

“WE”
THE
PEOPLE

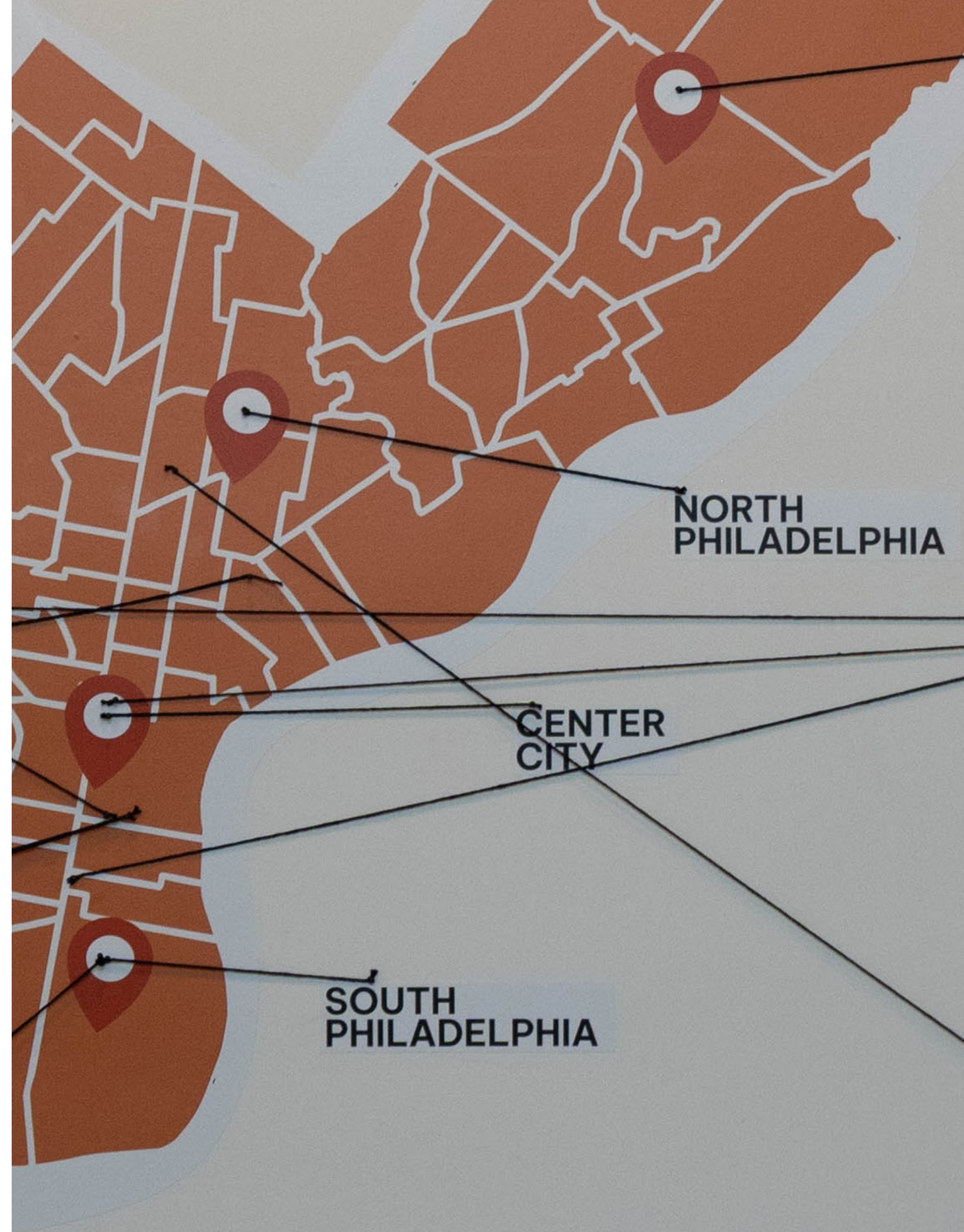
**EXHIBITION
CATALOG**

INTRODUCTION

In 1776, Philadelphia served as fertile soil for America's burgeoning identity as a new nation, ripe with opportunity and freedom for all. However, "all" fell short for many hoping to cultivate abundant lives in a land far from harm and their beloved homes and heritage. Although this American dream was never realized at large, new hopes emerged from these founding promises, stewarded by the courage, care, and labor of the diverse members of a global community that resided throughout Philadelphia's unique and quintessential neighborhoods. *We the People* chronicles the arrival, migration, labor, faith, and exchange of the multiplicity that makes this city a cultural mecca of our country. This exhibition marks America's 250th anniversary not with celebration alone, but with honesty. It traces the many communities, Indigenous, African American, European, Caribbean, Latin