



VIVIAN BROWNE

My Kind of Protest

June 28-September 28, 2025

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PHILLIPS

The Phillips Collection

UPDATED RELEASE
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The Phillips Collection Presents *Vivian Browne: My Kind of Protest*

The landmark exhibition highlights the artist and activist’s significant contributions to American art and explores the intersections of abstraction, figuration, and political expression over her four-decade career.



WASHINGTON, DC—The Phillips Collection presents *Vivian Browne: My Kind of Protest*, the first comprehensive museum retrospective of the artist, activist, and educator Vivian Browne (1929–1993). The exhibition highlights Browne’s contributions to 20th-century American art through her distinctive approach to color and form, her challenging of traditional categories of abstraction and figuration, and her work at the intersections of art and social commentary. Bringing together over 60 paintings and works on paper across several key series, including previously unknown works and ephemera from the artist’s estate, the exhibition uncovers the depth of Browne’s four-decade-long career and her enduring commitment to activism and education. Co-organized by the Contemporary Arts Center and The Phillips Collection and co-curated by Adrienne L. Childs and Amara Antilla, the exhibition will be on view from June 28 through September 28, 2025.

With an expressive hand and expansive worldview, Browne navigated the Black Arts and Feminist movements with passion and purpose, joining artist groups that advocated for inclusion. Informed by what she described as “emotional landscape(s),” her paintings and prints variously address the politics of race and gender, respond to her international experiences, and reflect on her love of nature and

ecological concerns. Browne’s works are deeply personal reflections on the world around her. Although she was immersed in the vibrant New York arts scene of the 1960s and 1970s alongside renowned artists such as Faith Ringgold, Norman Lewis, Emma Amos, and Robert Blackburn, the true scope of her work remains largely under-recognized.

“The Phillips Collection has long been a platform for American artists like Vivian Browne who innovate, motivate, and challenge the status quo,” says **Jonathan P. Binstock, Vradenburg Director & CEO at The Phillips Collection**. “We are excited to present Vivian Browne’s dynamic body of work to explore how it enhances our understanding of the complexity and beauty of American art and its diverse histories, particularly in relation to issues of feminism, power and politics, race, gender, and the natural environment.”

My Kind of Protest assembles works inspired by Browne’s extensive travels, including in China, Africa, and California. Her journeys are documented in a visual travelogue of paintings and drawings, with her *Africa Series* evoking a dual sense of yearning and estrangement from ancestral lands. Her politically charged *Little Men* series from the late 1960s, consisting of 100 works, 70 of which still survive, uses grotesque and humorous exaggeration to satirize the masculinity she encountered in the workplace.

Inspired by her local communities and global travels, her art demonstrates that in spite of the intersectional forces of racial and patriarchal oppression she faced, Browne chose to focus on her personal aesthetic concerns as opposed to the political climate in which she operated. She resisted the expectations to focus on a Black nationalist agenda espoused by the Black Arts Movement activists. Browne consistently maintained that she was not an “issue oriented” artist but instead produced personal reflections that were *her* kind of protest.

As a politically engaged artist, Browne was involved in several activist organizations. She served as an initial director of the Black Emergency Cultural Coalition (BECC) and joined Where We At (WWA) in 1971, a community of Black women artists striving to create space for those overlooked by the predominantly male-led Black Arts Movement. Additionally, she was an active member of the Women’s Caucus for Art (WCA), SOHO20 Gallery, and the Heresies Collective, a feminist group known for its publications exploring the intersections of art, feminism, and politics.

“Vivian Browne’s work, often overlooked in her time, reflects how she navigated the expectations placed on Black artists in the 1970s and 1980s,” says **Adrienne L. Childs, Senior Consulting Curator at The Phillips Collection**. “Her protest was about resisting the expectations placed upon her as a Black artist during a time when many were expected to produce figurative work. Instead, she advocated for her own individual artistry, blending personal narrative with broader social engagement. This unique approach makes her work incredibly relevant today, inviting viewers to engage with complex themes that resonate deeply.”

Browne was also deeply committed to education, beginning her teaching career in the 1960s, when she taught humanities in primary and secondary schools. From 1971 to 1992, she served as a faculty member at Rutgers University in Newark, where she taught contemporary Black and Hispanic art, painting, and other fine arts courses. During the mid-20th century, a global movement emerged within the Black diaspora, celebrating Black creativity and the synergies among Black artistic expressions in Africa, Europe, and the Americas. For many Black American creatives in the 1960s and 1970s—the years

in which Browne came of age as an artist and activist—the idea of Africa held powerful, multifaceted implications.

The exhibition also highlights her late-career paintings and works on paper from the late 1980s and early 1990s, which reflect her attentiveness to the interplay between humanity and the natural world. These include lyrical landscapes and grid-like compositions juxtaposing electrical towers with ancient sequoia trees. “My painting is informed and determined by many spatial experiences,” Browne wrote, “top edge of the world vistas, engulfing underwater depths, mystical inner earth enclosures.” Her late-career works embrace a distinctive form of gestural abstraction, embodying a deep intimacy and reverence for nature.

“Browne’s art transcends simple categorization; it is both a celebration of her unique experiences and a powerful critique of societal norms,” says **Amara Antilla, Independent Curator**. “By embracing her love of color, gesture, and abstraction, she carved her own path. Her dynamic use of color and form challenges viewers to reconsider their understanding of art and activism, making her an essential figure in American art history.”

EXHIBITION SUPPORT

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

Major support for the exhibition tour and associated programs has been provided by the Mellon Foundation, the National Endowment for the Arts, Terra Foundation for American Art, and the Andy Warhol Foundation for the Visual Arts.



