, Port-au-Prince, Haiti; active in Philadelphia, Pennsylvania

Broken Skies: Nou Poko Fini

2019

Acrylic, wood carving, oil, and collage on panel

65 x 102 in.

Domus Collection, courtesy of James Fuentes Gallery



Derrick Adams

b. 1970, Baltimore, Maryland; active in Brooklyn, New York

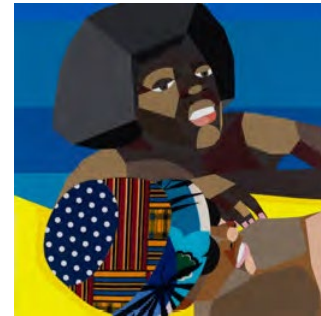
Floater 108

2020

Acrylic paint, graphite, and fabric on paper

23 x 23 in.

Courtesy of the artist and Rhona Hoffman Gallery, Chicago



Nina Chanel Abney

b. 1982, Harvey, Illinois; active in New York, New York

Relax After Work

2020

Collage on panel

85 1/2 x 73 1/2 x 1 3/8 in.

Courtesy of the artist and Pace Prints



Page 2—Checklist: *Multiplicity: Blackness in Contemporary American Collage*

Joiri Minaya

b. 1990, New York, New York; active in New York, New York

Woman-landscape (On Opacity) #4

2020

Archival print on paper

8 x 10 in.

Courtesy of the artist



Tschabalala Self

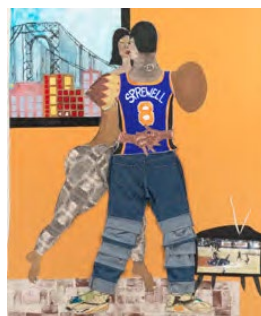
b. 1990, New York, New York; active in Connecticut, New Jersey, and New York

Sprewell

2020

Fabric, painted canvas, silk, jeans, painted newsprint, stamp, thread, photo transfer, and acrylic on canvas
84 x 72 1/4 x 2 1/2 in.

Solomon R. Guggenheim Museum, New York, Gift,
Courtesy of the artist, Pilar Corrias, London and Galerie
Eva Presenhuber, Zurich



YoYo Lander

b. 1986, Sumter, South Carolina; active in Los Angeles, California

Countenance #5

2022

Stained, washed, and collaged watercolor paper on
watercolor paper

29 3/8 x 21 1/8 in.

Courtesy of the artist



Paul Anthony Smith

b. 1988, Jamaica; active in New York, New York

CARICOM

2022

Found flags, unique picotage, and acrylic on inkjet print
mounted on museum board and composite panel

80 x 120 x 6 in.

Courtesy of the artist and Jack Shainman Gallery



Helina Metaferia

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

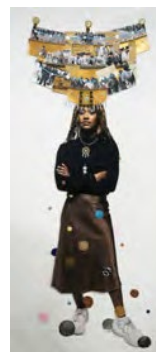
Headdress 61

2023

Mixed-media collage

96 x 48 in.

Courtesy of the artist



Deborah Roberts

b. 1962, Austin, Texas; active in Austin, Texas

Tomorrow, tomorrow and tomorrow

2023

Acrylic, graphite, pastel, ink, and collage on canvas

84 x 168 in.

Courtesy of the artist and Stephen Friedman Gallery, London



EXCAVATING HISTORY AND MEMORY

Kara Walker

b. 1969, Stockton, California; active in New York, New York

Divining Rod

2007

Paper, gouache, newspaper on wood panel

17 1/8 x 23 7/8 x 1 1/4 in.

Collection of Brooke Garber Neidich and Daniel Neidich, courtesy of Sikkema Jenkins & Co., New York



Radcliffe Bailey

b. 1968, Bridgeton, New Jersey; d. 2023, Atlanta, Georgia

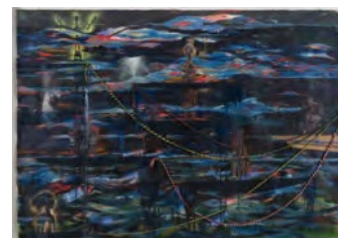
Western

2015

Mixed media on paper

59 x 82 in.

Courtesy of the artist and Jack Shainman Gallery, New York



Jamal Cyrus

b. 1973, Houston, Texas; active in Houston, Texas
Jet Auto Archive – April 27, May 11, May 25, 1992
(Medicated L.A. Kente)

2018

Collage on canvas

49 x 95 in.

Collection of Megan & Casey McManemin, courtesy of
Inman Gallery



Rashid Johnson

b. 1977, Chicago, Illinois; active in New York, New York
Untitled Escape Collage

2019

Ceramic tile, mirror tile, branded red oak flooring, vinyl,
spray enamel, oil stick, black soap, and wax

97 x 121 x 2 1/2 in.

Courtesy of the artist and Hauser & Wirth



Tomashi Jackson

b. 1980, Houston, Texas; active in New York, New York,
and Cambridge, Massachusetts

*Ecology of Fear (Gillum for Governor of
Florida)(Freedom Riders bus bombed by KKK)*

2020

Archival prints on PVC marine vinyl, acrylic paint,
American campaign materials, Greek ballot papers,
Andrew Gillum campaign sign, paper bags, Greek
canvas, and Pentelic marble dust mounted on a
handcrafted select pine awning structure with brass
hooks and grommets

87 1/2 x 89 3/4 in.

Solomon R. Guggenheim Museum, New York,
purchased with funds contributed by the International
Director's Council, 2021



David Shrobe

b. 1974, New York, New York; active in New York, New
York

Shaded by Trees

2020

Acrylic, ink, and African print fabric on canvas in gold
leaf wood frame with glass

34 x 27 x 2 in.

Collection of Joyce and John Varvatos, courtesy of
Monique Meloche Gallery



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

#BetterGardensandJungles

2017–21

Cut-paper collage on canvas

Dimensions variable

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

It was all good just a week ago (from

#BetterGardensandJungles)

2018–19

Cut-paper collage on canvas

20 x 30 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

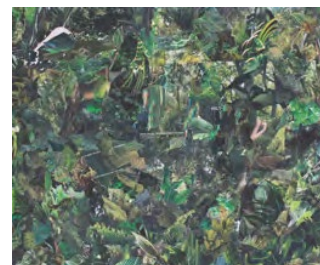
Untitled (Hilt) (from #BetterGardensandJungles)

2018–19

Cut-paper collage on canvas

20 x 24 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Emergent (in Life) (from #BetterGardensandJungles)

2018

Cut-paper collage on canvas

18 x 24 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

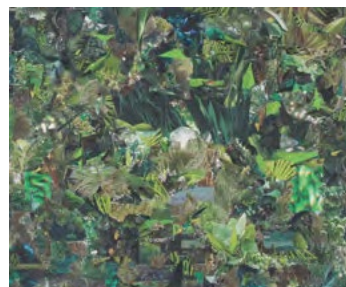
All-Spark (Litty) (from #BetterGardensandJungles)

2018–19

Cut-paper collage on canvas

20 x 24 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Colonization/Infestation (from *#BetterGardensandJungles*)

2019

Cut-paper collage on canvas

20 x 24 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Untitled (from the *Growth Series*) (from *#BetterGardensandJungles*)

2019–20

Cut-paper collage on canvas

20 x 16 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

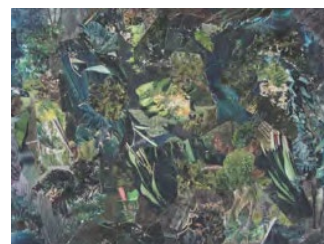
Clearing III (from (from *#BetterGardensandJungles*))

2019–20

Cut-paper collage on canvas

12 x 16 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

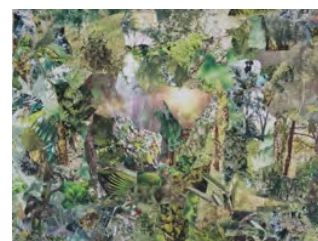
Clearing I (Shine) (from (from *#BetterGardensandJungles*))

2019–20

Cut-paper collage on canvas

11 x 14 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

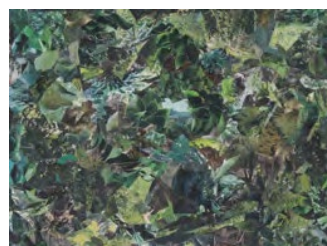
Clearing II (from *#BetterGardensandJungles*)

2019–20

Cut-paper collage on canvas

11 x 14 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

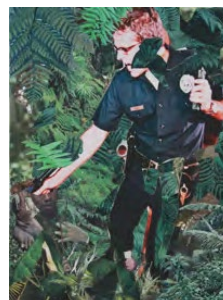
Predator (from *#BetterGardensandJungles*)

2018

Cut-paper collage on canvas

20 x 16 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Two Pacs II (from *#BetterGardensandJungles*)

2018

Cut-paper collage on canvas

12 x 16 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Two Pacs I (from *#BetterGardensandJungles*)

2018

Cut-paper collage on canvas

12 x 16 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

An Opening (from *#BetterGardensandJungles*)

2019

Cut-paper collage on canvas

11 x 14 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Untitled (from the Growth Series) (from #BetterGardensandJungles)

2019

Cut-paper collage on canvas

14 x 11 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Untitled (from the Growth Series) (from #BetterGardensandJungles)

2019

Cut-paper collage on canvas

14 x 11 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Untitled (from the Growth Series) (from #BetterGardensandJungles)

2019

Cut-paper collage on canvas

14 x 11 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Untitled (species Hydra spotted by canoe) (from #BetterGardensandJungles)

2019

Cut-paper collage on canvas

11 x 14 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Clearing (Early) (from *#BetterGardensandJungles*)

2019

Cut-paper collage on canvas

12 x 16 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

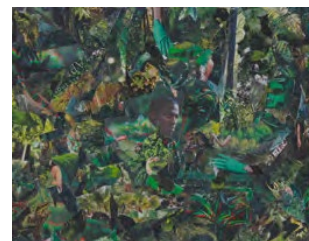
The Hunted (from *#BetterGardensandJungles*)

2019–20

Cut-paper collage on canvas

11 x 14 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Clearing (Horizon) (from *#BetterGardensandJungles*)

2020

Cut-paper collage on canvas

11 x 14 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

Live Happy (from *#BetterGardensandJungles*)

2020

Cut-paper collage on canvas

9 x 12 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

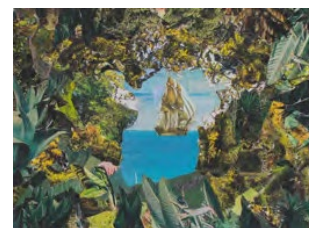
Untitled (Turn that Ship Away) (from *#BetterGardensandJungles*)

2022

Cut-paper collage on canvas

8 x 10 in.

Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee
Ultimate Colonizer (from #BetterGardensandJungles)
2018
Cut-paper collage on canvas
8 x 10 in.
Courtesy of the artist



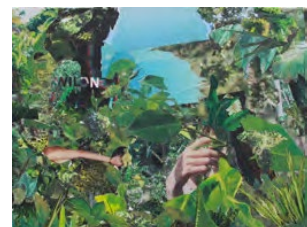
Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee
Moment (from #BetterGardensandJungles)
2017
Cut-paper collage on canvas, plastic Ziploc bag
16 x 20 in.
Courtesy of the artist



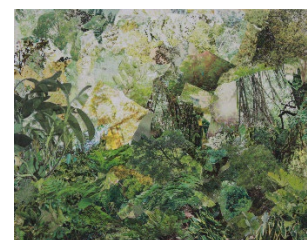
Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee
WILDN (from #BetterGardensandJungles)
2020–21
Cut-paper collage on canvas
12 x 16 in.
Courtesy of the artist



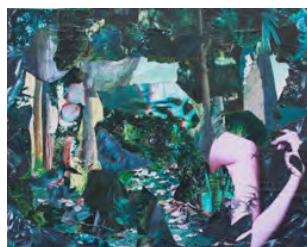
Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee
Horizon (from #BetterGardensandJungles)
2019–20
Cut-paper collage on canvas
12 x 16 in.
Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee
Untitled (GRAM) (from #BetterGardensandJungles)
2021
Cut-paper collage on canvas
11 x 14 in.
Courtesy of the artist



Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

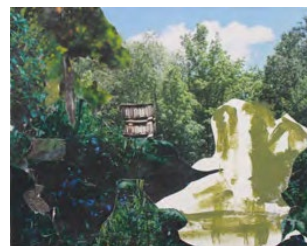
Greeting Grill (from #BetterGardensandJungles)

2021

Cut-paper collage on canvas

8 x 10 in.

Courtesy of the artist



Derek Fordjour

b. 1974, Memphis, Tennessee; active in New York, New York

Airborne Double

2022

Acrylic, charcoal, cardboard, oil pastel, and foil on newspaper mounted on canvas

60 x 100 in.

Frances Fine Art Collection, courtesy of the artist, David Kordansky Gallery, and Petzel Gallery, New York



Yashua Klos

b. 1977 Chicago, Illinois; Lives and works in New York, New York

Uncle Scott

2022

Woodblock prints on archival paper, Japanese rice paper, acrylic, spray paint, colored pencil, and wood mounted on canvas

72 x 60 in.

Collection of Marc Rockford and Carrie Gish, courtesy of Sikkema Jenkins & Co., New York



Lanecia A. Rouse

b. 1978, Atlanta, Georgia; active in Richmond, Virginia

How She Taught Me to Carry Water

2022

Discarded book pages, twenty-three karat gold leaf, found images, and photographs by the artist on discarded wood

3 parts: 18 x 18 in.

Collection of Molly Gochman



CULTURAL HYBRIDITY

Wangechi Mutu

b. 1972, Nairobi, Kenya; active in Nairobi, Kenya, and Brooklyn, New York

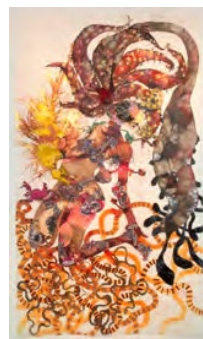
A'gave you

2008

Mixed-media collage on Mylar

93 x 54 in.

Collection of Stanley & Nancy Singer, Delray Beach, courtesy of Vielmetter Los Angeles



Njideka Akunyili Crosby

b. 1983, Enugu, Nigeria; active in Los Angeles, California

Nyado: The Thing Around Her Neck

2011

Acrylic, photographic transfers, colored pencil, charcoal, and collage on paper

81 1/2 x 81 3/4 in.

Collection of the artist, courtesy of David Zwirner and Victoria Miro



Joiri Minaya

b. 1990, New York, New York; active in New York, New York

Away from prying eyes

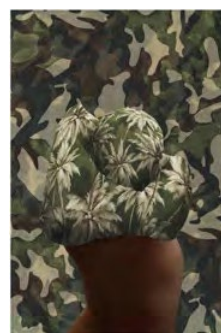
From the *Divergences* series

2020

Archival pigment print on paper

40 x 60 in.