American and Asian. They shaped Philadelphia's neighborhoods, institutions, and identity from before its founding to the present day. Their stories are not footnotes to American history, but foundational citations of its origins. Drawn entirely from Brandywine Workshop and Archives' collection, "We" the People: Philadelphia's Foundations Built Across Diasporas brings together prints made over six decades by artists whose backgrounds span the globe. Founded in 1972 as a space where diverse artists could gather to meet other artists, learn the medium of printmaking, share knowledge and job opportunities, Brandywine Workshop and Archive has long been a meeting ground for cultural exchange, and this exhibition serves as the place to ask who "we" really are and respond to the beautiful complexity of that answer.

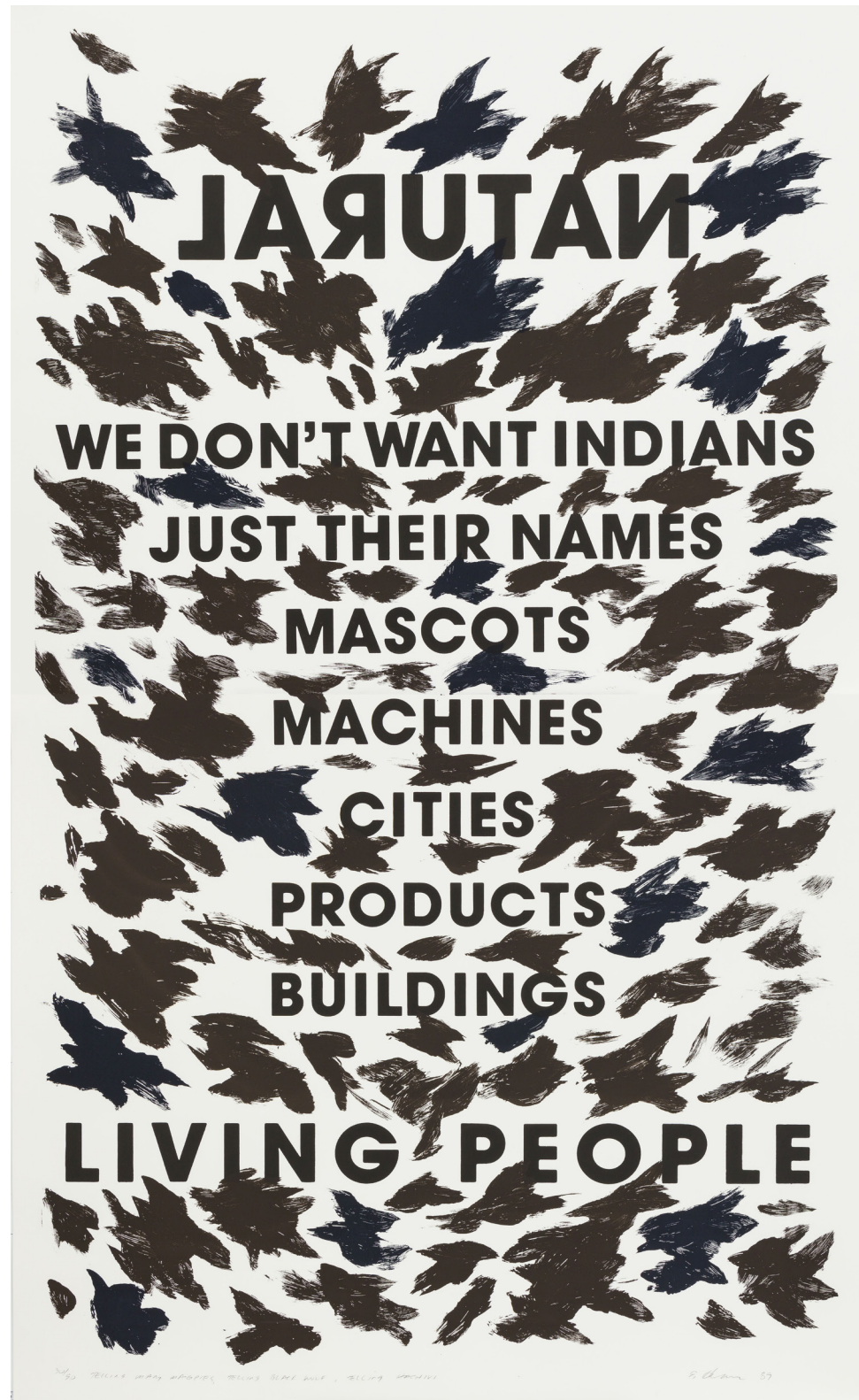
"We" the People: Philadelphia's Foundations Built Across Diasporas is organized by Brandywine Workshop and Archives.