The presentation of *Vivian Browne: My Kind of Protest* at The Phillips Collection is made possible, in part, by the Linda Lichtenberg Kaplan Exhibition Fund.

With the generous support of Anne and Gus Edwards and of Reid Walker.

Additional support is provided by Eric Richter and Charles Shoener.

EXHIBITION CATALOGUE

The exhibition is accompanied by a robust catalogue published by The Phillips Collection in association with D Giles Limited. Edited by Amara Antilla and Adrienne L. Childs with contributions by Darby English, Ethel Renia, and Lowery Stokes Sims, and forewords by Christina Vassallo and Jonathan P. Binstock, the catalogue explores Browne’s distinctive form of quasi-abstraction and her innovative approaches to feminist thought and grassroots organizing. Newly recovered archival material sourced from public research collections and the artist’s estate chart her vital role as an arts activist. Available at the museum gift shop and online at shopphillipscollection.org.

IMAGE GALLERY

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

IMAGES: Vivian Browne in her studio with *Little Men* and *Africa Series*, 1974, Photo: Jeanie Black
Courtesy of Adobe Krow Archives, Los Angeles, and RYAN LEE Gallery, New York; Vivian Browne, *Bini*

Apron, 1973, Acrylic on canvas, 49 3/4 x 51 3/4 in., The Phillips Collection, Washington, DC, Gift of Adobe Krow Archives for Vivian Browne, Los Angeles. Image courtesy of RYAN LEE Gallery, New York, 2024. © Vivian Browne.

ABOUT THE PHILLIPS COLLECTION

Founded in 1921, The Phillips Collection is a welcoming home for all where the vision and spirit of artists thrive in intimate settings. As the first museum of modern art in the United States, the Phillips houses one of the world's most celebrated Impressionist, Post-Impressionist, and modern art collections, and continues to grow its permanent collection with the work of important living artists. Its distinctive domestically scaled architecture combines three structures built over more than 125 years, among them the former home of the founders, Duncan and Marjorie Phillips. The Phillips's impact extends nationally and internationally through its diverse, scholarly exhibitions; award-winning education programs for educators, students, and adults; and renowned Phillips Music series. Popular and impactful programs include those focused on art and wellness, its festive monthly Phillips after 5 events, and intimate Living Room talks. Through authentic programs and partnerships at Phillips@THEARC, the museum's satellite location in Southeast DC, the Phillips extends its reach into Wards 7 and 8 and Prince George's County, Maryland. The Phillips Collection is a private, non-government museum, supported primarily by donations.

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PRESS IMAGES***Vivian Browne: My Kind of Protest*****June 28–September 28, 2025**

Vivian Browne*New Yorkers No. 14*

c. 1966

Oil on paper

24 x 17 3/4 in.

Courtesy of Adobe Krow Archives, Los Angeles,
and RYAN LEE Gallery, New York. © Vivian
Browne**Vivian Browne***Little Men #86*

1967

Oil on paper

23 3/4 x 17 1/8 in.

The Museum of Modern Art, New York, Acquired
through the generosity of Marie-Josée and Henry
R. Kravis, 2020. Image courtesy of RYAN LEE
Gallery, New York. © Vivian Browne**Vivian Browne***Seven Deadly Sins*

c. 1968

Oil on canvas

59 x 112 in.

Courtesy of Adobe Krow Archives, Los Angeles,
and RYAN LEE Gallery, New York. © Vivian
Browne**Vivian Browne***Umbrella Plant*

1971

Oil on canvas

48 3/4 x 40 3/4 in.

Collection of John and Susan Horseman. Image
courtesy of RYAN LEE Gallery, New York. © Vivian
Browne

Vivian Browne

Bini Apron

1973

Acrylic on canvas

49 3/4 x 51 3/4 in.

The Phillips Collection, Gift of Adobe Krow Archives for Vivian Browne, Los Angeles. Image courtesy of RYAN LEE Gallery, New York, 2024. © Vivian Browne



Vivian Browne

For You

1974

Oil on canvas

46 3/4 x 50 3/4 in.

Courtesy of Adobe Krow Archives, Los Angeles, and RYAN LEE Gallery, New York. © Vivian Browne



Vivian Browne in her studio with Little Men and Africa Series

1974

Photo: Jeanie Black

Courtesy of Adobe Krow Archives, Los Angeles, and RYAN LEE Gallery, New York.



Vivian Browne

Oaks

1984

Acrylic on canvas

61 x 126 in. (triptych)

Courtesy of Adobe Krow Archives, Los Angeles, and RYAN LEE Gallery, New York. © Vivian Browne



Vivian Browne

All Trace

c. 1987

Oil on canvas

42 x 48 inches.

Courtesy of Adobe Krow Archives, Los Angeles,
and RYAN LEE Gallery, New York. © Vivian
Browne



Vivian Browne

Metasequoia #13

1987

Oil on canvas

70 x 148 in.

Courtesy of Adobe Krow Archives, Los Angeles,
and RYAN LEE Gallery, New York. © Vivian
Browne



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CHECKLIST

Vivian Browne: My Kind of Protest

June 28–September 28, 2025

Nathan Barrett Playwright

c. 1960

Pastel on paper

20 x 26 3/4 in.

The Larry D. and Brenda A. Thompson Collection of African American Art



Nude

c. 1960

Pastel on paper

31 x 37 in.

The Larry D. and Brenda A. Thompson Collection of African American Art



Mother

1961

Oil on canvas

42 1/2 x 36 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Vivian (Self-portrait)

1965

Oil on canvas

31 1/2 x 25 3/8 x 1 3/4 in.