Collection of the Kemper Museum of Contemporary Art, Kansas City, Missouri, museum purchase made possible by a gift from the Kemper Family Foundations



Joiri Minaya

b. 1990, New York, New York; active in New York, New York

Emergence I

From the *Divergences* series

2020

Archival pigment print on paper

40 x 60 in.

Collection of the Kemper Museum of Contemporary Art, Kansas City, Missouri, Museum purchase made possible by a gift from the Kemper Family Foundations



Joiri Minaya

b. 1990, New York, New York; active in New York, New York

Irreducible convergence

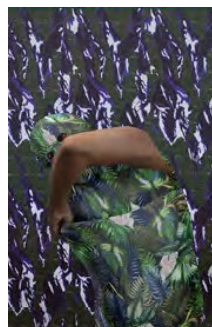
From the *Divergences* series

2020

Archival pigment print on paper

40 x 60 in.

Collection of the Kemper Museum of Contemporary Art, Kansas City, Missouri, Museum purchase made possible by a gift from the Kemper Family Foundations



Joiri Minaya

b. 1990, New York, New York; active in New York, New York

Shedding

From the *Divergences* series

2020

Archival pigment print on paper

40 x 60 in.

Collection of the Kemper Museum of Contemporary Art, Kansas City, Missouri, Museum purchase made possible by a gift from the Kemper Family Foundations



Andrea Chung

b. 1978, Newark, New Jersey; active in San Diego, California

Sula Never Competed; She Simply Helped Others Define Themselves, IV

2021

Collage, gold ink, pins, and beads on paper handmade from traditional birthing cloth

55 1/4 x 35 1/4 x 2 3/4 in.

Collection of Miyoung Lee and Neil Simpkins, courtesy of Tyler Park Presents



Andrea Chung

b. 1978, Newark, New Jersey; active in San Diego, California

Sula Never Competed; She Simply Helped Others Define Themselves, V

2021

Collage, gold ink, pins, and beads on paper handmade from traditional birthing cloth



Page 14—Checklist: *Multiplicity: Blackness in Contemporary American Collage*

55 1/4 x 35 1/4 x 2 3/4 in.

Collection of Miyoung Lee and Neil Simpkins, courtesy of Tyler Park Presents

M. Florine Démosthène

b. United States; active in Tulsa, Oklahoma, and New York, New York

The Healing: Untitled 1

2022

Collage on paper

42 x 30 in.

Courtesy of the artist and Mariane Ibrahim



M. Florine Démosthène

b. United States; active in Tulsa, Oklahoma, and New York, New York

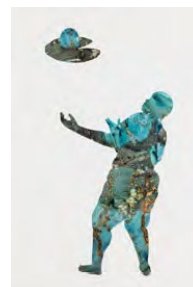
The Healing: Untitled 2

2022

Collage on paper

42 x 30 in.

Courtesy of the artist and Mariane Ibrahim



M. Florine Démosthène

b. United States; active in Tulsa, Oklahoma, and New York, New York

The Healing: Untitled 3

2022

Collage on paper

42 x 30 in.

Courtesy of the artist and Mariane Ibrahim



Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

Untitled, West Africa Photo Collage No. 1

2022–2023

Cut paper on paper

5 x 7 in.

Courtesy of the artist



Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

Untitled, West Africa Photo Collage No. 2

2022–23

Cut paper on paper

5 x 7 in.

Courtesy of the artist



Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

Untitled, West Africa Photo Collage No. 3

2022–23

Cut paper on paper

5 x 7 in.

Courtesy of the artist



Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

Untitled, West Africa Photo Collage No. 4

2022–23

Cut paper on paper

5 x 7 in.

Courtesy of the artist



Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

Untitled, West Africa Photo Collage No. 5

2022–23

Cut paper on paper

5 x 7 in.

Courtesy of the artist



Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

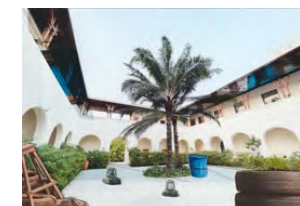
Untitled, West Africa Photo Collage No. 6

2022–23

Cut paper on paper

5 x 7 in.

Courtesy of the artist



Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

Untitled, West Africa Photo Collage No. 7

2022–23

Cut paper on paper 5 x 7 in.

Courtesy of the artist



Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

Untitled, West Africa Photo Collage No. 8

2022–23

Cut paper on paper

5 x 7 in.

Courtesy of the artist



Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

Untitled, West Africa Photo Collage No. 9

2022–23

Cut paper on paper

5 x 7 in.

Courtesy of the artist



NOTIONS OF BEAUTY AND POWER

Zoë Charlton

b. 1973, Elgin Air Force Base, Florida; active in Baltimore, Maryland

Heavy Billows

2018

Graphite, acrylic paint, and collage on paper

112 x 60 in.

Courtesy of the artist



Jamea Richmond-Edwards

b. 1982, Detroit, Michigan; active Detroit, Michigan

Archetype of a 5 Star

2018

Acrylic, spray paint, glitter, ink, and cut-paper on canvas

60 x 48 in.

Rubell Museum, Miami



Rashaad Newsome

b. 1979, New Orleans, Louisiana; active in Brooklyn, New York, and Oakland, California

The Art of Immortality 2

2019

Collage in custom mahogany and resin artist frame with automotive paint

66 5/8 x 66 5/8 x 4 1/2 in.

Courtesy of the artist



Tschabalala Self

b. 1990, New York, New York; active in Connecticut, New Jersey, and New York

Ol' Bay

2019

Painted canvas, fabric, digital rendering on canvas, hand-colored photocopy, photocopy, paper, Flashe (vinyl emulsion paint), gouache, and acrylic on canvas
96 x 84 in.

Courtesy of the artist, Pilar Corrias, London and Galerie Eva Presenhuber, Zurich



Narcissister

b. 1971, New York, New York; works in Brooklyn, New York

Untitled Quilt Face Collage Series (Grey hair quilt)

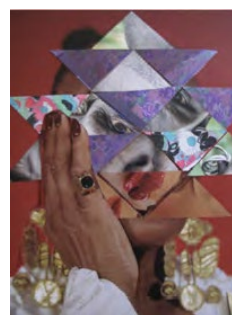
Kingston NY

2021

Digital print

36 x 24 in.

Courtesy of the artist



Narcissister

b. 1971, New York, New York; works in Brooklyn, New York

Untitled Quilt Face Collage Series (Red lipstick quilt)

Kingston NY

2021

Digital print

36 x 24 in.

Courtesy of the artist



Kandis Williams

b. 1985, Baltimore, Maryland; active in Los Angeles, California

A Lift and a Kick conflated

2021

Photocopied collage and ink on watercolor paper

66 x 48 in.

Courtesy of the artist and Morán Morán



Lorna Simpson

b. 1960, Brooklyn, New York; active in Brooklyn, New York

4 Walls

2023

Collage and pastel on handmade paper, 5 parts

25 7/8 x 19 x 1 5/8 in.

Courtesy of the artist and Hauser & Wirth



Devan Shimoyama

b. 1989, Philadelphia, Pennsylvania; active in Pittsburgh, Pennsylvania

Red Haze

2021

Oil, colored pencil, sequins, glitter, jewelry, silk flowers, collage, Flashe (vinyl emulsion paint), acrylic, and embellishments on canvas

60 x 48 x 2 in.

Arnold Family Collection, courtesy of Kavi Gupta



Ebony G. Patterson

b. 1981, Kingston, Jamaica; active in Chicago, Illinois, and Kingston, Jamaica

...pink...red...striped...carnations...

2021–22

Digital print on archival watercolor paper with hand-cut and torn elements, construction paper, plastic, feathers, resin, and acrylic mounted on wallpaper

98 x 190 x 15 in.; 114 x 192 x 15 in.

Courtesy of the artist and Monique Meloche



Mickalene Thomas

b. 1971, Camden, New Jersey; active in Brooklyn, New York

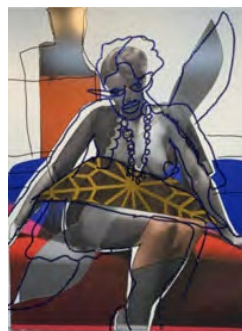
Jet Blue #52

2022

Color photograph, mixed-media paper, acrylic, rhinestones on museum paper mounted on aluminum composite panel with gold leaf mahogany frame

88 x 68 1/2 x 2 in.

Courtesy of the artist



Genevieve Gaignard

b. 1981, Orange, Massachusetts; active in Massachusetts and Los Angeles, California

The Supernova Suite

How Much can a Heart Take | The Hermit

2023

Mixed media on panel

40 x 30 x 1 1/2 in.

Collection of Nicole Deller and Matthew Bliwise



Genevieve Gaignard

b. 1981, Orange, Massachusetts; active in Massachusetts and Los Angeles, California

The Supernova Suite

Lavender Haze | The Lovers

2023

Mixed media on panel

Each panel: 20 x 16 x 1 1/2 in.

Courtesy of Carlos Carmona and David Pine



Genevieve Gaignard

b. 1981, Orange, Massachusetts; active in Massachusetts and Los Angeles, California

The Supernova Suite

Mama Didn't Raise No Fool | The Fool

2023

Mixed media on panel

30 x 24 x 1 1/2 in.

Courtesy of Kevin A. Pemberton, Kinfolk Collection



Genevieve Gagnard

b. 1981, Orange, Massachusetts; active in Massachusetts and Los Angeles, California

The Supernova Suite

My Funny Valentine | The Magician

2023

Mixed media on panel

40 x 30 x 1 1/2 in.

Courtesy of the artist and Vielmetter Los Angeles



Genevieve Gagnard

b. 1981, Orange, Massachusetts; active in Massachusetts and Los Angeles, California

The Supernova Suite

Sweetheart of the Rodeo | Two of Wands

2023

Mixed media on panel

48 x 36 x 1 5/8 in.

Courtesy of the collection of Stan Cohen



Genevieve Gagnard

b. 1981, Orange, Massachusetts; active in Massachusetts and Los Angeles, California

The Supernova Suite

Unconditional | 2 of Cups

2023

Mixed media on panel

24 x 20 x 1 5/8 in.

Collection of Bradford Young and Stephanie Etienne



GENDER FLUIDITY AND QUEER SPACES

Mickalene Thomas

b. 1971, Camden, New Jersey; active in Brooklyn, New York

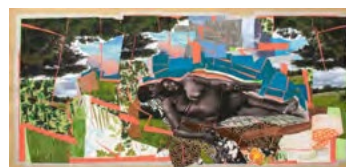
Sleep: Deux Femmes Noires

2013

Woodblock, screenprint, and digital print on paper

38 1/2 x 80 1/2 in.

Courtesy of the artist



Troy Montes Michie

b. 1985, El Paso, Texas; active in Queens, New York

This street long. It real long

2018

Gouache, ink, acrylic, grease pencil, magazine pages, and photographs on woven paper

56 1/4 x 40 x 1/4 in.

The Lumpkin-Bocuzzi Family Collection



Devan Shimoyama

b. 1989, Philadelphia, Pennsylvania; active in

Pittsburgh, Pennsylvania

Tasha

2018

Colored pencil, oil, collage, sequins, glitter, silk flowers, beads, and Flashe (vinyl emulsion paint) on canvas stretched over panel

48 x 36 in.

Collection Pérez Art Museum Miami, museum purchase with funds provided by PAMM's Collectors Council, with additional funding provided by Craig Robins



Troy Montes Michie

b. 1985, El Paso, Texas; active in Queens, New York

Phases

2020

Cut paper, book cover, photographs, wire hanger, cut clothing, graphite, grease pencil, polyester thread and acrylic on linen

72 x 48 x 2 1/8 in.

Courtesy of the artist and Company Gallery



Devin N. Morris

b. 1986, Baltimore, Maryland; active in New York, New York

A moon, a star, and the light whispered, 'lean in, like that. Brace the eclipse.'

2021

Oil and watercolor monotype, oil, acrylic, pastel, oil stick, wood veneer, gouache, colored pencil, charcoal, paraffin wax, wood trim, collage, mirror, poly chiffon, and metal hinge on paper

100 x 60 in.

Weissman Family Collection, courtesy of Deli Gallery



Lovie Olivia

b. 1975, Houston, Texas; active in Houston, Texas

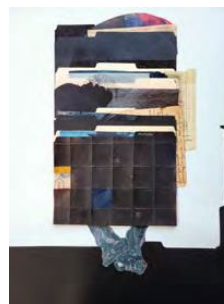
Dark Tower 1.0

2021

Squid ink, indigo paste, blue carbon, acrylic, glitter vellum, gold leaf, graphite, found pages, and archival paper on cut archival file folders

31 1/2 x 23 1/2 in.

Private Collection, New York



Lovie Olivia

b. 1975, Houston, Texas; active in Houston, Texas

Dark Tower 2.0

2021

Squid ink, indigo paste, blue carbon, acrylic, glitter vellum, gold leaf, graphite, found pages, and archival paper on cut archival file folders

31 1/2 x 23 1/2 in.

Private collection, New York



Lovie Olivia

b. 1975, Houston, Texas; active in Houston, Texas

Dark Tower 3.0

2021

Squid ink, indigo paste, blue carbon, acrylic, glitter vellum, gold leaf, graphite, found pages, and archival paper on cut archival file folders

31 1/2 x 23 1/2 in.

Private collection, New York



Wardell Milan

b. 1977, Knoxville, Tennessee; active in New York, New York

Pulse. That's that Orlando moon, 808 club bass. That's that keep dancing, that's that never stop.

2022

Charcoal, graphite, oil pastel, pastel acrylic, cut-and-paste paper on hand-dyed paper

72 1/2 x 52 3/8 in.

The collection of Michael Hoeh, New York, courtesy of Sikkema Jenkins & Co., New York



DIGITAL STITCHES

Kahlil Robert Irving

b. 1992, San Diego, California; active in St. Louis, Missouri

*Screen Shot Charts: {from Ming to eBay and google scrolls (mixed micro Messages (DMs)*1}*

2018

Digital print of digitally sourced and constructed collage
12 x 24 in.

Courtesy of the artist



Kahlil Robert Irving

b. 1992, San Diego, California; active in St. Louis, Missouri

***Black ICE** (Medallion)*

2019

Glazed ceramic, metal chain

38 x 4 in.

Courtesy of the artist



Lauren Halsey

b. 1987, Los Angeles, California; active in Los Angeles, California

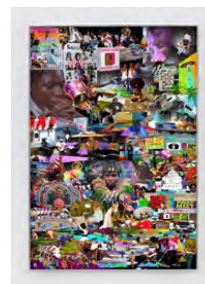
Loda Land

2020

Inkjet print on paper

67 x 45 1/2 in.