The exhibition is curated by **Alicia DeLarge** and independent curators and editorial team **Zindzi Harley** and **Summer Britt-Sloane**. Scholarly and written contributions were provided by **Morgan Lloyd** and **Dr. Michael Wilson**. Project direction by **Rebecca Morrison**, Executive Director.



BEFORE 1776

Indigenous Land



Edgar Heap of Birds (Hock E Aye Vi)
(Cheyenne and Arapaho Tribes of
Oklahoma)
*Telling Many Magpies, Telling Black
Wolf, Telling Hachivi*, 1989
Screenprint
70 × 45 inches

Land, Memory, and the Living Record

Before the Europeans founded Philadelphia, the Lenape people occupied the land living along the river they called Lenape Sipu (the Delaware River). They tended to a landscape that was neither uncharted nor waiting to be discovered. The founding of William Penn's colony in 1681, despite its noble positioning in history books, is not where the story of Philadelphia began; it was already long underway by the Indigenous populations that took pride and care in their fellowship with the sacred land, prioritizing sustainability, animism, and ecological stewardship over domination. The works gathered in this section resist the flattening of Indigenous life into a historical anecdote supplementary to that of those credited with the discovery of new lands that would become the grounds for America's "beginnings."

Each artist imparts their unique native traditions and mythology in the folds of their print, sharing intimate accounts of a liberated land thriving outside of the colonial gaze. Edgar Heap of Birds works with language as both text and design in *Telling Many Magpies*, *Telling Black Wolf*, *Telling Hachivi*, (1989) embedding three generations of his own family name traced across Cheyenne oral tradition mapped onto the surface of the print. To navigate the work is to encounter a living genealogy, proof of life expanding across the land and page.

Rick Bartow's *Crow Dancer* (1988) and Segyp Kos'ket Saw Tawmp (*Coyote Where Are You Going?*) (1997) move between human and animal form without resolving either. Drawing on the trickster traditions of

his Wiyot heritage, Bartow, holds the space open between worlds. Linda Lomahaftewa venerates the parrot, a figure of ceremony and spiritual navigation in Hopi life, in *Parrot's Prayer Song* (1989). Sharing the resonance and necessity for freedom at the center of many native philosophies and cultures. These works do not speak for all Native peoples, nor do they attempt to reconstruct what was lost. Instead, they insist on their unencumbered presence, making work and livelihoods that carry forward knowledge systems evading erasure in the past and present.



Linda Lomahaftewa (Hopi and Choctaw)
Parrot's Prayer Song, 1989
 Offset Lithograph
 30 × 22 inches
 Edition: 22/40



Rick Bartow (Mad River Band of Wiyot Indians)
Crow Dancer, 1988
 Offset Lithograph
 30 × 22 inches
 Edition: 66/100



Richard Ray Whitman (Yuchi (Euchee) / Muscogee (Creek) Nation)
Do Indian Artists Go to Santa Fe When They Die?, 1988
 Offset Lithograph
 30 × 22 inches
 Edition: 8/90

1776

"We" The People" / The Promise



Marvin Brown (African American)
Untitled (7/76), 1981
Offset Lithograph
22 x 30 inches
Edition: 16/40