Private collection, Delaware, Courtesy of RYAN LEE Gallery



Camille Billops

1965

Oil on canvas

50 x 44 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Page 2—Checklist: Vivian Browne: My Kind of Protest

New Yorkers No. 12

c. 1965

Oil on paper

24 x 17 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



New Yorkers No. 34

c. 1965

Oil on paper

23 3/4 x 17 1/2 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



New Yorkers No. 42

1965

Oil on paper

24 3/4 x 17 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



New Yorkers No. 11

1966

Oil on paper

24 x 17 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



New Yorkers No. 14

c. 1966

Oil on paper

24 x 17 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



New Yorkers No. 57

1966

Oil on paper

24 x 17 5/8 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Page 3—Checklist: *Vivian Browne: My Kind of Protest*

New Yorkers No. 22

1967

Oil on paper

23 3/4 x 17 1/8 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



New Yorkers No. 27

1967

Oil on paper

23 3/4 x 17 1/8 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Untitled (Little Man with Arms Crossed)

c. 1967

Oil on canvas

36 x 20 in.

Baz Family Collection, Colorado, Courtesy of RYAN LEE Gallery



Little Men #3

c. 1967

Oil on paper

24 x 17 1/2 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Little Men #4

c. 1967

Oil on paper

23 3/4 x 17 3/4 in.

Collection of James Keith Brown and Eric G. Diefenbach



Little Men #7

1967

Oil on paper

23 3/4 x 17 1/8 in.

The Museum of Modern Art, New York, Acquired through the generosity of Marie-Josée and Henry R.



Page 4—Checklist: Vivian Browne: My Kind of Protest

Kravis, 2020

Little Men #12

c. 1967

Oil on paper

23 3/4 x 17 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Little Men #30 / I Had a Dream

1967

Oil on paper

17 1/8 x 24 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Little Men #77

1967

Oil on paper

23 3/4 x 17 1/8 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Little Men #78

c. 1967

Oil on paper

23 3/4 x 17 1/2 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Little Men #86

1967

Oil on paper

23 3/4 x 17 1/8 in.

The Museum of Modern Art, New York, Acquired through the generosity of Marie-Josée and Henry R. Kravis, 2020



Little Men #102

c. 1967

Oil on paper

23 3/4 x 17 1/8 in.

Private collection, Promised gift on long-term loan to the Minneapolis Institute of Art



Page 5—Checklist: Vivian Browne: My Kind of Protest

Seven Deadly Sins

c. 1968

Oil on canvas

59 x 112 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Wall Street Dancer

1968

Oil on canvas

54 x 48 in.

Collection of Beth Dudin DeWoody



Two Men

1969

Oil on canvas

61 x 48 in.

Baz Family Collection, Colorado, Courtesy of RYAN LEE Gallery



Wall Street Jump

1969

Oil on canvas

59 3/4 x 46 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Warning

c. 1970

Etching

20 3/4 x 27 1/2 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Africa Sketch #1

1971

Watercolor and ink on paper

18 3/4 x 24 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Page 6—Checklist: Vivian Browne: My Kind of Protest

Africa Sketch #2

1971

Watercolor and ink on paper

18 3/4 x 24 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



The Bathers

1971

Gouache, ink, and pastel on paper

19 1/2 x 28 in.

Whitney Museum of American Art, New York,
Purchase, with funds from the Drawing and Print
Committee 2024.49



Egypt 71

1971

Watercolor, pastel, and ink on paper

20 1/2 x 27 1/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Equestrian

1971

Etching and aquatint

22 1/4 x 15 in.

Whitney Museum of American Art, New York,
Purchase, with funds from the Drawing and Print
Committee 2024.46



Nigeria (Self Portrait with Floyd Coleman)

1971

Watercolor and ink on paper

17 3/4 x 24 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Tribes Woman

1971

Watercolor and ink on paper

19 3/4 x 14 in.

Collection of Ruth E. Pachman and Donald T. Fallati,
Courtesy of RYAN LEE Gallery, NY



Page 7—Checklist: Vivian Browne: My Kind of Protest

Umbrella Plant

1971

Oil on canvas

48 3/4 x 40 3/4 in.

Collection of John and Susan Horseman



Untitled #100

c. 1971

Ink and wash on paper

20 1/2 x 13 3/4 in.

The Phillips Collection, Gift of Brenda A. and Larry D. Thompson, 2024



Ibeji II

1972

Acrylic on canvas

48 3/4 x 48 3/4 in.

Detroit Institute of Arts, Museum Purchase, Ernest and Rosemarie Kanzler Foundation Fund, 2024.7



Shango Kingdom

1972

Acrylic on canvas

17 1/2 x 48 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



The Chief's Attendant

c. 1972

Acrylic on canvas

60 3/4 x 50 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



The Prisoner

1972

Acrylic on canvas

45 1/2 x 42 in.

Courtesy of Adobe Krow Archives, CA



Page 8—Checklist: Vivian Browne: My Kind of Protest

Bini Apron

1973

Acrylic on canvas

49 3/4 x 51 3/4 in.

The Phillips Collection, Gift of Adobe Krow Archives for Vivian Browne, Los Angeles, 2024



Benin Equestrian

1973

Oil on canvas

61 x 51 in.

Art & Artifacts Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations



Diversities

1973

Acrylic on canvas

54 3/4 x 54 3/4 in.

From the Collection of Kenny and Elena Marks, Courtesy of RYAN LEE Gallery, NY



The Gathering

1973

Acrylic on canvas

55 x 65 in.