Courtesy of David Kordansky and Mindy Shapero, Los Angeles



Kahlil Robert Irving

b. 1992, San Diego, California; active in St. Louis, Missouri

***Mixed Messages** (Streets & Screens) AOL + Lottery*

2020

Light box (aluminum, mylar, digital print)

36 x 60 x 4 in.

Courtesy of the artist



Lauren Halsey

b. 1987, Los Angeles, California; active in Los Angeles, California

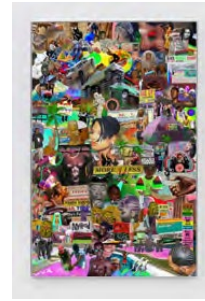
beta daze (loda land)

2021

Inkjet print on paper

70 x 45 in.

Courtesy of David Kordansky and Mindy Shapero, Los Angeles



Kahlil Robert Irving

b. 1992, San Diego, California; active in St. Louis, Missouri

MaxedMEDIAplayer(Dreamtower)REadTHEprintedTEXT

2021

Digital print on adhesive fabric

Dimensions variable

Courtesy of the artist



Tay Butler

b. 1980, Milwaukee, Wisconsin; active in Houston, Texas

Hyperinvisibility

2022

Photomontage on cotton paper

44 x 36 in.

Courtesy of the artist



Rod McGaha

b. 1961, Chicago, Illinois; active in Nashville, Tennessee

Family Freedom

From the *Regeneration* series

2021

Inkjet print on paper

50 x 38 in.

Courtesy of the artist



Paul Anthony Smith

b. 1988, Jamaica; active in New York, New York

The Tales of Tourism

2022–23

Unique picotage, spray paint, and acrylic on inkjet print mounted on museum board and aluminum composite panel

59 3/8 x 95 3/4 in.



Courtesy of the artist and Jack Shainman Gallery

TOWARD ABSTRACTION

Mark Bradford

b. 1961, Los Angeles, California; active in Los Angeles, California

C'Mon Shorty

2002

Mixed media on canvas

72 x 84 in.

Ulrich Museum of Art, Wichita State University, museum purchase



Howardena Pindell

b. 1943, Philadelphia, Pennsylvania; active in New York, New York

Untitled #3C

2009

Mixed media on paper collage

8 x 9 3/4 in.

Courtesy of the artist and Garth Greenan Gallery, New York



Howardena Pindell

b. 1943, Philadelphia, Pennsylvania; active in New York, New York

Untitled #5

2009

Mixed media on paper collage

12 x 16 1/2 in.

Courtesy of the artist and Garth Greenan Gallery, New York



Sanford Biggers

b. 1970, Los Angeles, California; active in New York, New York

Hoodoo

2014

Assorted textile, tar, oil stick, acrylic, spray paint, and silkscreen on archival paper

39 x 39 in.

Private collection, Chicago, courtesy of David Castillo, Miami



Shinique Smith

b. 1971, Baltimore, Maryland; active in Los Angeles, California

Prophecy

2019

Acrylic, fabric, and collage on canvas

96 x 72 x 3 in.

CT Family Collection, courtesy of David Castillo, Miami



McArthur Binion

b. 1946, Macon, Mississippi; active in Chicago, Illinois

Modern:Ancient:Brown

2021

Ink, oil paint stick, and paper on board

84 x 84 x 2 1/2 in.

The Tamia & Grant Hill Family Collection, courtesy of GRAY, Chicago/New York



Brittney Boyd Bullock

b. 1987, Memphis, Tennessee; active in Memphis, Tennessee

No It Ain't, Yes It Is

2023

Monoprinted paper, fabric, paper, acrylic, tulle, thread, felt, canvas, and tissue paper

45 x 42 in.

Courtesy of the artist



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WALL TEXT

Multiplicity: Blackness in Contemporary American Collage
July 6–September 22, 2024

INTRODUCTION

Multiplicity: Blackness in Contemporary American Collage

“With collage, I can create a more expansive and inclusive view of the Black cultural experience.”
Deborah Roberts

The first large-scale exhibition of its kind, *Multiplicity: Blackness in Contemporary American Collage* features nearly 60 works of art that reflect the breadth and complexity of Black life today. The use of different materials inherent in the collage process is a way of expressing the multiple facets that combine to create unique and layered personhoods. For the 49 artists featured in *Multiplicity*, this offers an opportunity to counter the false perception of Blackness as a monolith.

This intergenerational group of artists, ranging in age from 30 to 80 and working across the country, is building on a technique that was developed by Pablo Picasso and Georges Braque in the early 20th century and expanded upon in the 1960s by Romare Bearden, considered the father of African American collage. For some of the artists, including Deborah Roberts and Wangechi Mutu, collage is their signature art form, while for others such as Kerry James Marshall and Mickalene Thomas, it represents a branch or chapter in their wider practice. Assembled of paper, fabric, and other, often salvaged materials, the collage and collage-informed works in *Multiplicity* convey the endless possibilities of Black-constructed narratives despite the fragmentation of our times.

Although *Multiplicity* is wide reaching in scope, there are many more Black artists working in collage, and we hope the exhibition spurs future engagement on the dynamic technique. We also hope it prompts our guests to consider what parts of their selves—heritage, sex, gender identity, physical ability, religion, class, race, and much more—unite to make them who they are, and how these elements can be pieced and layered together in infinite ways.

Fragmentation and Reconstruction

This section introduces the array of materials and techniques used in the collage process, from straightforward cutting and pasting to more complicated layering and interweaving with other media. Like their 20th-century predecessors from Pablo Picasso to Romare Bearden, many of the artists gather existing materials to form their compositions. Paper fragments are taken from magazines, books, newspapers, and maps, either in their original state or as reproductions. Several artists use vintage issues of *Jet* magazine, the enormously important publication devoted to African American news and culture founded in 1951 by the Black-owned Johnson Publishing Company in Chicago. Some artists make their own source material, including YoYo Lander, who stains watercolor paper to create poignant portraits. As seen in examples by Tschabalala Self and Derrick Adams, fabrics ranging from denim to African textiles are also incorporated into collages. Other materials seen throughout the exhibition include wallpaper, glitter, feathers, rhinestones, string, and mirrors, which are adhered to the supporting surface with glue or thread. Many works also include pigments such as oil, acrylic, graphite, ink, or watercolor.

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Helina Metaferia

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

Headdress 61

2023

Mixed-media collage

Courtesy of the artist

Helina Metaferia was born in Washington, DC, to Ethiopian immigrants, and attributes aspects of her practice—such as the merging of ritual with aesthetics and her interest in crowns—to Ethiopian art-making traditions. Inspired by her mother’s political activism in Ethiopia during the 1960s and in the US, Metaferia creates honorific crowns for BIPOC (Black and Indigenous people of color) femme activists working today in her ongoing series *By Way of Revolution*. The headdresses, a symbol of power, celebration, and admiration, are made with copies of archival materials related to protest.

The material for this work’s crown were sourced from the special collections at Fisk University in Nashville and the Civil Rights Room at the Nashville Public Library; it is related to the Nashville Student Movement led by Fisk graduate Diane Nash. *By Way of Revolution* honors the history, labor, and impact of women at the forefront of activism past and present, including the primary subject here, Chase Williamson, an emerging visual artist who participated in a workshop led by Metaferia in 2023.

Helina Metaferia, *Headdress 61*, 2023 Archival Material Bibliography

Collage subject: Chase Williamson, curatorial fellow, Frist Art Museum

Photography: LeXander Bryant

Archival Materials:

From the Nashville Banner Archives, Special Collections Division, Nashville Public Library

Vic Cooley. BP Segregation in Nashville Tennessee Image 1, April 19, 1960.

Vic Cooley. BP Segregation in Nashville Tennessee Image 3, April 28, 1963.

Vic Cooley. Mayor Ben West with Diane Nash & C.T. Vivian, April 19, 1960.

Vic Cooley. MLK: 1st Anniversary of Death, April 4, 1969.

Jack Gunter. Negro Rally Image 5, May 8, 1963.

Jack Gunter. Poor People's March to Washington D.C Image 16, May 8, 1968.

Jack Gunter. Poor People's March to Washington. D.C Image 17, May 8, 1968.

Jack Gunter. Poor People's March to Washington. D.C Image 19, May 8, 1968.

Jack Gunter. Poor People's March to Washington. D.C Image 24, May 8, 1968.

Jack Gunter. Poor People's March to Washington. D.C Image 25, May 8, 1968.

From the Fisk University Library Special Collections:

NBC White Paper. The Sit-Ins, December 20 1960.

Gene Roberts. Rioting Nashville Negroes Fire On Cars, Stone Police.

James Talley. Negroes Attend White Churches.

The Nashville Tennessean. Fisk Board Backs Sit-ins, April 30,1960.

The Nashville Tennessean. Fisk To Ask For FBI Probe, April 28,1960.

The Washington Bureau. NAACP Asks Bombing Probe.

Unknown publisher. 76 Students in Nashville Jail protest at University of Chicago, April 10, 1960.

Unknown publisher. Birmingham Bus Integration Tried, December 26,1956.

Unknown publisher. Memphis Asked To Ease Tension.

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Deborah Roberts

b. 1962, Austin, Texas; active in Austin, Texas

Tomorrow, tomorrow and tomorrow

2023

Acrylic, graphite, pastel, ink, and collage on canvas

Courtesy of the artist and Stephen Friedman Gallery, London

Deborah Roberts is widely known for her collages depicting Black children. She focuses on youths to expose their vulnerability to widespread negative messaging in popular culture as well as their physical exposure to violence in an effort to preserve their innocence and well-being. This work was inspired by Ralph Yarl, a 16-year-old Black teenager who was shot twice and wounded after ringing the doorbell to the wrong house in Kansas City, Missouri. Two identical boys face one another, as if looking directly in a mirror. The boy on the right is placed against a stark white background, peering inquisitively at the viewer, while the boy on the left holds up his hands in fear while almost fading away against a black background.

Roberts sources the materials for her collages from a variety of places, including magazines and the internet. She sometimes reuses imagery, including the distinctive eyes of writer James Baldwin or the hands of Michelle Obama. This collage also includes her own painted elements and lines made in chalk, referring to the outlines drawn around bodies in crime scenes.

Kerry James Marshall

b. 1955, Birmingham, Alabama; active in Chicago, Illinois

Century Twenty One

1992

Acrylic and collage on unstretched canvas

University of Arizona Museum of Art, Museum purchase with funds provided by the Edward J.

Gallagher, Jr. Memorial Fund

One of the most lauded artists of his generation, Kerry James Marshall has inserted Black people and stories into the canon of Western art history for more than four decades. He used the collage process as a visual tool early in his career to “understand the formal language of picture making.” Around 1990, he moved from making small, all-paper collages to creating large-scale paintings on a layer of paper attached to a canvas in a grid format. He then added various elements onto the surface such as the signs in this work.

Century Twenty One addresses the long-standing systemic barriers and societal practices that have negatively impacted Black homeownership, from discriminatory redlining bank policies to white flight from cities. A burning wooded area and white picket fence envelop a single haloed figure, painted in Marshall’s signature “blacker-than-black” hue. The *FOR SALE BY OWNER* sign points to the practice of slavery, the origin of this fraught history that has continued into the present moment.

Derrick Adams

b. 1970, Baltimore, Maryland; active in Brooklyn, New York

Floater 108

2020

Acrylic, graphite, and fabric on paper

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Courtesy of the artist and Rhona Hoffman Gallery, Chicago

In his multidisciplinary practice, Derrick Adams aims to counter images of Black people in crisis often featured in the media by depicting moments of leisure and everyday life. He notes, “I personally don’t need to be reminded of [vulnerability and susceptibility to trauma and oppression] in art and choose to instead highlight Black normalcy. Those who participate in Black culture understand there are images that are less important for us to see than images of joy.”

Adams’s extensive *Floater* series began in 2015 after he saw a photograph of Dr. Martin Luther King Jr. relaxing in a pool while on vacation with his family. The image of a smiling King struck Adams because historic photographs typically show the civil rights leader in moments of great solemnity or impassioned speeches. The picture offered a glimpse of King’s humanity and “normalcy.”

Tschabalala Self

b. 1990, New York, New York; active in Connecticut, New Jersey, and New York

Sprewell

2020

Fabric, painted canvas, silk jeans, painted newsprint, paper, stamp, thread, photo transfer, and acrylic on canvas

Solomon R. Guggenheim Museum, New York, Gift, Courtesy of the artist, Pilar Corrias, London and Galerie Eva Presenhuber, Zurich

Inspired by Faith Ringgold, the quilters of Gee’s Bend, and her own mother, who often made utilitarian items for their home in Harlem, Tschabalala Self uses fabric as well as paper and painted canvas to build compositions that insert Black bodies and narratives into cultural discourse. The pants worn by the male figure here are the artist’s old jeans, bestowing a physical and emotional connection to the piece. The combination of materials is a metaphor for the multidimensionality of Black identity—as the artist says, “One individual being made from lots of different distinct elements.”

In addition to the tender domestic moment depicted in the work, Self alludes to controversial figures—a direct mention of Latrell Sprewell on the man’s jersey and a more subtle reference to Ye (formerly Kanye West) via his Yeezy shoes—suggest the complexity of Black experiences both in the realm of celebrity and the everyday.

Nina Chanel Abney

b. 1982, Harvey, Illinois; active in New York, New York

Relax After Work

2020

Collage on panel

Courtesy the artist and Pace Prints

Like several artists in this exhibition, Nina Chanel Abney works with multiple media and techniques. This work represents her partnership with Pace Prints, a commercial fine art print publisher in New York City that produced color blocks of the artist’s design. Abney assembles these monochromatic printed elements into nearly seamless compositions with very little overlap or sense of texture, visually reminiscent of Henri Matisse’s late collages.

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Relax After Work can be read as a commentary on the potential for contradiction and transgression within everyday life. A smiling woman with a white face greets her male partner sitting in an armchair while a woman with a brown face and piercing stare peers in through the window. The man had been perusing *Hustler* magazine's controversial 2017 anniversary edition that featured a woman wearing an American flag as a hijab along with the words *Freedom First*. In Abney's rendering, the woman on the magazine cover is Black rather than white, adding another layer of subversion to the picture.

YoYo Lander

b. 1986, Sumter, South Carolina; active in Los Angeles, California

Countenance #5

2022

Stained, washed, and collaged watercolor paper on watercolor paper

Courtesy of the artist

YoYo Lander's intricate collage process begins with making several photographs of a sitter, typically a Black woman. She then combines those images into a singular sketch, which she covers with small, individually colored pieces of paper. Lander creates this source material herself, staining large sheets of watercolor paper in different shades to mimic various skin and hair tones. Each fragment has been carefully cut and strategically placed to reflect the unique slopes and angles of the body. Using multiple shades within one portrait highlights the multidimensionality that exists within her subjects.