The Invitation and Its Limits

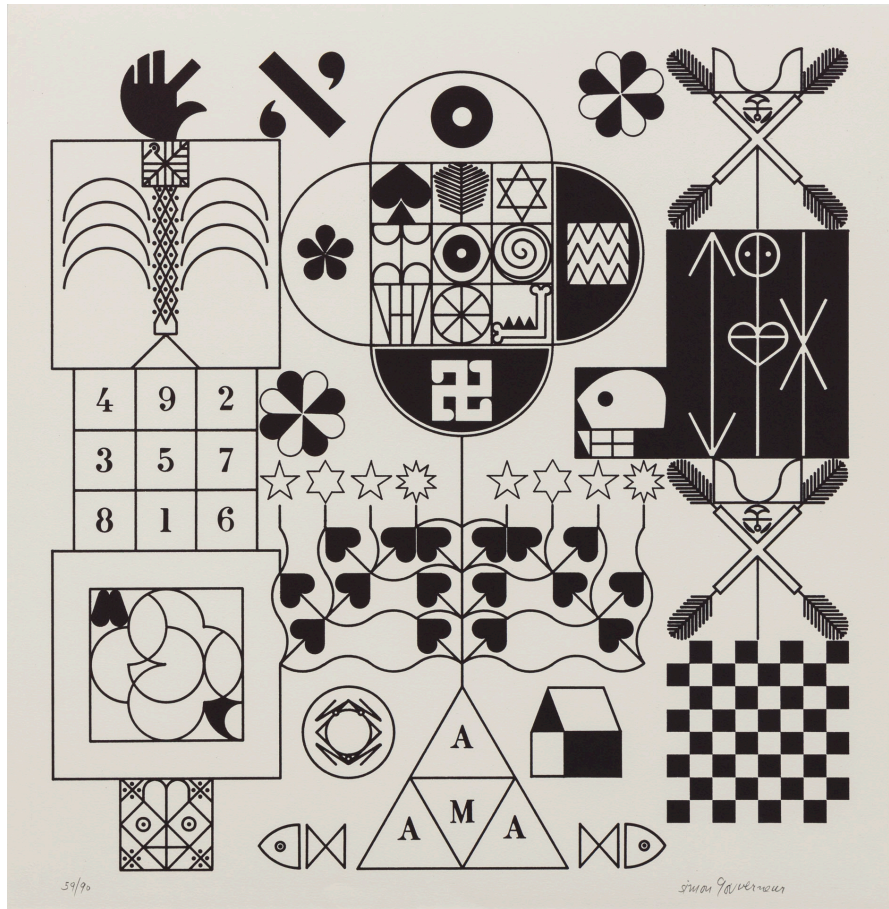
In 1776, the Founding Fathers declared American Independence in Philadelphia. Their newly formed nation founded on the promise of freedom. The Declaration of Independence and the Constitution were authored here. The conditions proposed by both founding documents were extraordinary in theory, structuring the federal powers, states rights, and granting unalienable rights to man. Among them life, liberty, and the pursuit of happiness. Time would prove the glaring exclusions grander than the visions of equality they were hidden behind. Enslaved people, Indigenous nations, women and the landless poor, were not simply excluded in these documents meant to secure a new nation of citizens; they were written out of the scope of "We the People" entirely. The works in this section address the contradictions of America's founding and its impact on the city.

Rodney Ewing's *My Country Needs Me* (1996) borrows its title from wartime propaganda, turning the call to serve inside out. Embedded with the image of a Black face against a flag-like background alongside text from scholar Hortense Spillers the piece depicts Ewing's interpretation of how African Americans have been named, claimed, and categorized as other, despite full citizenship.