Collection of William O. Perkins, III and Lara Perkins



For You

1974

Oil on canvas

46 3/4 x 50 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Untitled (Man in Mountain)

c. 1974

Oil on canvas

40 3/4 x 34 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Page 9—Checklist: *Vivian Browne: My Kind of Protest*

Ocean Forms I

1978

Pastel on paper

40 7/8 x 58 5/8 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Sea Forms Abstract

c. 1978

Oil on canvas

25 x 27 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Candy Memoriam

1980

Oil on silk and canvas

56 1/2 x 38 1/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Shanghai Morning

1980

Oil on silk and canvas

56 x 40 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Clear Particles Floating Free

1982

Acrylic on silk and pastel on paper

60 x 132 in. (triptych)

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Oaks

1984

Acrylic on canvas

61 x 126 in. (triptych)

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Page 10—Checklist: Vivian Browne: My Kind of Protest

The Sound Itself is All #59

1984

Oil on canvas

38 1/2 x 169 1/2 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



All Trace

c. 1987

Oil on canvas

42 x 48 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



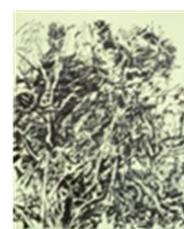
Adobe I

1987

Woodcut on paper

40 x 27 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Adobe II

1987

Woodcut on paper

39 1/2 x 26 1/2 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Adobe III

1987

Woodcut on paper

39 1/4 x 26 3/4 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Metasequoia #13

1987

Oil on canvas

70 x 148 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY



Page 11—Checklist: *Vivian Browne: My Kind of Protest*

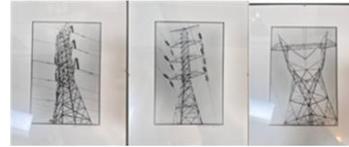
Untitled

c. 1990

Black and white photographs

14 x 11 in.

Courtesy of Adobe Krow Archives, CA, and RYAN LEE
Gallery, NY



San Joaquin/Diaresis

1992

Oil on canvas

80 x 68 in.

Wadsworth Atheneum Museum of Art, Hartford, CT,
The Ella Gallup Sumner and Mary Catlin Sumner
Collection



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WALL TEXT

Vivian Browne: My Kind of Protest
June 28–September 28, 2025

Vivian Browne: My Kind of Protest

Vivian Browne: My Kind of Protest is the first retrospective to explore the artist’s four-decade career, highlighting the dynamic activism and creative processes of an important 20th-century American artist whose work blended deeply personal narrative with sharp social commentary.

Raised in Queens, Vivian Browne (1929–1993) studied at Hunter College in New York, taught at Rutgers University in New Jersey for two decades, and maintained a studio in Manhattan’s vibrant SoHo neighborhood from 1968 until her death. She practiced alongside friends such as Faith Ringgold, Camille Billops, Benny Andrews, and May Stevens, who shared her commitment to fighting for equal representation of women and artists of color during the Black Arts and Feminist Art Movements of the 1960s and 1970s. She was part of the Black Emergency Cultural Coalition, a group of artist activists that protested the exclusionary practices of New York museums and organized alternative exhibitions and programs to support Black artists. In the 1980s and early 1990s, she split her time between New York and California, teaching at UC Santa Cruz and spending time in the redwood forests.

The exhibition’s thematic sections reflect Browne’s tendency to work in series. **Early Figuration** highlights the artist’s classical training through paintings and drawings of her friends and family. Her **New Yorkers** are expressive observations of human style and behavior. The **Little Men** series takes a satirical look at patriarchy. **Internationalism and Abstraction** chronicles Browne’s travels to Africa and China. **Landscape and Ecologies** traces Browne’s interest in the connection between nature, conservation, and identity.

Each body of work demonstrates Browne’s signature approach to color and form, which challenges the neatly defined categories of abstraction and representation, and art and politics, to reveal a more nuanced approach to art making. Browne explains, “During the Civil Rights Era, one had to paint Black themes, Black people, Black ideas . . . I didn’t. I was painting my kind of protest.”

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

Major support for the exhibition tour and associated programs has been provided by the Mellon Foundation, the National Endowment for the Arts, Terra Foundation for American Art, and the Andy Warhol Foundation for the Visual Arts.



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Early Figuration

"In my work, there is great involvement with surfaces and translucencies, with color and the lack of color in an attempt to become more and more specific. Whether or not this is feminist art, I don't know but [it] comes close to my perceptions."

Between 1960 and 1965, Vivian Browne focused her practice on figuration and portraiture. Browne was an academically trained painter, graduating from Hunter College in New York City with an MFA in 1959. She often remarked that her early training was based on a "Cezanne aesthetic." Indeed, the works in this section, such as the pastel *Nude*, reveal her debt to the 19th-century early modern painter Paul Cezanne. From an early age, Browne was interested in depicting people, probing their inner life through an empathetic approach to the human form. Browne aimed to represent her subjects as they were: "Just beautiful people." In boldly colored oils and pastels, Browne captured the style and spirit of people in her inner circle such as her mother, Odessa Bryant Browne, and her friend and fellow artist, Camille Billops.

Mother

1961

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Nathan Barrett Playwright

c. 1960

Pastel on paper

The Larry D. and Brenda A. Thompson Collection of African American Art

Nathan Barrett was a friend of Browne's and a prolific Black Arts Movement playwright in the 1960s. This may have been a preliminary study for a 1961 portrait of Barrett by Browne.