Paul Anthony Smith

b. 1988, Jamaica; active in New York, New York

CARICOM

2022

Found flags, unique picotage, and acrylic on inkjet print mounted on museum board and aluminum composite panel

Courtesy of the artist and Jack Shainman Gallery

Paul Anthony Smith moved to the US from Jamaica when he was nine years old. While he has lived here for many years, Smith states, "I am still thinking about how I fit in both places." His signature work begins with photographs of Caribbean people, landscapes, and architecture that he digitally collages together and prints on a large scale. Smith then uses a ceramics tool, a throwback to his formal training at the Art Institute of Kansas City, to lift tiny parts of the photographed surface, sometimes in a pattern reminiscent of cement Caribbean breeze blocks, as seen in this work.

These photographs were taken during the 2022 West Indian Day Parade held annually in Brooklyn. The flags of some (but not all) of Brooklyn's Caribbean populations were sourced along Eastern Parkway after the event. *CARICOM* stands for the Caribbean Community, a political and economic alliance of 15 countries.

Didier William

b. 1983, Port-au-Prince, Haiti; active in Philadelphia, Pennsylvania

Broken Skies: Nou Poko Fini

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2019

Acrylic, wood carving, oil, and collage on panel
Domus Collection, courtesy of James Fuentes Gallery

Born in Haiti and raised in Miami, Didier William believes that “it is a reality for all of us who move from one place, especially from one country to another—that your cultural DNA stays with you.” His large-scale paintings feature collaged paper elements, including the gray cloud forms in this work, as well as thousands of carved eyes, a reference to Haitian Vodou.

Broken Skies: Nou Poko Fini depicts two beings of ambiguous sex gripping shovels in an undefined setting. The figures seem to be harvesting or planting the soil together, reminiscent of paintings by 19th-century French realists Jean-François Millet or Gustave Courbet, although one appears to be passing a large machete to the other, casting a more ominous tone onto the scene. The title of the work is a Haitian Kreyòl phrase that translates as *we aren't done yet*, perhaps suggesting that the work of the Haitian revolution to overthrow white colonial rule more than 200 years ago continues. Using both English and Kreyòl in the title shows the multiplicity of William's cultural identity.

Joiri Minaya

b. 1990, New York, New York; active in New York, New York
Woman-landscape (On Opacity) #4

2020

Archival print on paper
Courtesy of the artist

In *Woman-landscape*, Minaya takes on the visual language of tourism to critique how Caribbean women are commodified for global consumption. The work takes the form of a postcard, a tourist souvenir. In the image, one can see the frame of a female body, her eyes, and her smile. She is wearing a bikini, but her body is covered with Minaya's signature tropical prints, which blur her physique with the blue background of the sea. By covering her body, Minaya also conceals the woman's identity—she is a ghostlike figure that remains illegible.

Excavating History and Memory

Artists featured in this section combine disparate elements to evoke shared histories and memories, ranging from the Middle Passage to the Civil Rights Movement to the vitality of campus life at HBCUs (historically Black colleges and universities). Radcliffe Bailey brought together photo reproductions, rope, glitter, and other materials to elevate Black narratives that have been overlooked or lost, including the legacies of enslaved African ancestors. Tomashi Jackson presents connections between past and present—or “colliding histories,” as the artist calls them—by transferring both historic photos and contemporary imagery onto canvases. An alum of Morehouse College, Derek Fordjour celebrates Black excellence and cultural contributions in a body of work devoted to members of HBCU marching bands. Personal histories often fit into a larger collective experience. Yashua Klos navigates memories of his family's participation in the Great Migration and Lester Julian Merriweather pays homage to those lost to gun violence, including a close family member.

Yashua Klos

b. 1977 Chicago, Illinois
Lives and works in New York, New York

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Uncle Scott

2022

Woodblock prints on archival paper, Japanese rice paper, acrylic, spray paint, colored pencil, and wood mounted on canvas

Collection of Marc Rockford and Carrie Gish, courtesy of Sikkema Jenkins & Co., New York

Yashua Klos explores themes of identity and urban histories using an innovative collage process. He begins by carving visual elements into woodblocks that he inks and hand-presses into prints. These prints are then cut and reassembled into an amalgamated portrait of textures, patterns, shadows, and shapes, as seen in the wood grain of Uncle Scott's skin or the wavy strands of hair in his beard. The resulting fractured aesthetic reflects the artist's belief that identity is multipart and constantly shifting.

Klos experienced this dynamic himself recently as he came to know the extended family of his estranged late father after a cousin reached out on Facebook. His most recent body of work, to which *Uncle Scott* belongs, is an homage to this family lineage as well as the city of Detroit, where the family has lived since leaving Memphis during the Great Migration. The art deco motifs in the background and the wildflowers native to Michigan speak to the cycles of labor, economic opportunities, and dreams that brought his family north. The series is a reminder of how personal histories often fit into a larger cultural past.

David Shrobe

b. 1974, New York, New York; active in New York, New York

Shaded by Trees

2020

Acrylic, ink, and African-print fabric on canvas in gold leaf wood frame with glass

Collection of Joyce and John Varvatos, courtesy of Monique Meloche Gallery

David Shrobe creates bust-length likenesses that challenge traditional painted portraiture. He primarily makes his portraits from discarded materials suggestive of domestic spaces such as disassembled furniture and textiles. The materials typically come from more than one environment—Shrobe might place an object from California beside something from his family's home in Harlem, for example—reflecting his interest in storytelling and mythmaking, hybrid identities, and collective memories.

In this example, he combines a bright blue printed African textile with a photographic image, only allowing the figure's eyes and mouth to be seen. An ascot at his neck and the tree under which he sits are made of a light purple African textile. The silhouette of the figure, his attire, and the gold oval frame suggest a heroic ancestor from the past such as Frederick Douglass, although the work is not anchored to a particular person or time.

Lanecia A. Rouse

b. 1978, Atlanta, Georgia; active in Richmond, Virginia

How She Taught Me to Carry Water

2022

Discarded book pages, twenty-three karat gold leaf, found images, and photographs by the artist on discarded wood

Collection of Molly Gochman

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Inspired by the Lucille Clifton poem “Water Sign Woman,” Lanecia A. Rouse honors Black womanhood in this triptych. The artist states, “[The poem] led me to think of how the women in my life have taught me to carry water, how to carry life, how to respond to life, how to bear life, how to give life, and how to better understand myself.” In various positions of devotion, the women lift or carry the deep blue orbs that represent seemingly overwhelming collective and individual responsibilities.

Scholar Valerie Cassel Oliver says of this piece, “There is no survival without water, the same water that brought Black women to a new land after they were ripped from their homeland. There is no survival without water, the amniotic fluid that sustains life within the womb defined by the triangle. . . . It is a journey, a crossing through which the women ‘carry water’ to sustain, nurture, and grow a future that will survive despite the drought.”

Radcliffe Bailey

b. 1968, Bridgeton, New Jersey; d. 2023, Atlanta, Georgia

Western

2015

Mixed media on paper

Courtesy of the artist and Jack Shainman Gallery, New York

Conjuring moments in African American history and ancestral memory in his mixed-media sculptures, paintings, and drawings is a way for Radcliffe Bailey to, in his own words, “encourage healing and transcendence through art.” He often incorporates found materials and old photographs into works that address migration, music, and the everyday lives of Black people in the South.

In this piece, Bailey evokes the Middle Passage, the perilous forced Atlantic voyage endured by enslaved Africans in ships pulled westward to the United States, the Caribbean, and South America by the oceanic current. Each photographic image of an African sculpture is placed within its own fishing vessel, rather than in one large ship like those of the transatlantic slave trade. Tethered together with colorful rope, they float in murky waters, facing west. The ray of light coming through the dark clouds and glowing yellow figure in the upper-left corner suggest that the sculptures represent the souls that were lost at sea.

Derek Fordjour

b. 1974, Memphis, Tennessee; active in New York, New York

Airborne Double

2022

Acrylic, charcoal, oil pastel, and foil on newspaper mounted on canvas

Frances Fine Art Collection, courtesy of the artist, David Kordansky Gallery, and Petzel Gallery, New York

Derek Fordjour initially used materials such as newspaper, cardboard, and foil in his work because they were inexpensive and easily accessible. Now Fordjour’s complex, multilayered, and time-consuming process also includes tearing and carving the picture plane, which results in a distinctive surface.

Fordjour’s subject matter centers on pageantry and competition—often featuring athletes, performers, and musicians—as well as underrecognized aspects of Black life and culture.

An alum of Morehouse College, an HBCU in Atlanta, Fordjour expresses the vitality of the HBCU experience in a body of work depicting drum majors and majorettes in high-energy poses. To him, HBCU marching bands epitomize the creativity and resilience of Black people as they transform a tradition

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begun in predominantly white institutions into something more expressive and exuberant. More broadly, the figures also evoke the daily performance many Black people feel forced to participate in.

Jamal Cyrus

b. 1973, Houston, Texas; active in Houston, Texas

Jet Auto Archive—April 27, May 11, May 25, 1992 (Medicated L.A. Kente)

2018

Collage on canvas

Collection of Megan and Casey McManemin, courtesy of Inman Gallery

Jamal Cyrus incorporates pieces of vintage *Jet* magazines into his collages. In this example, Cyrus has reassembled torn strips of the issues using the same technique employed to make kente cloth, which he learned during travels in Ghana.

Cyrus refers both in the work itself and its title to the 1992 Los Angeles uprising after the acquittal of the police officers who beat motorist Rodney King. At the same time, he laments the decline of *Jet* from a progressive publication to an advertising-based magazine in the 1980s. Black-and-white images of the uprising are visible in the lower-right quadrant of the composition, while elsewhere are colorful society images and flashy advertisements selling consumer products. Amulets with sacred text inside are affixed to the surface of the collage, offering “medication” for healing after the injustices of the Los Angeles police and the commodification of *Jet*.

Kara Walker

b. 1969, Stockton, California; active in New York, New York

Divining Rod

2007

Paper, gouache, newspaper on wood panel

Collection of Brooke Garber Neidich and Daniel Neidich, courtesy of Sikkema Jenkins & Co., New York

Kara Walker is widely known for her black cut-paper figures made in the style of Victorian silhouettes that form biting antebellum tableaux. They often depict violent scenes connected to the history of enslavement in the United States, particularly in relation to the treatment of Black women. The facial features and bodily characteristics of her subjects are exaggerated to the point of caricature, underscoring the absurdity of racist imagery and representation. While silhouette remains her most recognized form, Walker also works in a variety of other media, including video, printmaking, sculpture, and collage.

Tomashi Jackson

b. 1980, Houston, Texas; active in New York, New York, and Cambridge, Massachusetts

Ecology of Fear (Gillum for Governor of Florida)(Freedom Riders bus bombed by KKK)

2020

Archival prints on PVC marine vinyl, acrylic paint, American campaign materials, Greek ballot papers, Andrew Gillum campaign sign, paper bags, Greek canvas, and Pentelic marble dust mounted on handcrafted select pine awning structure with brass hooks and grommets

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Solomon R. Guggenheim Museum, New York, purchased with funds contributed by the International Director's Council, 2021

Tomashi Jackson connects racial inequities of the past and present by combining reproductions of historic photographs with contemporary imagery in her multilayered, research-based work. This example links the violence of the 1961 attacks on the Freedom Riders in Alabama with the rhetoric surrounding Andrew Gillum's gubernatorial race against Ron DeSantis in 2018. The famous photograph of the bombed bus by *Jet* photographer Theodore Gaffney is printed on the background, while an advertisement for Gillum, who would have been Florida's first Black governor and was the target of racist attacks by his campaign opponent, is adhered to the surface upside down. An image of President Lyndon B. Johnson signing the 1965 Voting Rights Act in the center of the composition reminds us that true democracy exists only when everyone can freely vote.

Rashid Johnson

b. 1977, Chicago, Illinois; active in New York, New York

Untitled Escape Collage

2019

Ceramic tile, mirror tile, branded red oak flooring, vinyl, spray enamel, oil stick, black soap, and wax
Courtesy of the artist and Hauser & Wirth

In his *Escape Collage* series, Rashid Johnson expresses the desire of many Black people and families to travel to tropical paradises as a form of self-care and rejuvenation. Growing up in Chicago, Johnson recalls associating success with palm trees: "If you could get away from the city and the cold, that meant you'd definitely made it."

In this work, Johnson has assembled numerous fragments of custom wallpaper made from stock photographs of beach scenes. Tucked within the foliage are reproductions of African masks, inserting a diasporic presence and reminding us that many Caribbean nations are majority Black because of colonial-era enslavement. The bright spray-painted scribbles and Johnson's signature black-soap-and-wax splats further suggest the complicated relationship between Black people and "paradise."

Lester Julian Merriweather

b. 1978, Memphis, Tennessee; active in Memphis, Tennessee

#BetterGardensandJungles series

2017–21

Cut-paper collage on canvas

Courtesy of the artist

This multipaneled work by Lester Julian Merriweather requires viewers to look carefully through verdant foliage created with imagery cut from fashion and lifestyle magazines to reveal a glimpse of the stories nestled inside. One panel features a schooner ship reminiscent of those used to bring enslaved Africans to the Americas, while another depicts a scene of a white police officer beating a young Black man. Another panel includes a photo of rapper Tupac Shakur and producer Suge Knight sitting in a car, taken just before Shakur was shot in Las Vegas. Merriweather places the panel in a plastic bag to suggest the evidence collected at crime scenes.

The title *#BetterGardensandJungles* plays on the magazine *Better Homes and Gardens*, which portrays a suburban life at odds with and perhaps even inconceivable to those living in a so-called urban jungle where the directive to “live happy” (a motto pasted into one scene) seems almost ironic and beyond the more immediate goal of survival.

Cultural Hybridity

Many artists in this exhibition were born outside of the United States or are first-generation Americans. They and their families have navigated life in a new country while remaining connected to their homelands, and for those artists collage has become a meaningful mode of representing their cultural hybridity. They typically view countries in Africa or the Caribbean through a postcolonial lens, and their work often addresses global social and political injustices related to race, gender, and class. Joiri Minaya critiques how the Caribbean, and Caribbean women specifically, have become tourist commodities. Kenyan-born Wangechi Mutu has used collage to create hybrid figures drawn from her ancestral folkways and spiritual practices to create new mythological beings that reflect complex diasporic identities. Some, including Nyugen E. Smith and Andrea Chung, look to African and Black Caribbean spiritual traditions for pathways to healing. Of Haitian descent, M. Florine Démosthène creates works that feature a pair of figures, perhaps in reference to Marassa Jumeaux, the divine twins of Haitian Vodou, as well as the dual experiences that inform her identity.