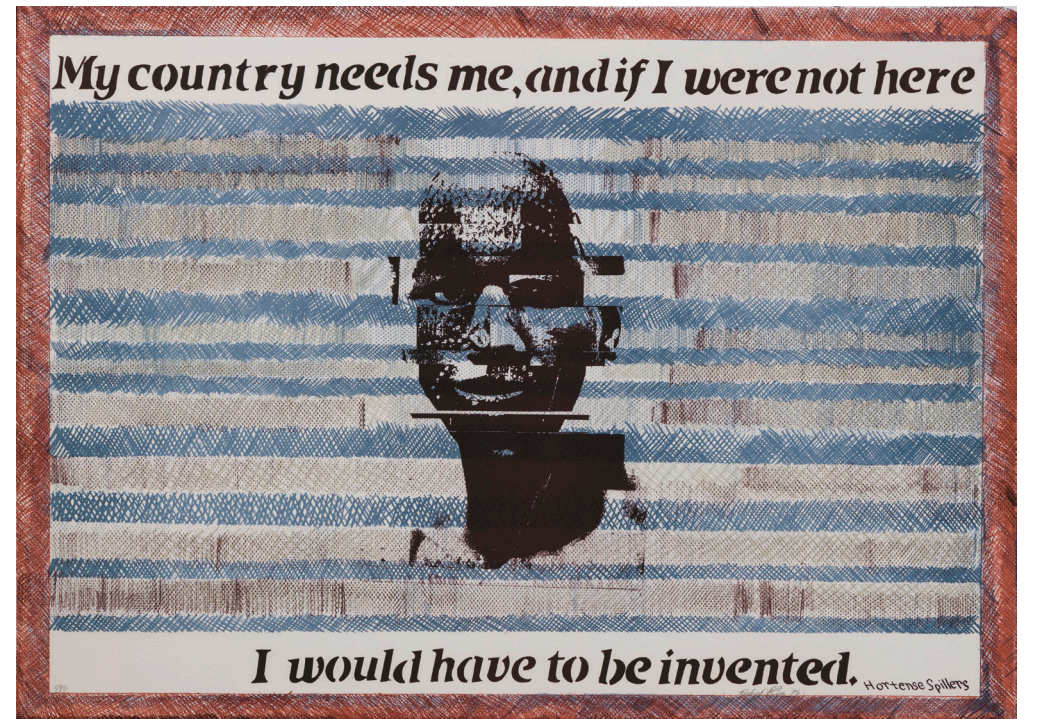
Ibrahim Miranda's *Philadelphia* (1999) approaches the city as an outsider, using the print as less of a celebration of arrival and rather a meditation on what it means to exist in the paradigm of a preestablished national mythology.

Marvin Brown's *Untitled (7/76)* (1981), made just five years after the Bicentennial, strips

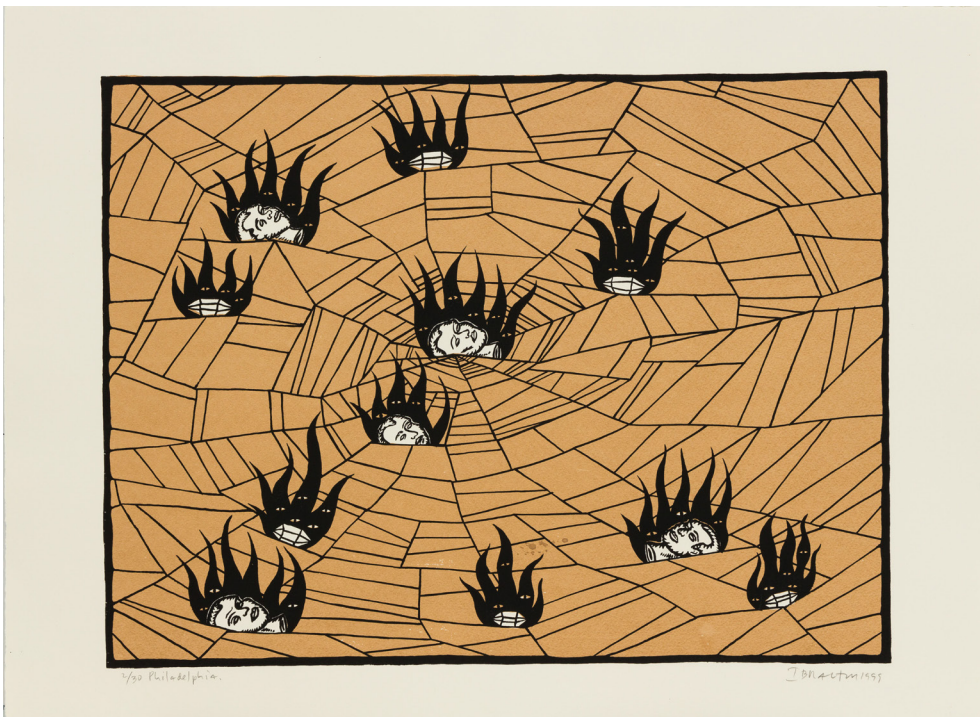
the symbols of nationhood down to geometry and proportion, leaving the question of what freedom looks like abstract, an open form versus an absolute lived reality. In 2026, at America's 250th anniversary, the abstract questions and answers those works propose remain in flux.