Vivian (Self-portrait)

1965

Oil on canvas

Private collection, Delaware, Courtesy of RYAN LEE Gallery, NY

Camille Billops

1965

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Artist, archivist, writer, and filmmaker Camille Billops (1933-2019) was a force in the New York art world beginning in the 1960s. A staunch believer in the power of the arts, she and her husband, James V. Hatch, founded the Hatch-Billops Collection in 1975 to preserve and promote Black culture. Billops and Hatch were close friends of Vivian Browne, and they collected her artwork and preserved her archival materials. This exhibition is indebted to the foresight Billops displayed in documenting Browne's legacy.

Nude

c. 1960

Pastel on paper

The Larry D. and Brenda A. Thompson Collection of African American Art

The Prisoner

1972

Acrylic on canvas

Courtesy of Adobe Krow Archives

The Prisoner is Browne's response to the infamous prison riot in Attica, New York, in 1971 in which inmates revolted, demanding better living conditions and protesting mistreatment. Rioters took control of the prison and at the end of the four-day standoff, 43 men were dead, including prisoners and officers, in a violent massacre. There was widespread outrage among the public calling for prison reform. In response, Benny Andrews and Rudolf Baranik co-edited *Attica Book*, a publication featuring art, poetry, and writings by activist artists and inmates. This painting by Browne was included in *Attica Book*. As a result of this event, the Black Emergency Cultural Coalition (BECC) developed an art in prison program that served incarcerated people nationwide.

Little Men Series

"I was art supervising, I continued to paint these little men. Because the people I ran into were superintendents, and principals, and coordinators, and people of that ilk who were busily trying to preserve some small, teenie weenie little place in their lives where they were important. And not putting in for that importance. They were just important people—they thought. And it was like little men playing games all the time."

The *Little Men* series features Browne's distinctive blend of quasi-abstraction to depict the complex nature of humanity and masculinity. With over 200 works, this is her first major series. It reflects her frustrations with the bureaucracy, racism, and sexism that she experienced as a Black woman working in New York's Department of Education between 1966 and 1971. Produced primarily in the hours following her full-time desk job, the works feature expressionistic gestural depictions of mostly white businessmen in various states of dress. The oil paintings on canvas and paper exude emotion, portraying their subjects as infantile, rageful, and helpless. Browne uses humor and wit to satirize what she saw as the many faces of male misbehavior.

Untitled (Little Man with Arms Crossed)

c. 1967

Oil on canvas

Baz Family Collection, Colorado, Courtesy of RYAN LEE Gallery, NY

Two Men

1969

Oil on canvas

Baz Family Collection, Colorado, Courtesy of RYAN LEE Gallery, NY

Wall Street Dancer

1968

Oil on canvas

Collection of Beth Rudin DeWoody

Wall Street Jump

1969

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Seven Deadly Sins

c. 1968

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Little Men #4

c. 1967

Oil on paper

Collection of James Keith Brown and Eric G. Diefenbach

Little Men #7

1967

Oil on paper

The Museum of Modern Art, New York, Acquired through the generosity of Marie-Josée and Henry R. Kravis, 2020

Little Men #86

1967

Oil on paper

The Museum of Modern Art, New York, Acquired through the generosity of Marie-Josée and Henry R. Kravis, 2020

Little Men #30 / I Had a Dream

1967

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Little Men #102

c. 1967

Oil on paper

Private collection, Promised gift on long-term loan to the Minneapolis Institute of Art

Little Men #12

c. 1967

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Little Men #3

c. 1967

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Little Men #77

1967

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Little Men #78

c. 1967

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Warning

c. 1970

Etching

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

New Yorkers Series

Between 1965 and 1967 Browne produced a series of oil sketches on paper called *New Yorkers*. Executed rapidly, they are expressionistic character studies of a variety of different people she encountered across the city. Not portraits, but depictions that suggest states of dress, activities and general attitudes of a diverse cadres of city dwellers. The observational and aesthetic techniques of the *New Yorkers* would evolve into the *Little Men*.

New Yorkers No. 14

c. 1966

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

New Yorkers No. 12

c. 1965

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

New Yorkers No. 42

1965

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

New Yorkers No. 34

c. 1965

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

New Yorkers No. 11

1966

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

New Yorkers No. 57

1966

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

New Yorkers No. 22

1967

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

New Yorkers No. 27

1967

Oil on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Abstraction and Internationalism: Africa and China

“The experience in Africa was such an emotional uplift that abstraction seemed to be the only way, manner, in which to work.”

Vivian Browne’s extensive global travels fueled her artistry. Her 1971 trip to Nigeria and Ghana was a turning point in her career, causing her art to shift from figuration toward a more abstract visual language. West Africa was a multi-sensory experience for Browne, and she translated its colors, patterns, sights, and sounds into vibrant semi-abstract works such as *The Gathering* and *Ibeji II*.

In 1977, Browne was invited by the Chinese government to visit China as part of a delegation of American artists. The works from this period are fully abstract and suggest the translucent and ethereal properties of water and light. Browne began to incorporate silk into pieces, such as *Clear Particles Floating Free*, as she explored the aesthetic properties achieved by layering painted fabric over paper or canvas. For Browne, her international experiences opened pathways to new forms of aesthetic expression.

Bini Apron

1973

Acrylic on canvas

The Phillips Collection, Gift of Adobe Krow Archives for Vivian Browne, Los Angeles, 2024

Works in Browne’s *Africa Series* are highly abstracted responses to her experiences in Nigeria and Ghana. Browne stated that “you can feel Africa in those paintings...it’s the color, in the design.” Yet they often reference specific cultural encounters and objects. *Bini Apron* suggests the traditional coral

Page 7—Wall Text: *Vivian Browne: My Kind of Protest*

ceremonial apron-like garment worn by Benin’s Edo people. The bright orange in *Bini Apron* evokes the rich hue of coral.