Njideka Akunyili Crosby

b. 1983, Enugu, Nigeria; active in Los Angeles, California

Nyado: The Thing Around Her Neck

2011

Acrylic, photographic transfers, colored pencil, charcoal, and collage on paper

Courtesy of the artist, courtesy of David Zwirner and Victoria Miro

Although she has lived in the US for more than 20 years, Njideka Akunyili Crosby remains closely connected to Nigeria. Her distinct, densely layered paintings reflect the African and American influences that come together in her hybrid identity. Akunyili Crosby adheres pieces of African textiles and uses a printmaking technique to transfer photographs of Nigerian popular culture onto large paper, which she then paints on to create textured scenes. Of this technique she says, “Thematically I think of code switching. Switching between transfers and collage is synonymous with traversing different worlds as you look through the work. As your eyes move from one place to the other, you’re making jumps in worlds.”

In this intimate domestic scene, the man being embraced may reference the artist’s husband, who is a white American. The word *nyado* in the title means *paste* in the Igbo language, perhaps a reference to the binding agent that adheres physical elements to the work’s surface as well as the attachment the artist has to both her American family and her country of birth.

Wangechi Mutu

b. 1972, Nairobi, Kenya; active in Nairobi, Kenya, and Brooklyn, New York

A’gave you

2008

Mixed-media collage on Mylar

Collection of Stanley and Nancy Singer, Delray Beach, courtesy of Vielmetter Los Angeles

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Wangechi Mutu's practice is rooted in collage, although she also works in sculpture, film, and installation. Mutu, who was born in Kenya and moved to New York in the 1990s, combines photographs cut from fashion magazines, medical journals, and *National Geographic* with painted surfaces and other found materials to create ambiguous, dreamlike compositions. She investigates the relationship between fantasy and reality by including imagery of actual objects within her constructed realm.

In this work, a woman is either being seduced or violated by an overgrown agave plant—vegetation native to the Americas—while birthing a long, intestine-like form. The scene can be read both as an indictment of the history of sexual violence toward Black women as well as a reference to the Afrofuturist discourse imagining a new liberated world for Black bodies. Mutu often explores the relationship between beauty and the grotesque.

Nyugen E. Smith

b. 1976, Jersey City, New Jersey; active in Jersey City, New Jersey

Untitled, West Africa Photo Collage 1–9

2022–23

Cut paper on paper

Courtesy of the artist

Nyugen E. Smith grew up in Trinidad, where he was influenced by the mixture of African, Indigenous, and Caribbean cultures as well as the residue of British colonial rule that he encountered in his daily life on the island. Smith exposes the devastating legacy of enslavement and colonialism for people of color—from political instability to amplified natural disasters—in an interdisciplinary practice that includes found-object sculptures that he calls “bundlehouses,” performance, and mixed-media drawings and collages.

This series of collages is formed from photographs Smith made during a month-long trip to Benin, Nigeria, and Togo in 2022. He printed, cut apart, and reassembled the images into new compositions in a small, postcard-like format. Smith states that they “are a meditation on the way I experience the landscape of these three countries and a reflection on the ‘scramble for Africa’” by European nations looking to colonize the continent beginning in the 1880s.

Andrea Chung

b. 1978, Newark, New Jersey; active in San Diego, California

Sula Never Competed; She Simply Helped Others Define Themselves, IV

Sula Never Competed; She Simply Helped Others Define Themselves, V

2021

Collage, gold ink, pins, and beads on paper handmade from traditional birthing cloth

Collection of Miyoung Lee and Neil Simpkins, courtesy of Tyler Park Presents

Andrea Chung is of Jamaican, Chinese, and Trinidadian ancestry. In her research and material-based practice, she critiques the labor systems that have historically and continue to exploit Black Caribbeans, especially women. Inspired by Toni Morrison's novel *Sula*, this series celebrates the relationships of Black women as mothers, daughters, sisters, friends, and other partners. She situates historic photographs of women (typically taken by European men with an ethnographic gaze) within verdant tropical foliage. Then, she adorns the figures with delicate protective beads and shells reminiscent of

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West African Yoruba spiritual practices. Chung also honors the labor of women in bearing, birthing, and nursing their children by affixing her collages to paper she makes from material used for cloths traditionally utilized by midwives in home births.

M. Florine Démosthène

b. United States; active in Tulsa, Oklahoma, and New York, New York

The Healing: Untitled 1, 2, and 3

2022

Collage on paper

Courtesy of the artist and Mariane Ibrahim

Raised primarily in Haiti, the homeland of her parents, M. Florine Démosthène creates multimedia collage works featuring fleshy, ambiguously formed characters. The figures are made of translucent marbled Mylar and are often embellished with glitter and other shimmering materials.

As seen in this triptych created with Mylar the color of the Caribbean Sea, they float in an undefined space that produces an otherworldly, dreamlike aura. Although they are largely presented as flat silhouettes, enough is revealed to suggest female bodies, and Démosthène wants viewers to consider Black womanhood as a multitude of experiences beyond that of a sexualized object. Having spent considerable time in Ghana, the artist suggests West African and related Haitian spiritual beliefs through the duality of the figures and the small votive statues in the lower-right corner of the far-right panel. She calls the saucer-like form in the upper-left corner of the central work a “lily pad watcher”—a recurring motif in her recent collages—and sees it as similar to the angelic cherubim often present in Renaissance art.

Joiri Minaya

b. 1990, New York, New York; active in New York, New York

Irreducible convergence

Shedding

Away from prying eyes

Emergence I

From the *Divergences* series, 2020

Archival pigment print

Collection of the Kemper Museum of Contemporary Art, Kansas City, Missouri, museum purchase made possible by a gift from the Kemper Family Foundations, 2021.05.01-4.

Joiri Minaya was born in the United States and raised primarily in her parents’ home country, the Dominican Republic. Her digital collages focus on the objectification of Black Dominican women, whose bodies are often used to sell their country as an exclusive vacation destination.

These four works stem from a 2017 performance, *Containers*, in which a woman removed a body suit made by the artist. Scholar María Elena Ortiz states, “These women wear body suits adorned with tropical imagery, drawing attention to the contested connections between nature and femininity, idealized bodies, and the stereotypes and exoticization of the Caribbean female body.” These representations of moments within the performance capture not only this tension but also the eventual agency and ownership of self that Minaya desires for Black Latinas.

Notions of Beauty and Power

Jamea Richmond-Edwards, Tschabalala Self, Mickalene Thomas, and other artists in this section deconstruct long-standing notions of beauty and power centered on whiteness that are widely promoted in fine art and popular culture. By replacing 19th-century French artists Édouard Manet's and Henri Matisse's reclining white nude figures with confident Black women, they insert themselves and others like them into the art-historical canon. The presence on museum walls of women sporting an array of hairstyles, physiques, and fashions—often looking directly at the viewer—simultaneously subverts both the white and the male gaze. Thoughtfully and poetically pieced together, these works feature unapologetic and vibrant figures that reflect the multidimensionality of Black womanhood. Devan Shimoyama, however, reminds us that beauty does not lie solely in the realm of girls and women. His glitter-and-rhinestone-encrusted portrait of a young man posing for a selfie asserts the value and desirability of the Black male body, which is often the target of profiling and violence.

Zoë Charlton

b. 1973, Elgin Air Force Base, Florida; active in Baltimore, Maryland

Heavy Billows

2018

Graphite, acrylic paint, and collage on paper

Courtesy of the artist

Zoë Charlton—a prominent professor and arts advocate in the Washington, DC, region—makes large-scale mixed-media installations that often show nude Black female figures immersed in imaginative landscapes. To create the scenes, she combines photocopies taken from books and magazines; decorative stickers depicting elements like birds, trees, and clouds; and her own carefully rendered yet stylized drawings. The different elements are usually presented directly on the gallery's walls, making the work responsive to its specific environment.

In this example, a woman's midsection is nestled among billowing clouds, while bluebirds weave through her legs and soar through the sky. Despite the title, the woman seems to embody lightness, interacting peacefully with the natural world, free from systems of judgment and oppression.

Ebony G. Patterson

b. 1981, Kingston, Jamaica; active in Chicago, Illinois, and Kingston, Jamaica

... pink ... red ... striped ... carnations ...

2021–22

Digital print on archival watercolor paper with hand-cut and torn elements, construction paper, plastic, feathers, resin, and acrylic mounted on wallpaper

Courtesy of the artist and Monique Meloche

Ebony G. Patterson, who was born in Jamaica, often evokes the lush gardens of her birthplace in her multimedia work. She uses beauty as a tool of seduction, however, to address global sociopolitical injustices related to race, gender, and class and connected forms of violence. "The garden is a larger metaphor for postcolonial states," Patterson has said. "All this beauty conceals trauma and violence."

In this large-scale work composed of artist-designed wallpaper and two shadow boxes brimming with various forms of vegetation, close looking reveals butterflies, birds, smiling Black children, and enshrined religious figures as well as flies, cockroaches, a large snake, and dismembered body parts.

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These more sinister components, alongside the words *Forever in Waiting* written in a style that recalls the fonts sometimes used for T-shirts and tattoos memorializing a young person, transform the work into a monument to those who have been lost.

Mickalene Thomas

b. 1971, Camden, New Jersey; active in Brooklyn, New York

Jet Blue #52

2022

Color photograph, mixed-media paper, acrylic, and rhinestones on museum paper mounted on aluminum composite panel with gold leaf mahogany frame

Courtesy of the artist

Internationally acclaimed for her enamel-and-acrylic rhinestone-encrusted paintings of Black women, Mickalene Thomas has also engaged with collage and fractured picture planes for many years. In her *Jet Blue* series (2018–present), Thomas departs from her practice of using those close to her as models, including lovers, friends, and her mother. Instead, the subjects are anonymous “Beauties of the Week” published by *Jet* magazine in the 1970s, a time period she often references through the attire of her subjects and the staged settings. Although the *Jet* images can be seen as sexist objectifications of women, they also represent the magazine’s efforts to defy Eurocentric representations of white beauty and assert Black women into visual culture. Expressing the beauty, grace, and agency of Black women is central to all aspects of Thomas’s practice. The contours of this elegant figure’s form and selected features like her necklace have been outlined with Thomas’s signature rhinestones.

Tschabalala Self

b. 1990, New York, New York; active in Connecticut, New Jersey, and New York

Ol’ Bay

2019

Painted canvas, fabric, digital rendering on canvas, hand-colored photocopy, photocopy, paper, Flashe (vinyl emulsion paint), gouache, and acrylic on canvas

Courtesy of the artist, Pilar Corrias, London and Galerie Eva Presenhuber, Zurich

Many women in Tschabalala Self’s compositions proudly display physiques that run counter to common Western constructs of beauty and desirability. The figures’ firm stance, direct eye contact with the viewer, and monumental scale exude confidence and power, which elevates them from everyday people to mythic sheroes.

Ol’ Bay is made of multiple materials, including parts of the artist’s prior work: the checkered floor and canned products are photocopies of elements from her series depicting neighborhood bodegas, and parts of the figure are photographic reproductions from another character study. The work also honors Self’s late mother: the fabric at the lower right is the same fabric that her mother used to make curtains for their Harlem home, and Old Bay seasoning references her mother’s cooking and New Orleans heritage. Self states, “You are the sum of your experiences, but you also absorb . . . all of the different ideas and experiences of others. My process mimics this phenomenon.”

Lorna Simpson

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b. 1960, Brooklyn, New York; active in Brooklyn, New York

4 Walls

2023

Collage and pastel on handmade paper, 5 parts

Courtesy of the artist and Hauser & Wirth

Lorna Simpson became an internationally acclaimed artist in the 1980s and '90s with groundbreaking combinations of photographs and text that explore gender, race, and representation. Since 2010, she has also been working in collage.

In this series, Simpson extends her critique of the construction of identity and the depiction of women—especially Black women—in art history. The primary subjects are drawn from *Jet* calendars featuring eroticized “pinup” girls. Simpson replaces each model’s form with celestial maps cut from vintage textbooks. Only their eyes remain visible, looking straight at the viewer, subverting the tradition of the passive reclining nude in Western art, often referred to as *odalisques*. The silhouetted figures are pasted on larger astronomical illustrations, which in turn are adhered to bright blue handmade paper. Simpson shifts the representation from being one of a sexualized Black female body to an expansive celestial body.

Genevieve Gaignard

b. 1981, Orange, Massachusetts; active in Massachusetts and Los Angeles, California

The Supernova Suite

2023

Mixed media on panel

In this new body of work, Genevieve Gaignard continues her collage practice of placing historical found imagery onto vintage wallpaper. The series is devoted to the centuries-old tradition of tarot, a divination method used by the artist for guidance toward “a sanctuary of the heart.” The sequence is inspired by a six-card tarot reading, as indicated by the varsity patches at the top of each work. Through imagery culled from a personal archive of wallet-size photo booth keepsakes as well as reproductions taken from various magazines, Gaignard wants viewers to contemplate the intricacies and complexities of the lives represented in the suite.

Sweetheart of the Rodeo | Two of Wands is devoted to the Two of Wands tarot card. Rather than depicting the usual imagery of a man in a red cape and hat holding two large wooden stakes, this one showcases a female figure dressed in western wear. She radiates resolute power, wielding dual wands in the form of revolvers. In Gaignard’s mind, the strength of this “sweetheart of the rodeo” comes from having the confidence to wear her heart on her sleeve.

Sweetheart of the Rodeo | Two of Wands, 2023

Mixed media on panel

Courtesy of the collection of Stan Cohen

Lavender Haze | The Lovers, 2023

Mixed media on panel

Courtesy of Carlos Carmona and David Pine

Unconditional | 2 of Cups, 2023

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Mixed media on panel
Collection of Bradford Young and Stephanie Etienne

My Funny Valentine | The Magician, 2023
Mixed media on panel
Courtesy of the artist and Vielmetter Los Angeles

Mama Didn't Raise No Fool | The Fool, 2023
Mixed media on panel
Courtesy of Kevin A. Pemberton, Kinfolk Collection

How Much can a Heart Take | The Hermit, 2023
Mixed media on panel
Courtesy of Nicole Deller and Matthew Bliwise

Devan Shimoyama
b. 1989, Philadelphia, Pennsylvania; active in Pittsburgh, Pennsylvania

Red Haze
2021
Oil, colored pencil, sequins, glitter, jewelry, silk flowers, collage, Flashe (vinyl emulsion paint), acrylic, and embellishments on canvas
Arnold Family Collection, courtesy of Kavi Gupta

Devan Shimoyama reminds us that beauty does not lie solely in the realm of girls and women. This portrait of a young man posing suggestively for a selfie asserts the value and desirability of the Black male body. The *contrapposto* stance recalls those seen in Italian Renaissance works such as Michelangelo's *David* (1501-04). Instead of holding a sling and looking into the distance, though, this figure holds an iPhone and looks into the camera. Clad only in Calvin Klein bikini-cut briefs, he shows off a fit physique, stylish cornrows, and carefully manicured brows and beard. Shimoyama has stated that he wants the figures in his work to be perceived as "both desirable and desirous." The large eyes cut from fashion magazines surrounding the subject and the swirling, glittery red background around him allude to the ever-present gaze in this age of constant visibility, objectification, and judging via social media. The eyes and the selfie pose also suggests personal introspection.