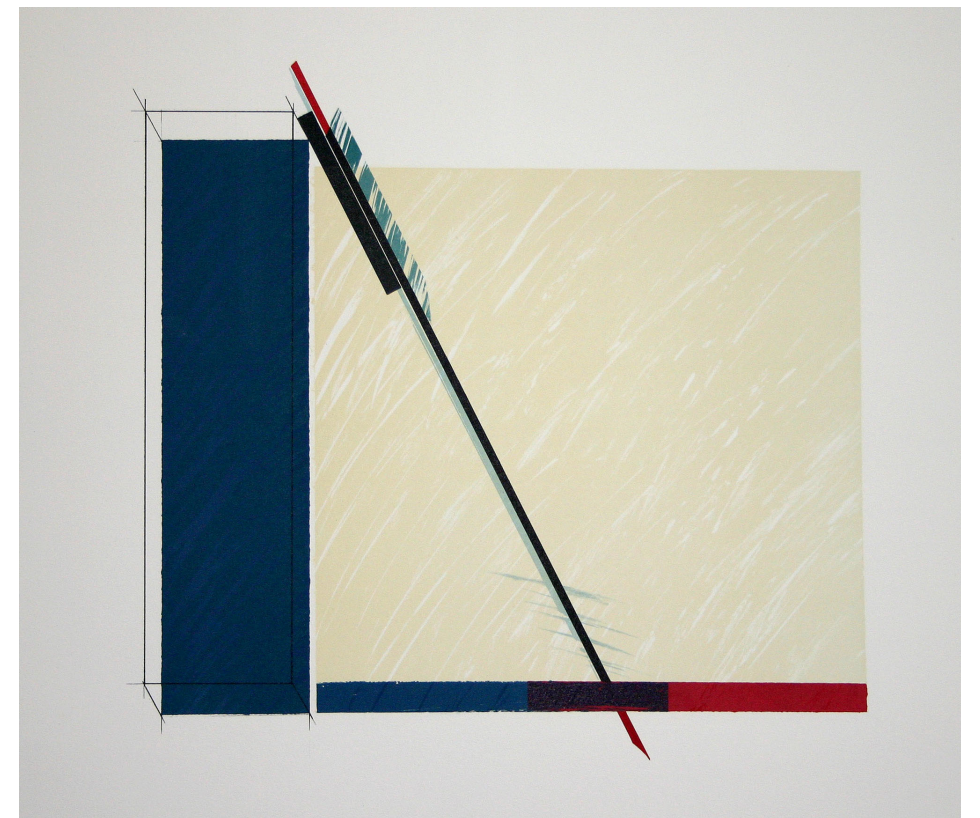
Simon Gouverneur (Dutch, Hispanic, Afro-Caribbean, and Amazon Basin Indian ancestry; American)
Untitled, 1989
 Offset Lithograph
 22 x 21¼ inches
 Edition: 59/90



Rodney Ewing (African American)
My Country Needs Me, 1996
 Offset Lithograph
 21¼ x 30 inches
 Edition: 28/80



Ibrahim Miranda (Cuban)
Philadelphia, 1999
 Offset Lithograph
 21½ x 30 inches
 Edition: 6/30



Richard Cox (British)
Weapon 3, 1990
 Offset Lithograph
 21½ x 30 inches
 Edition: 40/40

EARLY 1800s

Black Philadelphia: A City Within a City



Jacob Lawrence (African American)
Builders Three, 1991
Offset Lithograph
30 x 22 inches
Edition: Artist's Proof

Self-Determination Before It Was Recognized

By the early nineteenth century, Philadelphia was home to one of the largest and most organized free Black communities in the United States. The African Methodist Episcopal Church, founded in 1816, mutual aid societies, schools, newspapers, and abolition networks built an infrastructure of self-determination that operated in parallel to, and often in protest of, the unfulfilled promises of the founding documents.

Jacob Lawrence's *Builders Three* (1991) honors this tradition directly. Made at Brandywine, the print depicts Black workers with tools in hand, symbolizing what Lawrence called "the human capacity to build."

Hank Willis Thomas' *Negroes to Be Sold* (2009) makes a connected argument, appropriating the format of an eighteenth-century slave auction advertisement, inserting the silhouettes of contemporary figures, signaling that the commodification of Black bodies did not end with emancipation. Camille Billops' *KKK Boutique* (1994), broadens the critique on systemic racism. She argues it is not just the province of extremists alone but something distributed through the whole of American culture. It requires all of us to look at where we throw the cross in response to the devastating reality it presents in the DNA of American society.