Nigeria (Self Portrait with Floyd Coleman)

1971

Watercolor and ink on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Browne traveled to Nigeria and Ghana with Floyd Coleman (1939-2018) in 1971. Coleman was an artist, art historian, and an important figure in the Washington, DC, arts community, serving as professor and chair of the department of art at Howard University.

Ibeji II

1972

Acrylic on canvas

Detroit Institute of Arts, Museum Purchase, Ernest and Rosemarie Kanzler Foundation Fund, 2024.7

The Gathering

1973

Acrylic on canvas

Collection of William O. Perkins, III and Lara Perkins

Benin Equestrian

1973

Oil on canvas

Art & Artifacts Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations

Shango Kingdom

1972

Acrylic on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Diversities

1973

Acrylic on canvas

From the Collection of Kenny and Elena Marks, Courtesy of RYAN LEE Gallery, NY

Umbrella Plant

1971

Oil on canvas

Collection of John and Susan Horseman

Untitled #100

c. 1971

Ink and wash on paper

The Phillips Collection, Gift of Brenda A. and Larry D. Thompson, 2024

Egypt 71

1971

Watercolor, pastel, and ink on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Equestrian

1971

Etching and aquatint

Whitney Museum of American Art, New York, Purchase, with funds from the Drawing and Print Committee 2024.46

Africa Sketch #1

1971

Watercolor and ink on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Africa Sketch #2

1971

Watercolor and ink on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Tribes Woman

1971

Watercolor and ink on paper

Collection of Ruth E. Pachman and Donald T. Fallati, Courtesy of RYAN LEE Gallery, NY

The Bathers

1971

Gouache, ink, and pastel on paper

Whitney Museum of American Art, New York, Purchase, with funds from the Drawing and Print Committee 2024.49

The Chief's Attendant

c. 1972

Acrylic on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Untitled (Man in Mountain)

c. 1974

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

For You

1974

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Shanghai Morning

1980

Oil on silk and canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Ocean Forms I

1978

Pastel on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Candy Memoriam

1980

Oil on silk and canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Sea Forms Abstract

c. 1978

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Clear Particles Floating Free

1982

Acrylic on silk and pastel on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Landscape and Ecologies

“My painting is informed and determined by many spatial experiences, top edge of the world vistas, engulfing underwater depths, mystical inner earth enclosures.”

From 1981 to 1993, Browne spent most of her time in Southern California, where she maintained a second studio. Her art from this period reflects her close and careful observation of nature. Many of the works contain graphic depictions of California’s dramatic sequoia trees, verdant landscapes, and ocean vegetation. She often created directly from nature and used a compositional technique wherein she copied her sketches, cut them up, and reassembled them in incongruous juxtapositions. The resulting pieces, such as *San Joaquin/Diaresis*, are collage-like fragments of landscapes that border on abstraction. In others, rectilinear grids resembling power lines create tension between the organic and the manmade. Many of them contain text fragments drawn from poetry written by Indigenous and Black women, underscoring the connection between decolonial liberation and the need to protect the earth’s most precious yet vulnerable resource—the natural world.

Metasequoia #13

1987

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Page 10—Wall Text: *Vivian Browne: My Kind of Protest*

In this monumental triptych Browne pays homage to California's giant sequoia trees—the largest individual trees on earth. These natural wonders are among the world's oldest living organisms and are currently an endangered species. Browne positions the viewer among the giant trees, as if gazing up from inside a sequoia forest. Abstract gestural patterns come together to form the large trunks and branches that canopy the landscape. Hidden among the gestural brush strokes Browne inscribes the phrase "all our days are here together at last." Although she had long been inspired by the beauty of landscape, in the last decade of her life, Browne became interested in issues of conservation and preservation. *Metasequoia #13* is part of a series of works dedicated to the physical and spiritual life of trees.

All Trace

c. 1987

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Browne often wove quotations from literary sources into her landscape paintings. Amid the expressive brushwork Browne wrote, "All trace is gone...the rest is weather" taken from Toni Morrison's 1987 Pulitzer Prize-winning novel *Beloved*.

Untitled

c. 1990

Black and white photographs

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

San Joaquin/Diaresis

1992

Oil on canvas

Wadsworth Atheneum Museum of Art, Hartford, CT, The Ella Gallup Sumner and Mary Catlin Sumner Collection

Adobe I

1987

Woodcut on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Adobe II

1987

Woodcut on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Adobe III

1987

Woodcut on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Oaks

1984

Acrylic on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

The Sound Itself Is All #59

1984

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Video & Archival Materials

“Vivian Browne,” Black Artists in America: Part Four, 1975

Produced by Oakley N. Holmes, Jr., EdD

Courtesy of Oakley N. Holmes, Jr., EdD and the Stuart A. Rose Library at Emory University, Atlanta

Runtime: 4:45 min.

***African Memories* exhibition poster, Rhode Island College, Providence, RI, 1973**

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

***Black American Literature Forum*, Vol. 10, No. 1, Spring 1985**

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Camille Billops, Vivian Browne, and Benny Andrews at the Broome Street Bar in New York’s SoHo, 1976

Photograph by Mary Ellen Andrews

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

“Racism is the Issue,” *Heresies* #15, Vol. 4, No. 2, 1982

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Landscape studies

1990-99

Oil on canvas

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Sketches

1961-70

Pastel on paper

Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

Timeline

1929: Vivian Elaine Browne is born on April 26 in Laurel, Florida. Two months later, she and her family relocate to Jamaica, Queens.

1950: Browne graduates with a Bachelor of Fine Arts from Hunter College in New York, and plans to be an art teacher.