Jamea Richmond-Edwards
b. 1982, Detroit, Michigan; active Detroit, Michigan
Archetype of a 5 Star
2018
Acrylic, spray paint, glitter, ink, and cut-paper collage on canvas
Rubell Museum, Miami

Jamea Richmond-Edwards is influenced by the 1990s hip-hop fashion she saw growing up in a Black neighborhood along Seven Mile, a major street that runs through Detroit. Much of her work points to the role that Black women play in consuming both high-end fashion brands and their counterfeits, even though they historically have been absent from advertising campaigns and fashion shows.

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Archetype of a 5 Star is part of her *7 Mile Girl* series. The girls defy images of urban decay common in the media at the time, as Detroit was reeling from the devastating loss of manufacturing jobs. Although many experienced economic hardships because family members were unemployed, young people expressed their individual creativity through their attire and grooming. Thick dookie braids, meticulously sculpted nails, designer purses, and brightly colored clothes exuded a sense of success, confidence, and joy despite the difficult circumstances. Richmond-Edwards also bestows a turquoise painted halo and feather-like wings onto this neighborhood “star.”

Narcissister

b. 1971, New York, New York; works in Brooklyn, New York
Untitled Quilt Face Collage Series (Grey hair quilt) Kingston NY
Untitled Quilt Face Collage Series (Red lipstick quilt) Kingston NY
2021
Digital print
Courtesy of the artist

Performance and collage artist Narcissister, who conceals her identity with a pseudonym and a mask, asserts control over her body through public displays of orifices. In radically self-loving acts, Narcissister declares agency and deconstructs the power dynamic between viewer and subject. Scholar Tiffany Barber writes, “Trained as a dancer and window dresser, she visually and physically exploits her own *otherness* . . . to upend normative notions of mastery, virtuosity, beauty, and multiracial exceptionalism.”

These two works are photographs of collages made from images found in magazines and art catalogues that the artist created during a residency in Kingston, New York, in 2021. The triangular pattern inserted across the women’s faces harkens to Narcissister’s love of quilting in her youth and the long-standing tradition of quilt-making in African American households.

Kandis Williams

b. 1985, Baltimore, Maryland; active in Los Angeles, California
A Lift and a Kick conflated
2021
Photocopied collage and ink on watercolor paper
Courtesy of the artist and Morán Morán

Kandis Williams collages images of Black dancers she photographs performing classical ballet and modern dance into compositions alongside iconic figures like Alvin Ailey and Martha Graham. In doing so, Williams foregrounds the problematic exclusion, fetishization, and commodification of Black performers. Scholar Tiffany Barber states, “Williams stacks cutouts of classically trained dancers in pyramids and other formations to critique where and how we encounter and reproduce social and structural systems in our daily lives.”

A prolific reader, Williams is also a cofounder and editor of *Cassandra Press*, a nonprofit artist-run organization that publishes activist and academic texts, flyers, posters, pamphlets, and readers.

Rashaad Newsome

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b. 1979, New Orleans, Louisiana; active in Brooklyn, New York, and Oakland, California

The Art of Immortality 2

2019

Collage on paper in custom mahogany resin artist frame with automotive paint

Courtesy of the artist

Rashaad Newsome's artistic practice comprises video, performance, sculpture, music, community organizing, computer programming, and collage. His sources of inspiration are as wide-ranging as advertising, queer culture, fashion, art history, technology, and beyond. Major themes reflected in his works are the importance of community and of creating inclusive spaces for Black and queer people. Newsome states that his work is "a way to disassemble what I see in the world and construct images, objects, films, and performances that provide space to think through a more nuanced sense of Blackness, one that reflects the complexity of my lived experience."

Gender Fluidity and Queer Spaces

Notions of beauty are closely intertwined with gender constructs, and several featured artists express gender fluidity in their work, a reminder that we live in an increasingly nonbinary world. Devan Shimoyama challenges traditional representations of masculinity, especially in male-dominated spaces such as the barber shop. In Rashaad Newsome's still life collage, the centers of the glittering floral jewelry, adornment traditionally worn by women, have been replaced with smiling, sometimes suggestive gender-ambiguous mouths. As queer people increasingly come under literal and legislative attack, safe spaces for communal and intimate interaction are becoming even more vital. Lovie Olivia highlights the importance of A'Lelia Walker's gatherings at her Dark Tower townhome during the Harlem Renaissance, while Wardell Milan underscores the significance of gay nightclubs, including Orlando's Pulse, where 49 patrons were murdered in a mass shooting in 2016. In contrast to these works dedicated to public places, Devin N. Morris's collages typically depict quiet, everyday moments in warm domestic interiors. Mickalene Thomas places two intimately intertwined Black women into a pastoral landscape, in a work that references the history of art and makes space for contemporary queer communities.

Devan Shimoyama

b. 1989, Philadelphia, Pennsylvania; active in Pittsburgh, Pennsylvania

Tasha

2018

Colored pencil, oil, collage, sequins, glitter, silk flowers, beads, and Flashe (vinyl emulsion paint) on canvas stretched over panel

Collection Pérez Art Museum Miami, museum purchase with funds provided by PAMM's Collectors Council, with additional funding provided by Craig Robins

Central to Devan Shimoyama's practice are explorations of his identity and experiences as a queer Black man, including instances in which the intersection of queer culture and Black life has been uncomfortable. While viewers may initially be drawn into a composition by sparkling costume jewelry and beautiful artificial flowers, closer examination of some works reveals that the sitter's eyes have been replaced by these elements, making it hard to read their true feelings. In *Tasha* and other works in the *Barbershop* series, however, the emotions are clear. Large rhinestone tears fall from the eyes of a boy wearing a pink flower-adorned cape in a barber's chair. The tears display the discomfort the

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subject—and by extension the artist—feels in not conforming to the models of masculinity pictured behind him. Although lavishly adorned, the rhinestone eyes of the sitter suggest his inner struggles navigating queer identity and reveal pain beneath the shimmer.

Wardell Milan

b. 1977, Knoxville, Tennessee; active in New York, New York

Pulse. That's that Orlando Moon, 808 club bass. That's that keep dancing, that's that never stop,
2022

Charcoal, graphite, oil pastel, pastel acrylic, cut-and-paste paper on hand-dyed paper

The collection of Michael Hoeh, New York, courtesy of Sikkema Jenkins & Co., New York

In this assemblage of multiple drawings, Wardell Milan honors the vibrant and inclusive spirit that flourished at Orlando's Pulse nightclub, a longtime haven for the city's queer community before the devastating 2016 mass shooting that killed 49 people. The 1980s and '90s style clothing and energetic gestures suggestive of voguing recall the early years of the HIV/AIDS crisis in the United States.

Speaking more broadly about his practice, Milan states, "I want the viewer to recall . . . the fullness of an individual Black man's life every day—at home, at work, in families, in friendships, in relationships. Each collage is an evocation of and a rumination on some of the features of expressing Black queer lives then and now."

Lovie Olivia

b. 1975, Houston, Texas; active in Houston, Texas

Dark Tower 1.0, 2.0, and 3.0

2021

Squid ink, indigo paste, blue carbon, acrylic, glitter vellum, gold leaf, graphite, found pages, and archival paper on cut archival file folders

Private collection, New York

Lovie Olivia recognizes a historical safe space for queer people in a series devoted to A'Lelia Walker's gatherings at her Dark Tower townhome during the Harlem Renaissance. A'Lelia was the daughter of Madam C. J. Walker, America's first woman millionaire who made her fortune through her Black hair care company. A'Lelia Walker was an important patron of the arts and opened her home to an array of luminaries such as Langston Hughes and Carl Van Vechten.

Olivia's collage practice uses a variety of materials, including file folders, which are associated with bureaucratic institutions like doctor's offices, schools, and insurance companies before the digital age. She sees the folder as a container that archives African American experiences that are seldom discussed or remembered.

Devin N. Morris

b. 1986, Baltimore, Maryland; active in New York, New York

A moon, a star, and the light whispered, 'lean in, like that. Brace the eclipse.'

2021

Oil and watercolor monotype, oil, acrylic, pastel, oil stick, wood veneer, gouache, colored pencil, charcoal, paraffin wax, wood trim, collage, mirror, poly chiffon, and metal hinge on paper

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Weissman Family Collection, courtesy of Deli Gallery

In a multifaceted practice ranging from collage-based sculpture and painting to writing, photography, and video installations, Devin N. Morris represents and advocates for queer and Black communities. He is one of several artists in this exhibition who often situate their subject in warm domestic spaces. Morris uses materials commonly found in the homes of working-class Black people. Morris sees himself as a quilter, as he explains in a profile in *Cultured*: “Everything I learned is from the quilt, because my work is based on the poetry of collage (utilize what you have to make what you need).”

In this work, viewers bear witness to a tender moment between two figures. The windowsill that outlines the scene and door that one figure stands on indicate a home, yet the dark sky, bright stars and moon, and streetlights suggest the embrace is happening outdoors, perhaps in a driveway. This ambiguity, as well as the poetic title, evoke the excitement and wonder of new love.

Troy Montes Michie

b. 1985, El Paso, Texas; active in Queens, New York

Phases

2020

Cut paper, book cover, photographs, wire hanger, cut clothing, graphite, grease pencil, polyester thread, and acrylic on linen

Courtesy of the artist and Company Gallery

Troy Montes Michie’s collages celebrate queer masculine beauty. He underscores how styling is a form of personal expression and, for marginalized communities, can be a potent mode of resistance. Montes Michie is especially interested in representations of men in dapper formal wear like zoot suits, which were popular among African American, Mexican American, and Filipino American men during the 1930s and ’40s. The zoot suit also holds significance in the history of racial discrimination. In the 1943 Zoot Suit Riots, a mob of white soldiers and civilians attacked men wearing the oversized garments, accusing them of being “flashy” and unpatriotic.

Montes Michie was raised on the US-Mexico border and sees experiences shared by Black and Mexican communities as important examples of intersectionality. He also views the mash up of two different cultures there as collage-like, his “first experience with the language of collage.”

Troy Montes Michie

b. 1985, El Paso, Texas; active in Queens, New York

This street long. It real long

2018

Gouache, ink, acrylic, grease pencil, magazine pages, and photographs on woven paper

The Lumpkin-Bocuzzi Family Collection

Mickalene Thomas

b. 1971, Camden, New Jersey; active in Brooklyn, New York

Sleep: Deux Femmes Noires

2013

Woodblock, screen print, and digital print on paper

Courtesy of the artist

This large-scale print was made from a small collage composed of photographs and woodblock- and screen-printed elements; the original collage also served as the basis for a painting. The salmon-colored lines crossing the composition reflect the fragmented picture plane of a collage aesthetic that Mickalene Thomas has been exploring for many years.

The work is in direct conversation with French realist artist Gustave Courbet's painting *Le Sommeil (The Sleepers)* (1866), which shocked 19th-century viewers with its explicit depiction of lesbian women. Thomas reimaged the scene with two Black women, nude and intimately intertwined like the subjects of Courbet's painting. They are lying on a pile of patterned textiles within a landscape formed from photographs the artist took on a trip to Africa. As a queer Black female artist, Thomas recasts Courbet's composition to normalize queer love and return power and sexual agency to her subjects.

Digital Stitches

Multiplicity expands the definition of collage beyond analog practices to include digital stitches, an inevitable evolution in today's digitally-saturated environment. The internet offers seemingly endless source material, and software like Photoshop allows artists to patch together imagery of their choosing. Lauren Halsey scans images from magazines and combines them with ones sourced from the internet to create a new Afrofuturistic world full of opportunity and resilience. Rod McGaha also sees hope for Black futures in his *Regeneration* series, in which dancers elegantly grace the branches of a shrub just beginning to bloom. Whether employing digital or analog techniques, the artists in this exhibition demonstrate how collage is an effective tool for expressing fresh connections, deeper meanings, and a rebuilt world.

Tay Butler

b. 1980, Milwaukee, Wisconsin; active in Houston, Texas

Hyperinvisibility

2022

Photomontage on cotton paper

Courtesy of the artist

On collage and photography being central to his practice, Tay Butler explains, "Following in the legacy of Romare Bearden, my work is rooted in the search, discovery, and repurposing of Black American experience, representation, and history. . . . I seek to reexamine the status of collage in the art-historical canon, attempting to cement the medium as a tool for Black liberation and social justice, capable of reversing the historical violence against the Black body performed with cameras, media representations, and other forms of anti-Blackness."

In his *Hyperinvisibility* series, made with clippings sourced from *Jet*, *Slam*, and other magazines, Butler addresses the complex paradoxes and hypocritical expectations navigated by Black professional athletes. The basketball court is one of the only places deemed acceptable for Black men to be emotional, yet players are often criticized if they express political or social commentary. Butler asks, *Who do these players become when they take the jersey off? And why do we have this restrictive structure for Black men?*

Lauren Halsey

b. 1987, Los Angeles, California; active in Los Angeles, California

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Loda Land

2020

Inkjet print on paper

Courtesy of David Kordansky and Mindy Shapero, Los Angeles, LHA 20.055.3

betta daze (loda land)

2021

Inkjet print on paper

Courtesy of David Kordansky and Mindy Shapero, Los Angeles, LHA 21.049.6

Even with major projects in cities across the US, Lauren Halsey’s practice remains rooted in the South Central neighborhood of Los Angeles where she and her family have resided for generations. Her architectural installations, three-dimensional assemblages, and dense digital collages like the ones on view here feature elements of working-class Black life that she encounters on daily early-morning walks. These two works are mashups of advertisements, consumer goods, street signs, and other imagery sourced online suggestive of Black societies of the past, present, and future. They quote ancient Egyptian civilization, Afro-funk culture of the 1970s, and UFOs and other extraterrestrial elements. Together they conjure a cosmic Black utopia.

Kahlil Robert Irving

b. 1992, San Diego, California; active in St. Louis, Missouri

MaxedMEDIAPlayer(Dreamtower)REadTHEprintedTEXT

2021

Digital print on adhesive fabric

Courtesy of the artist

Kahlil Robert Irving is known for his large-scale installations composed of hundreds of digital images pieced together to evoke the continual feed of smartphones and laptops. The collages that adorn and migrate from wall to wall are composed of photographs taken by the artist and images he has amassed from the internet including screenshots of social media posts, memes, Zoom events, and other online sources, a comment on “the too-muchness of contemporary experience,” in the words of the artist.