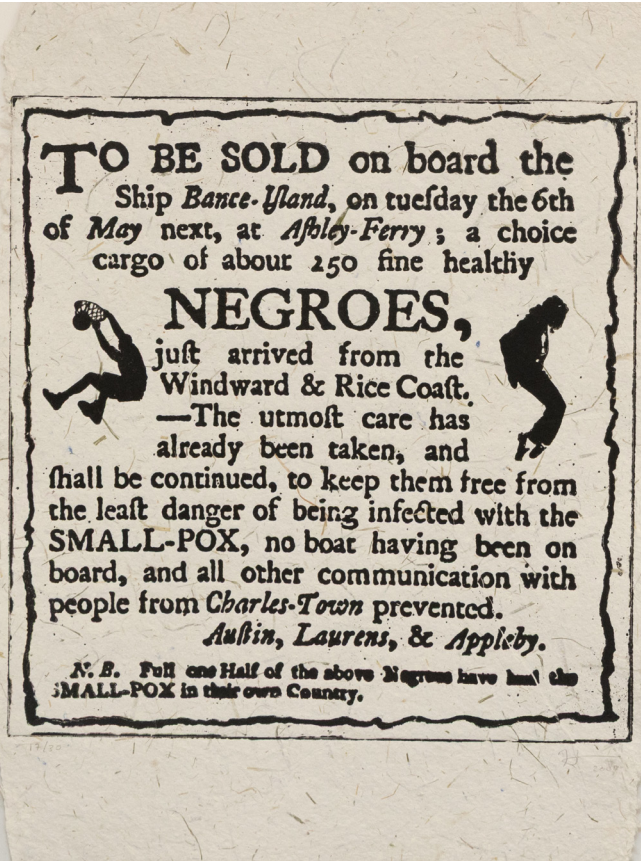
Orisegun Bennett-Olomidun's *Quest: We Who Believe in Freedom Cannot Rest* (1993) returns to the long history of that burden, depicting an image of a Black couple emerging from a structure whose walls echo the holds of cargo ships filled to the

brim with victims of the Transatlantic slave trade.

Together these works ask the same question of the nineteenth-century free Black community in Philadelphia: What does it mean to build a city, a family, an institution while being systematically excluded from its benefits?



Orisegun Bennett-Olomidun (Nigerian)
Quest: We Who Believe in Freedom Cannot Rest, 1993
 Offset Lithograph
 30 × 22 inches
 Edition: 2/90