1955: Browne travels to England, France, and Italy. This is her first time leaving the United States and marks the first of many important experiences abroad.

c. **1955:** Browne moves into her own apartment in Greenwich Village.

1955-64: Browne returns to teaching in Bayside, Queens. In total, she teaches in public schools across New York and South Carolina for 11 years.

1959: Browne completes her Master of Fine Arts from Hunter College.

1964: Browne is awarded a six-month fellowship at the Huntington Hartford Foundation in Southern California. Here, she meets artist and lifelong friend Camille Billops.

1965: Browne exhibits with the Black artists collective Spiral at the Sixth Annual Arts Festival at Temple Emanu-El in Yonkers, New York. Browne and artist Emma Amos are the only two women included in the exhibition.

1966-71: Browne works as an art supervisor at New York's Board of Education for five years. Her experiences provide fertile ground for her *Little Men* series.

1968: Browne protests the Whitney Museum of American Art's exhibition *The 1930's: Painting & Sculpture in America* for its omission of Black artists.

Browne acquires her loft at 451 West Broadway with the help of her friend and mentor, Norman Lewis. She will maintain this address for the rest of her life.

1969: Browne is a founding member of the Black Emergency Cultural Coalition (BECC). This organization posits to fight anti-Black discrimination within the art world.

1971: Brown makes her first trip to Africa. She and painter and scholar Floyd Coleman travel to Ibadan, Nigeria, where Browne studies at the University of Ibadan for six weeks.

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Browne joins the art faculty at Rutgers University in Newark, New Jersey, as an Assistant Professor of fine art and art history. She is hired shortly after student uprisings and teaches a newly established course about African American art history.

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Page 13—Wall Text: *Vivian Browne: My Kind of Protest*

1974: Brown's first solo exhibition in New York City is held at the famed jazz musician Ornette Coleman's Artist House—a multi-disciplinary arts and jazz loft.

Browne is included in *Synthesis*, the inaugural exhibition of Just Above Midtown—an art gallery led by Linda Goode Bryant. Browne exhibits alongside Camille Billops, David Hammons, Norman Lewis, and Elizabeth Catlett, among others.

1975: Browne is promoted to Chairperson/Associate Professor of the visual arts department at Rutgers University. She is on the faculty there until 1992.

1976: The Whitney organizes *Three Centuries of American Art*, which includes the work of only one woman and no Black artists. Browne and members of the BECC picket the show.

1977: Browne becomes the first African American woman to be formally invited by the Chinese government to visit China as part of a delegation of American artists and crafters. Browne is selected to represent American “women and Black artists.” This inspiring trip leads to Browne's *China Series*.

1979-80: Browne is awarded a fellowship at the MacDowell Colony and officially joins the cooperative gallery SOHO20 as a member.

1981: Browne is invited to teach at UC Santa Cruz as a visiting professor. During this period, Browne rediscovers California and her deep love of nature.

1982: Browne travels to Cuba on a trip organized by Ana Mendieta and the *Círculo de Cultura Cubana*.

Browne serves on the editorial board of edition #15 of *Heresies*, “Racism is the Issue,” published by the Heresies Collective. The issue illustrates contemporary concerns surrounding gender and racial equality.

1985: Browne is the subject of a mid-career retrospective at the Bronx Museum of Art. This is her first major solo exhibition at a museum and the last during her lifetime.

1986: The Studio Museum in Harlem organizes *Tradition and Conflict: Images of a Turbulent Decade 1963–1973*, an exhibition focused on Black activist artists.

Browne is honored by Mayor Koch of New York City for her achievements in the arts.

1987: SOHO20 organizes Browne's tenth career solo exhibition, *The Trees Speak*.

1988: Browne establishes a studio with Vida Hackman in Bakersfield, California. She maintains her loft in New York.

1992: Browne, Vida Hackman, and Hackman's husband Ken Hackman establish the Adobe Krow Archives to help preserve and protect their separate and joint artistic endeavors.

1993: Browne dies on July 23. After her passing, SOHO20, June Kelly Gallery, and the Robeson Center Gallery at Rutgers University host memorial exhibitions in her honor.

Page 14—Wall Text: *Vivian Browne: My Kind of Protest*

2017: 24 years after her death, Browne is included in the Brooklyn Museum's exhibition *We Wanted a Revolution: Black Radical Women 1965–85*.

VIVIAN BROWNE (1929-1993)

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Vivian Browne in front of the Pont du Gard in the south of France, 1955. Courtesy of Adobe Krow Archives, CA and RYAN LEE Gallery, NY

c. 1955: Browne moves into her own apartment in Greenwich Village.

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Vivian Browne sketching at the Huntington Hartford Foundation, 1964. Courtesy of Adobe Krow Archives, CA and RYAN LEE Gallery, NY

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Vivian Browne in her studio, c. 1970. Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

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Browne acquires her loft at 451 West Broadway with the help of her friend and mentor, Norman Lewis. She will maintain this address for the rest of her life.



Vivian Browne in her loft at 451 West Broadway, 1981. Photo by Camille Billops. Courtesy of the Hatch-Billops Estate and RYAN LEE Gallery, NY

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Vivian Browne, c. 1973. Photograph by Jeanie Black

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Vivian Browne and Camille Billops in front of *For You* (c. 1974) on the opening night of *Synthesis*, Just Above Midtown, 1974. Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

1975: Browne is promoted to Chairperson/Associate Professor of the visual arts department at Rutgers University. She is on the faculty there until 1992.



Romare Bearden, Vivian Browne, and Robert Blackburn reviewing a print, c. 1972. Courtesy of Adobe Krow Archives, CA, and RYAN LEE Gallery, NY

1976: The Whitney organizes *Three Centuries of American Art*, which includes the work of only one woman and no Black artists. Browne and other members of the BECC picket the show.