This monumental installation features a meme showing the English singer Adele appropriating Afro-Caribbean signifiers such as Bantu knots and a feathered headdress and wearing a Jamaican-flag bikini, a still from a photograph of a computer playing the 1970s video interview with American writer James Baldwin, and a meme comparing hip-hop duo Outkast with the Confederacy, among many other references. Dominating the scene, however, is a huge skyscape that envelops viewers and offers a moment to pause and take a deep breath before returning to their oversaturated lives.

Black ICE (Medallion)

2019

Courtesy of the artist

Mixed Messages (*Streets & Screens*) AOL + Lottery

2020

Light box (aluminum, mylar, and digital print)

Courtesy of the artist

*Screen Shot Charts: {from Ming to Ebay and google scrolls (mixedmicro Messages (DMs)*1}*
2018

Digital print of digitally sourced and constructed collage
Courtesy of the artist

Rod McGaha

b. 1961, Chicago, Illinois; active in Nashville, Tennessee

Family Freedom, 2021

From the *Regeneration* series

Inkjet print on paper

Courtesy of the artist

Nashville-based Rod McGaha began making photographs after a decades-long career as an accomplished jazz trumpeter. For his *Regeneration* series, McGaha photographs local dancers responding to musical pieces he typically composes and records. He then creates lyrical, rhythmic compositions by digitally “cutting out” the dancers, who appear as gracefully posed silhouettes intentionally reminiscent of Kara Walker’s iconic forms, and pasting them onto the branches of an image of an oversized pruned shrub.

In this work, the joyful bodily expressions of the dancers and the bright colors of new growth at the base of the plant evoke what McGaha sees as a rebirth of opportunities for Black people and society as the COVID-19 pandemic wanes.

Paul Anthony Smith

b. 1988, Jamaica; active in New York, New York

The Tales of Tourism

2022–23

Unique picotage, spray paint, and acrylic on inkjet print mounted on museum board and aluminum composite panel

Courtesy of the artist and Jack Shainman Gallery

Paul Anthony creates a patchwork picture plane from digital photographs that he makes on his travels throughout the United States, the Caribbean, and beyond. In this example, the layering of images is visible in the different shades of blue in each scene’s sky. Curator and author Anita N. Bateman writes: “Paul Anthony Smith modifies what are often photo-based images made during his travels, which he classifies as ‘photo collage,’ through his signature picotage technique . . . Having adapted his training as a ceramist, Smith repurposes a tool made to etch into clay to create small holes on the surface of a typically digitally assembled photograph, rendering the final image in pointillist detail through ‘time-consuming’ labor.” Smith has created rays of sunshine emanating from a sunlike form, drawing attention to a primary reason the Caribbean has become a luxury tourist destination.

Toward Abstraction

Although most of the work in *Multiplicity* is representational, some artists make abstract collages, often with materials to which they have a personal connection. McArthur Binion, for example, creates the

Page 25—Multiplicity: Blackness in Contemporary American Collage Wall Text

ground for his chromatic grids with photocopied fragments of his old address book or his Mississippi birth certificate. Mark Bradford constructs many of his large-scale paintings with end papers like those he used when giving clients treatments in his mother's Los Angeles hair salon. Shinique Smith, Brittney Boyd Bullock, and Sanford Biggers believe found materials, especially textiles, retain their original associations while also evoking new meanings and value when recycled in their work. Howardena Pindell has been making collages using tiny paper circles formed with a hole punch since the 1970s; the more recent examples in this exhibition represent an important throughline in her own enduring practice.

Howardena Pindell

b. 1943, Philadelphia, Pennsylvania; active in New York, New York

Untitled #3C

Untitled #5

2009

Mixed media on paper collage

Courtesy of the artist and Garth Greenan Gallery New York

At the age of 81, Howardena Pindell is the elder of this exhibition. She has been a pioneer and activist since her youth: Pindell was the only Black person in her MFA class at Yale University and she was the first Black woman curator at the Museum of Modern Art when she began working there in 1967. Her multifaceted practice is primarily based in abstraction and includes both large-scale, tapestry-like compositions of varying materials, and smaller-scale collages like these made from tiny, meticulously assembled pieces of paper formed with a hole punch that have become her signature motif. Pindell's use of the hole punch stems from a memorable experience she had as a child. While drinking root beer at a soda stand in Kentucky with her father, she noticed small red dots on their mugs and learned that the stickers designated dishes and utensils for use by Black people. Making small circles a primary medium in her work became a way of reclaiming an absurd example of the racism prevalent in the Jim Crow south.

Mark Bradford

b. 1961, Los Angeles, California; active in Los Angeles, California

C'Mon Shorty

2002

Mixed media on canvas

Ulrich Museum of Art, Wichita State University museum purchase

Mark Bradford began making work with end papers—thin, translucent sheets used by hairdressers to protect their client's hair from heat—while in graduate school in the late 1990s. He was familiar with the material because he had spent much time in his mother's salon as a child, eventually becoming a stylist there himself. Bradford says, "I learned my own way of constructing paintings through the End Papers—how to create space, how to use color. And how to provide a new kind of content."

Since his early end paper work, of which *C'Mon Shorty* is an example, Bradford has used other meaningful materials, which he calls "social papers," including outdoor advertisements, marketing posters, and billboards to create large-scale collaged paintings that he sees as aerial maps of Los Angeles. Bradford states, "I wanted to use humble materials like paper, but to elevate those materials to the same height as painting, since collage is always considered a lesser art."

McArthur Binion

b. 1946, Macon, Mississippi; active in Chicago, Illinois

Modern:Ancient:Brown

2021

Ink, oil stick, and paper on board

The Tamia and Grant Hill Family Collection, courtesy of GRAY, Chicago/New York

From a distance, McArthur Binion's signature works appear to be abstract paintings of colorful fields, similar to minimalist compositions by Ellsworth Kelly or Brice Marden. As one moves closer, though, an intricate hand-drawn grid emerges atop the fields; peering even further, one discovers tiny words, fragments of photographs, or repeated symbols beneath the pigments. Binion calls these elements the "underconscious" of a work, and they often hold personal significance for him. For example, the artist uses pieces of his birth certificate, his family home in Mississippi, an address book, his passport, and the sheet music of a composition he commissioned.

Binion has stated that jazz music has been more influential upon his practice than any particular art-historical moment, as evidenced by his work's rhythm and repetition. He compares his labor-intensive and physically demanding process with the hard manual labor he witnessed growing up on a cotton farm in rural Mississippi. Through these material and process choices, Binion's formal explorations become autobiographical.

Shinique Smith

b. 1971, Baltimore, Maryland; active in Los Angeles, California

Prophecy

2019

Acrylic, fabric, and collage on canvas

CT Family Collection, courtesy of David Castillo, Miami

Shinique Smith believes in the value and associations that found materials, especially textiles, retain when reused in her work. Her practice combines objects like personal garments, domestic textiles, and children's toys with colorful painting and bold, gestural lines. Smith also comments on a culture of mass consumerism. She was prompted to use surplus clothing in her work by an article in the *New York Times Magazine* about overwhelming quantities of secondhand apparel being sent to Africa after moving through US used-goods stores. Smith's incorporation of commodities in her artwork speaks to the enormous quantity and variety of things that people consume and discard. Smith draws inspiration from ritual, memory, her travels, and spiritual research, as well as her early creative experiences in Baltimore, including dance and graffiti writing.

Sanford Biggers

b. 1970, Los Angeles, California; active in New York, New York

Hoodoo

2014

Assorted textiles, tar, oil stick, acrylic, spray paint, and silkscreen on archival paper

Private collection, Chicago, courtesy of David Castillo, Miami

Page 27—Multiplicity: Blackness in Contemporary American Collage Wall Text

Working with a wide range of materials and methods, Sanford Biggers explores how the past intersects with and has shaped the present moment. For many years, he has used found quilts as a base for his interventions because of their storied role in helping enslaved people navigate the Underground Railroad through symbols and directions hidden in their patterns. In some instances, Biggers adds painted elements or fragments of other textiles to the surfaces of the quilts; in others, he transforms them into three-dimensional geometric forms in dialogue with modernist sculptures. Whatever mode of intervention Biggers applies, he sees himself as collaborating with the textiles' original makers.

Rather than utilizing an antique quilt, *Hoodoo* incorporates different swatches of fabric assembled by the artist before adding pigment, tar, and a simple mandala print made from forms that look eerily like the famous diagrams of slave ships used in the Middle Passage.

Brittney Boyd Bullock

b. 1987, Memphis, Tennessee; active in Memphis, Tennessee

No It Ain't, Yes It Is

2023

Monoprinted paper, fabric, paper, acrylic, tulle, thread, felt, canvas, and tissue paper

Courtesy of the artist

Brittney Boyd Bullock sees opportunities to make new worlds, pathways, and meanings through her collage work that combines vintage imagery with various found and handmade papers. She is also interested in exploring the tension between polarities—chaos and order, lightness and darkness, joy and sorrow, past and future, representation and abstraction. Boyd Bullock is inspired by poetry and literature and describes art as a “conduit for our well-being” as well as a bond that connects us to artists and people in the past.

As demonstrated in this work, she selects images that immediately reference a particular era, usually the 1950s, '60s, or '70s. She purposefully does not show the faces of the subjects in order to keep their stories sacred. Embedding the figures in nebulous, brightly colored and vividly patterned elements represents not only the unpredictability of life but also the beauty and wonder it can bring.

PUBLIC PROGRAMS

Multiplicity: Blackness in Contemporary American Collage
July 6–September 22, 2024

The information below was updated June 2024 and is subject to change.
Please visit PhillipsCollection.org/events for the most up-to-date programming information.

ARTIST TALKS

[Deborah Roberts in Conversation with Dr. Adrienne Childs](#)

Thursday, July 18, 6:30-8:30 pm

Multiplicity artist Deborah Roberts, known for her figurative collages focused on Black youth, discusses her work with The Phillips Collection Senior Consulting Curator Dr. Adrienne Childs. A book signing of *Deborah Roberts: Twenty Years of Artwork* with the artist follows.

Free; reservation required

[Mickalene Thomas in Conversation with Katie Delmez](#)

Thursday, August 15, 6:30-8:30 pm

Multiplicity artist Mickalene Thomas, known for her multi-media works that draw on art history and popular culture to create a contemporary vision of female sexuality, beauty, and power, discusses her work with *Multiplicity* curator Katie Delmez from the Frist Art Museum.

Free; reservation required

[Rashaad Newsome in Conversation with Dr. Adrienne Childs and Film Screening](#)

Thursday, September 19, 6:30-8:30 pm

Acclaimed multidisciplinary artist Rashaad Newsome, known for their blending of collage, video, performance, computer programming, and more to explore Black and queer cultural contributions and expression is joined in conversation with The Phillips Collection Senior Consulting Curator Dr. Adrienne Childs. Includes a screening of their film *Hands Performance*.

Free; reservation required

COLLAGING SESSIONS

To accompany *Multiplicity: Blackness in Contemporary American Collage*, The Phillips Collection presents a dynamic artist-led adult series exploring the depth of collaging followed by a reception with the artist. Each Sunday from August 4-September 1, an internationally renowned artist will share their unique creative process and lead the participants in the creation of an artwork. Each session highlights a different form of collaging. Materials included. All levels welcome.

Included with general admission; free for members. Reservation required

[Collaging With... M. Florine Démosthène](#)

August 4, 2-4 pm

[Collaging With... Shaunté Gates](#)

August 25, 2-4 pm

[Collaging With... Devin N. Morris](#)

August 11, 2-4 pm

[Collaging With... Amber Robles-Gordon](#)

September 1, 2-4 pm

[Collaging With... Helina Metaferia](#)

August 18, 2-4 pm

PROGRAMS

Creating Aging Workshop

[Reframing Care](#)

Sunday, July 7, 12:30-2:30 pm

For caregivers and their loved ones living with dementia. Following a 20-minute guided meditation by Aparna Sadananda, teaching artist Leslie Holt leads a collage workshop inspired by *Multiplicity: Blackness in Contemporary American Collage*.

Free; reservation required

Drop-In Family Program

[The Phillips Plays: Exploring Identity Through Collage](#)

Saturday, July 13, 10 am-1 pm

Inspired by Jamea Richmond-Edwards's *Archetype of a 5-Star*, families will create mixed-media self-portraits with painted papers, fabric, and found objects. A family-friendly tour in the special exhibition *Multiplicity: Blackness in Contemporary American Collage* is offered at 11 am. 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. Reservations encouraged. Children must be accompanied by their adult. This drop-in program is suitable for children of all ages.

Member Exclusive

[Member Exclusive: Coffee & Conversation](#)

Tuesday, August 6, 11 am-12 pm

Virtual Tour with Dr. Adrienne L. Childs, Senior Consulting Curator at The Phillips Collection, coordinating curator for the presentation of *Multiplicity: Blackness in Contemporary American Collage* at the Phillips.

Free; reservation required.

Drop-In Family Program

[The Phillips Plays: Composing Collages](#)

Saturday, August 10, 10 am-1 pm

After exploring the layered, repeated shapes in Howardena Pindell's collages, we will create abstract compositions with painted paper. A family-friendly tour of Pindell's work in the exhibition *Multiplicity: Blackness in Contemporary American Collage* is offered at 11 am. 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. Reservations encouraged. Children must be accompanied by their adult. This drop-in program is suitable for children of all ages.

Member Morning

[Member Morning: Coffee & Conversation](#)

Wednesday, September 11, 2-3 pm

Virtual tour with Katie Delmez, Senior Curator at the Frist Art Museum, curator of *Multiplicity: Blackness in Contemporary American Collage*.

Free; reservation required.

ZSUDAYKA NZINGA: HOME COMING / HOME GOING

June 26–September 26, 2024

On view at Phillips@THEARC (1801 Mississippi, Ave, SE, Washington, DC)

“From the ways we engaged on plantations and during Jim Crow, to the ways we use interiors and say good-bye, ‘home’ has an important lexicon in Black culture.” Zsudayka Nzinga



This exhibition presents recent works by Zsudayka Nzinga that examine the diverse ways Black Americans find, define, and establish “home.” Nzinga’s work is grounded in social, cultural, and anthropological research into the history of her family, community, and diaspora. Combining mixed media on unstretched canvas—including acrylic, marbling, ink, decorative paper, and fabric—Nzinga explores figurative narratives of Black existence. Her intricately designed collages blend portraiture, abstraction, American fashion, African textiles, and symbols specific to Black American culture to express the joy, hope, and love of everyday life.