Cliff Joseph and Vivian Browne picketing the Whitney Museum, 1976. Photograph by Mary Ellen Andrews. Courtesy of May Stevens and Rudolf Baranik Foundation, NY, and RYAN LEE Gallery, NY

1977: Browne becomes the first African American woman to be formally invited by the Chinese government to visit China as part of a delegation of American artists and crafters. Browne is selected to represent American “women and Black artists.” This inspiring trip leads to Browne's *China Series*.



Vivian Browne discussing her experiences in China, as printed in *The Star Ledger* on December 21, 1977. Courtesy of the Hatch-Billops Collection, NY, and RYAN LEE Gallery, NY

1979-80: Browne is awarded a fellowship at the MacDowell Colony and officially joins the cooperative gallery SOHO20 as a member.

1981: Browne is invited to teach at UC Santa Cruz as a visiting professor. During this period, Browne rediscovers California and her deep love of nature.

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Group shot of the artists in *Tradition and Conflict* at the Studio Museum in Harlem, 1986. Courtesy of the Hatch-Billops Collection, NY, and RYAN LEE Gallery, NY

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PUBLIC PROGRAMS

Vivian Browne: My Kind of Protest

June 28–August 28, 2025

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

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

PROGRAMS

[The Phillips Plays](#)

[July 12, 10 am–1 pm](#)

Bring your family to investigate materials, methods, and ideas in art. Immerse yourself and your families in a world of color, line, and shape. Create expressive, abstract artworks in connection to nature using various tactile materials and tools. Join a family-friendly tour of [Vivian Browne: My Kind of Protest](#) at 11 am to see how this artist explored meaning in her own colorful abstractions. 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. Drop-in.*

[Archiving for Artists](#)

[July 17, 6:30–7:30 pm](#)

The exhibition [Vivian Browne: My Kind of Protest](#) is made possible thanks to the diligent work and generous sharing of materials from the Adobe Krow Archives (founded in 1992 by Browne and Vida and Ken Hackman to preserve their artistic endeavors) and the Hatch-Billops Archives (founded in 1975 by artist Camille Billops and theater scholar James Hatch to preserve and promote Black culture).

Inspired by Vivian Browne’s preserved archive, join keondra bills freemyn founder of The Black Women Writers Project and Co-Executive Director of Archives + Strategy at Black Lunch Table for a hands-on workshop designed for artists, cultural workers, and curators. Explore practical strategies for archiving and preserving your creative legacy.

[Living Room: Acts of Art in Greenwich Village with Howard Singerman](#)

[July 25, 12–1 pm](#)

The Phillips Collection’s Living Room is a series of intimate conversations featuring artists, authors, curators, collectors, and museum professionals. These programs offer rare opportunities to engage in discussions that connect the museum’s collection with broader dialogues.

To mark the exhibition [Vivian Browne: My Kind of Protest](#), join Howard Singerman for a book talk on *Acts of Art in Greenwich Village*, an overview of the six-year history of Acts of Art, a gallery dedicated to the work of Black artists in downtown Manhattan. Singerman’s book resonates with Duncan Phillips’s own legacy of supporting artists outside the dominant art world. A Q&A and book signing will follow the talk. *Included with museum admission. Registration required.*

[Panel Discussion: Vivian Browne and the Feminist Art Movement](#)

[September 18, 6:30–8 pm](#)

Join us for an engaging conversation on Black feminist art and the legacy of Vivian Browne. Moderated by exhibition co-curator Adrienne L. Childs, this panel will explore the Black feminist art scene and

Page 2—Public Programs: *Vivian Browne: My Kind of Protest*

critically examine Vivian Browne’s artistic contributions and her place within this vital cultural movement.

See the exhibition during **Phillips after 5** with music, art activities, drinks, and more (July 3, August 7, September 4, 5–8:30 pm; \$20, free for members) and **Third Thursdays** (July 17, August 21, September 18, 5–8 pm; free admission).

UPCOMING EXHIBITIONS

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

[*Out of Many: Reframing an American Art Collection*](#)

November 8, 2025–February 15, 2026

Coinciding with the 250th anniversary of the United States, *Out of Many: Reframing an American Art Collection* is a celebration and examination of the beauty and complexity of this nation's history. Presenting artists well-known and understudied from the permanent collection, *Out of Many* builds a dynamic story about how, from the early 20th century to the present, various artists have imagined and depicted the people, cultures, landscapes, and histories of the United States. To tell a more diverse constellation of stories, the exhibition includes artworks from the historic collections of African American art at Howard University Gallery of Art and The David C. Driskell Center at the University of Maryland.

The exhibition is organized by The Phillips Collection.

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

January 15–May 3, 2026

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

This exhibition is organized by The Phillips Collection.

[*Miró and the United States: Exchanges*](#)

March 21–July 5, 2026

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

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

Juried Invitational

August 1–September 30, 2026

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

This exhibition is organized by The Phillips Collection.

Avery, Gottlieb, Rothko: A Close-Knit Trio

October 24, 2026–January 24, 2027

This exhibition will tell the story of the friendship between three towering figures in American art: Milton Avery (1885–1965), Adolph Gottlieb (1903–1974), and Mark Rothko (1903–1970), and highlight the inspiration they derived from summers in Gloucester, Massachusetts, on Cape Ann. Through approximately 75 paintings, drawings, prints, and waters from the 1920s to the 1960s, this exhibition will reflect for the first time the lifelong artistic exchange between these three artists, the experiences they shared, and the support they provided to each other. Many of the works in this exhibition have never been on public view.

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

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