This exhibition is presented in conjunction with [Multiplicity: Blackness in Contemporary American Collage](#) (on view at The Phillips Collection, July 6–September 22, 2024). Nzinga’s work focuses on Black American identity, showcasing the connections among cultural experiences of displacement and ideas of the self.

ABOUT THE ARTIST

Zsudayka (pronounced zoo-day-kuh) Nzinga (b. 1984) is a multidisciplinary artist, curator, and educator from Aurora, Colorado, living in Washington, DC, in the Deanwood neighborhood. Her work—which has included painting, stained glass, murals, spoken word, fashion, and more—is largely focused on mixed-media collage portraiture of American life that address themes of motherhood, culture, identity. Nzinga is currently pursuing her masters in painting from the Maryland Institute College of Art, Baltimore. She has shown her work around the world, including at the American Embassy in Côte d’Ivoire; Stella Jones Gallery, New Orleans; and SOMA Arts, San Francisco. Nzinga, along with her husband, artist James Terrell, run Terrell Arts DC, which teaches and shares art through programs, curriculum development, exhibitions, and more with the aim of uplifting the African American community.

PHILLIPS@THEARC

[The Phillips Collection’s workshop and gallery at the Town Hall Education Arts Recreation Campus \(THEARC\)](#) provides a space to view, discuss, make, and exhibit art. Our programs are co-created with our partners and participants to encourage authentic community dialogue, community planning, and community action. Our work is about making friends, sustaining relationships, and bringing joy.

IMAGE: Zsudayka Nzinga, Photo: Mariah Miranda

CHECKLIST

Zsundayka Nzinga: Home Coming / Home Going

Zsundayka Nzinga

Never Lose Me

2024

Acrylic, ink, decorative paper, and fabric on canvas
40 x 30 in.

Courtesy of the artist



Zsundayka Nzinga

What Remains

2024

Acrylic, marker, ink, decorative paper, and fabric on canvas
55 x 62 in.

Courtesy of the artist



Zsundayka Nzinga

Black America

2023

Acrylic, ink, decorative paper, and fabric on canvas
60 x 51 1/2 in.

Courtesy of the artist



Zsundayka Nzinga

Run Away But Come Back Petit Marronage Act 1

2023

Acrylic, ink, decorative paper, and fabric on canvas
55 x 72 in.

Courtesy of the artist



Zsundayka Nzinga

Run Away But Come Back Petite Marronage Act 2

2023

Acrylic, ink, decorative paper, and fabric on canvas
38 x 64 in.

Courtesy of the artist



Page 3—Zsundayka Nzinga: Home Coming / Home Going

Zsundayka Nzinga

The Domestics

2023

Acrylic, ink, decorative paper, and fabric on canvas

60 x 51 1/2 in.

Courtesy of the artist



Zsundayka Nzinga

The Sharecropper's Porch

2023

Acrylic, ink, decorative paper, and fabric on canvas

52 x 60 in.

Courtesy of the artist



Zsundayka Nzinga

Afrobohemian

2024

Mixed media



To request access to images please contact Lauryn Cantrell at lcantrell@phillipscollection.org.

Please note: Permission to reproduce these images is granted only for publicity in connection with this exhibition. With all reproductions, please include the full credit information for each image. Images may not be cropped, printed over, or altered.

PUBLIC PROGRAMS

Zsundayka Nzinga: Home Coming / Home Going

[Guided Meditation](#)

Wednesday, July 3, 12:45-2 pm

Join us for a free, 30-minute weekly meditation led by local yoga teacher Aparna Sadananda via Zoom. Inspired by the exhibition [Zsundayka Nzinga: Home Coming / Home Going at Phillips@THEARC](#), we will practice techniques for mindful looking and thinking that we can carry with us wherever we are. No prior experience needed. Following the meditation, a Phillips Educator will give a Spotlight Talk about the artwork.

This free program requires registration. You will receive the invitation to the Zoom meeting in an email after you register.

[Opening Reception](#)

Thursday, July 11, 6-8 pm (at THEARC)

Celebrate the opening of the exhibition. Hear from the artist and enjoy light refreshments.

[Hands-On with Micro-Painting](#)

Wednesday, July 17, 6-8 pm (at THEARC)

Jessica Valoris invites participants on a speculative explorative of our names and how we find “home” within. We will delve into how our names are our own worlds we carry with us and translate these meanings into micro-paintings.

[Hands-On with Portraiture](#)

Wednesday, August 21, 6-8 pm (at THEARC)

Zsundayka Nzinga invites participants to explore self-portraiture and how one’s identity connects to the intimacies of “home.” We will experiment with a variety of materials including acrylic, fabric, and paper.

[Hands-On with Photographic Threads](#)

Wednesday, September 18, 6-8 pm (at THEARC)

Kat Thompson invites you to re-imagine, re-invent, and re-claim the idea of home through photography and textile. We will delve into the artist’s interpretation of “home” and how it can be pieced together using textile as an act of healing.

[Closing Celebration](#)

Saturday, September 21, 1-3 pm (at THEARC)

Celebrate *Homing Coming / Home Going* with an afternoon of food, music, and joy. Zsundayka Nzinga and art collector Alieze Harvey Stallworth will discuss the artist’s practice and the power of collecting art.

No experience necessary for workshops. All materials provided.

Free, reservations required: PhillipsCollection.org/events



The Phillips Collection

FOR IMMEDIATE RELEASE

May 22, 2024

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Third Eye

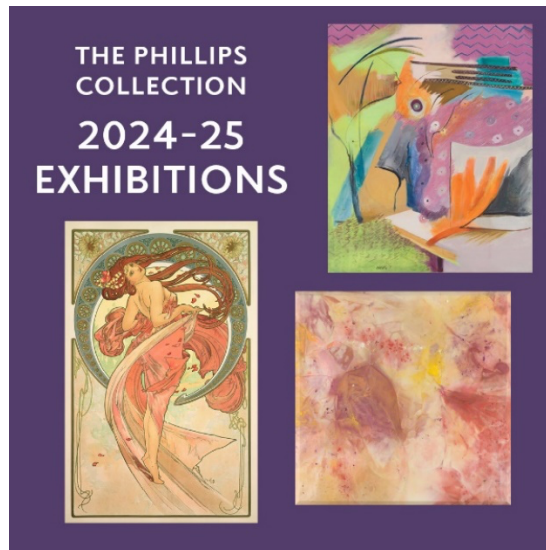
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The Phillips Collection Announces 2024–25 Exhibition Schedule



WASHINGTON, DC—The Phillips Collection announces its upcoming exhibitions and programmatic highlights through summer 2025. Featuring an array of contemporary and historic art by leading international and DC-based artists, the schedule includes the recently announced ***Multiplicity: Blackness in Contemporary American Collage*** (opening July 6), the first large-scale exhibition dedicated to contemporary collage by Black American artists; the first exhibition in Washington, DC devoted to social realist artist **William Gropper** (opening October 12); and ***Breaking It Down: Conversations from the Vault***, which showcases the museum’s unique collecting practice of establishing deep relationships with emerging and well-known artists in its community and of its time (opening November 2). Other highlights in 2025 include exhibitions dedicated to the seminal Art Nouveau artist and graphic illustrator **Alphonse Mucha** (opening February 22, 2025), poet and activist **Essex Hemphill** (opening May 10, 2025), and painter and educator **Vivian Browne** (opening June 28, 2025), who worked across diverse media and representational and abstract styles and developed a deeply personal language of expression.

"The Phillips has always been known for its leadership role in championing artists, emerging and established, who are courageously independent in their vision and approach," says **Vradenburg Director & CEO Jonathan P. Binstock**. "In this time of deep division, we want guests to make meaningful

connections with friends, family, and the broad range of artworks we present, and to open their eyes and hearts to the artist’s perspective, which can foster greater understanding.”

“The Phillips has an exciting array of exhibitions in its next season that will give guests a chance to dive deep into beloved artists while discovering others for the first time,” says **Chief Curator Elsa Smithgall**. “Our season includes exhibitions that shine a light on influential, yet understudied figures, including Vivian Browne, William Gropper, and Essex Hemphill, artist-activists who used their distinctive voices to raise awareness about civil rights issues we still wrestle with today.”

EXHIBITIONS (FALL 2024–SUMMER 2025)

[William Gropper: Artist of the People](#)

October 12, 2024–January 5, 2025

William Gropper (b. 1897, New York, NY; d. 1977, Manhasset, NY) was a leading social realist artist whose work fervently addressed pressing socio-political issues of the 20th century. The son of impoverished immigrants from Romania and Ukraine, Gropper used his art to call attention to social injustice, contributing thousands of satirical illustrations to radical publications such as the *New York Tribune*, *New Masses*, and *The Sunday Worker*. The first exhibition dedicated to Gropper in Washington, DC, this presentation features more than 30 works that reveal his biting commentary on human rights, anarchy, labor, freedom, and democracy.

This exhibition is organized by The Phillips Collection.

[Breaking It Down: Conversations from the Vault](#)

November 2, 2024–January 19, 2025

The Phillips Collection, from its inception, has focused on creating what founder Duncan Phillips called “units:” groups of works of art that represent key aspects of an artist’s vision or spirit. Leaders in championing the independent-minded artist, Duncan and Marjorie Phillips gave many their first museum exhibitions and acquisitions. This presentation offers a deep dive and new take on several artists who are cornerstones of the collection, including Georges Braque, Richard Diebenkorn, Arthur Dove, Sam Gilliam, Paul Klee, and Georgia O’Keeffe, alongside a growing collection of works by trailblazers of our time, including Sean Scully, Sylvia Snowden, Renée Stout, Joyce Wellman, and more.

This exhibition is organized by The Phillips Collection.

[Timeless Mucha: The Magic of Line](#)

February 22–May 18, 2025

Timeless Mucha: The Magic of Line reappraises the work of Art Nouveau pioneer Alphonse Mucha (b. 1860, Ivančice, Moravia, Austrian Empire; d. 1939, Prague, Czechoslovakia) and explores his impact on graphic art since the 1960s. This exhibition provides an opportunity to survey the development of Mucha’s style, and to explore how his art was rediscovered by later generations of artists. Mucha was a key influence on Psychedelic Art of the 1960s–70s, as well as on a wide range of visual culture from the late 20th century to today, exemplified by American comics, Japanese manga, and street murals.

This exhibition is organized by the Mucha Foundation.

[Essex Hemphill: Take care of your blessings](#)

May 17–August 31, 2025

This exhibition charts the relationship between the writings of poet and activist Essex Hemphill (b. 1957, Chicago, IL; d. 1995, Philadelphia, PA) and contemporary visual art. Raised in Washington, DC, Hemphill emerged as a luminary in the DC arts scene of the 80s and 90s. He self-published chapbooks including *Earth Life* (1985) and *Conditions* (1986), before publishing his full-length collection *Ceremonies: Prose and Poetry* (1992). Whereas Hemphill died of AIDS-related illness at just 38, his work persists, reflected in visual dialogues with his contemporaries such as Lyle Ashton Harris and Isaac Julien, and a new generation of artists such as Diedrick Brackens and Tiona Nekkia McClodden.

This exhibition is organized by The Phillips Collection.

[Vivian Browne: My Kind of Protest](#)

June 28–September 14, 2025

Drawing upon previously unknown works and archival findings, this exhibition recovers the depth and variety of the more than three-decade career of Vivian Browne (b. 1929, Laurel, FL; d. 1993, New York, NY). The exhibition features paintings, prints, and works on paper across seven bodies of work, as well as ephemera that highlight Browne’s pioneering activism and influential teaching career. Browne was a founder of the Black Emergency Cultural Coalition, an organization that fought for Black representation in New York museums; a founder of SoHo20, one of the first women’s art cooperatives in Manhattan; and a professor at Rutgers University (1971–92). Browne’s signature approach to color and form challenged the neatly defined categories of abstraction and figuration, and art and politics, revealing a more nuanced approach to art-making that is part of Browne’s unique contribution to 20th-century art of the US.

This exhibition is co-organized by The Phillips Collection and the Contemporary Arts Center, Cincinnati.

PROGRAMMING & INITIATIVES

Phillips Music 2024–25 Season

For more than 80 years, Phillips Music has presented an exceptional roster of performers in the intimate, art-filled setting of the museum’s Music Room. The 84th season’s Sunday Concerts and projects continue to advance the programmatic threads that have made Phillips Music unique, with imaginative programming of the core chamber music repertoire, and the best of new music. The 2024–25 season will be announced later this summer. Visit phillipscollection.org/music for more information.

Phillips@THEARC

The Phillips Collection’s workshop and gallery at the [Town Hall Education Arts Recreation Campus](#) (THEARC) in Southeast DC provides a space to view, discuss, make, and exhibit art to encourage community participation and action. In the 2024–25 season, Phillips@THEARC will present work by Washington, DC-based, multidisciplinary artists including mixed media portraitist [Zsundayka Nzinga](#) (opening June 26), and participants in the **2023 CARD Fellowship** (opening October 23), with more to be announced.

Phillips after 5

On the first Thursday of every month from 5 to 8:30 pm, enjoy Phillips after 5, a lively mix of art, live music, gallery talks, films, interactive activities, craft cocktails, tastings, and more. Admission: \$20. Members are admitted free to Phillips after 5; no reservation required.

Third Thursday and Pay-What-You-Wish

On the third Thursday of each month, The Phillips Collection offers free extended hours from 5–8 pm for guests to explore the galleries and enjoy 15-minute Spotlight Talks from Phillips Educators focused on an artwork within the collection. The museum offers Pay-What-You-Wish admission from 4 pm–close.

IMAGE GALLERY

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

IMAGES: (L to R) Alphonse Mucha, *The Arts: Dance*, 1898, Color lithograph, 60 x 38 in., The Mucha Foundation; Vivian Browne, *Umbrella Plant*, 1971, Oil on canvas, 48 3/4 x 40 3/4 in., Courtesy of Adobe Krow Archives, CA and RYAN LEE Gallery, NY; Sam Gilliam, *April*, 1971, Acrylic on canvas, 60 x 60 x 2 1/2 in., The Phillips Collection, Bequest of Mercedes H. Eichholz, 2013

ABOUT THE PHILLIPS COLLECTION

The Phillips Collection, America's first museum of modern art, was founded in 1921. The museum houses one of the world's most celebrated Impressionist and American modern art collections and continues to grow its collection with important contemporary voices. Its distinctive building combines extensive new galleries with the former home of its founder, Duncan Phillips. The Phillips's impact spreads nationally and internationally through its diverse and experimental special exhibitions and events, including its award-winning education programs for educators, students, and adults; renowned Phillips Music series; and dynamic art and wellness and Phillips after 5 events. The Phillips Collection's extensive community partnerships include Phillips@THEARC, the museum's satellite campus in Southeast DC. The Phillips Collection is a private, non-government museum, supported primarily by donations.

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