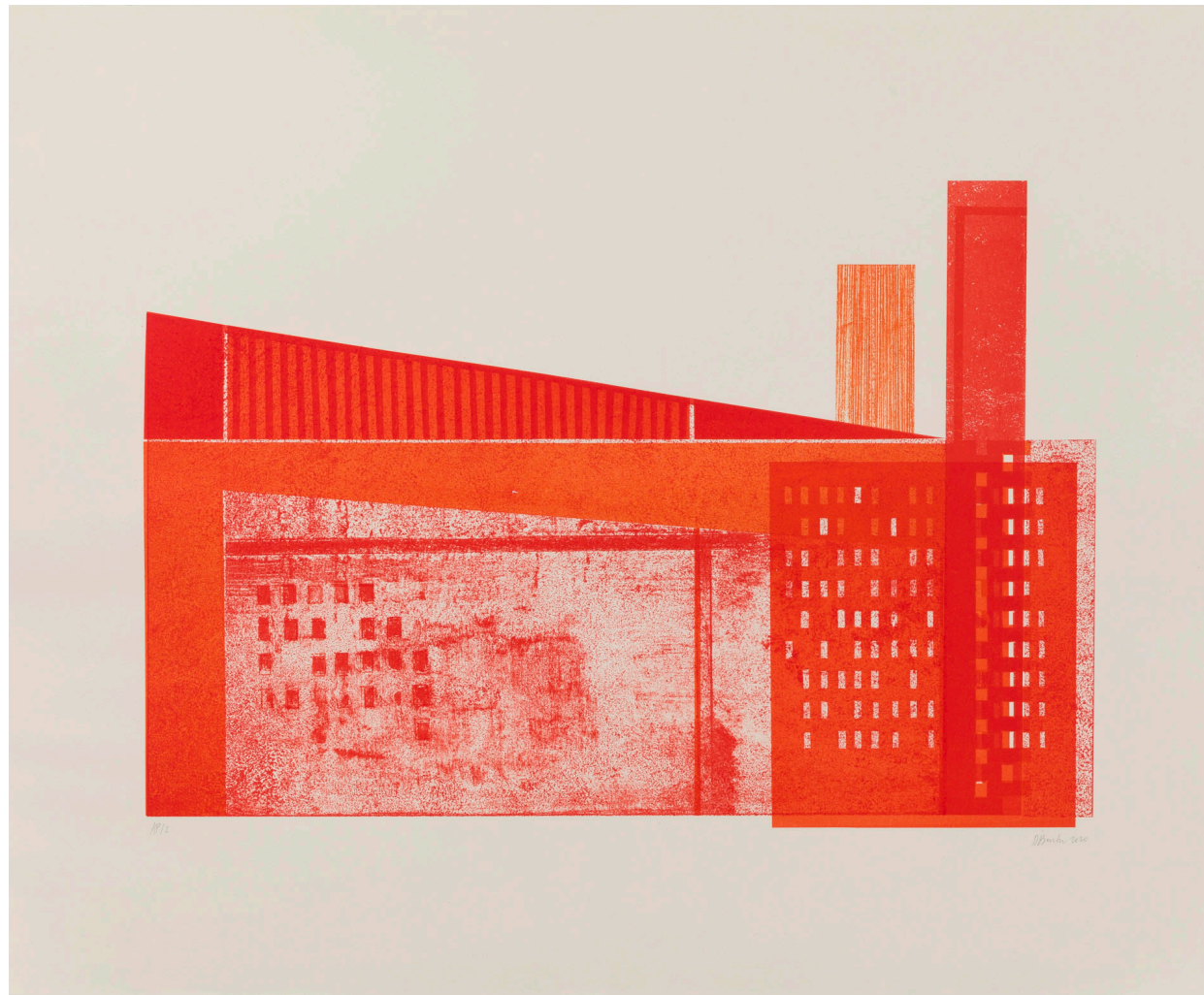
Hank Willis Thomas (African American)
Negroes to Be Sold, 2009
 Offset Lithograph
 24 × 17 inches
 Edition: 17/30



Camille Billops (African American)
KKK Boutique, 1994
 Offset Lithograph
 30 × 21 inches
 Edition: 94/100

MID - LATE 1800s

Industrial City / European Arrivals



Agathe Bouton (French)
Factory VII, 2020
Lithograph
22½ x 27½ inches
Edition: 2/36

Labor, Faith, and the Making of Neighborhoods

By 1850, three in ten Philadelphians were foreign-born. German and Irish immigrants made up the majority of the immigrant population, followed by waves of Italian, Jewish, and Eastern European arrivals drawn by the city for its port, factories, and the relative protection it offered from religious persecution. These communities built the neighborhoods of South Philly, Fishtown, and Northern Liberties that still define the city's geography today.

Jacob Landau's *Thirty Fourth Psalm* (1988) weaves Hebrew and English together, with the word shalom appearing alongside its translation, peace, carrying the bilingualism and dichotomy of Jewish immigrant life. Moving between a language brought from elsewhere and one acquired in a new land for survival.

Lucio Pozzi's three intaglio works, donated from the Robert Blackburn Studio, *Millifolora* (1983), *Untitled (4)* (1983), and *Untitled (1)* (1983), bring an Italian sensibility to a city that received some of its largest Italian-born populations between 1880 and 1920, creating the Italian enclaves in South Philadelphia.

Agathe Bouton's *Factory VII* (2020), inspired by the abandoned industrial buildings of Hunting Park, is an elegy for the manufacturing economy that drew immigrant labor north and west. It documents what those communities left behind when the factories closed.

Jack Gerber's *Dreamers Dreaming* (1985) and Barbara Chase-Riboud's *Akhmatova's Monument* (1995) reach across the Jewish and African American experiences

respectively, as reminders that the arrivals of this era did not happen in isolation. The city was shaped by friction and exchange in equal measure. Together, all these communities built Philadelphia's industrial economy and, along with it, a sense of belonging that they fiercely defended, knowing it was extended to some and denied to others.



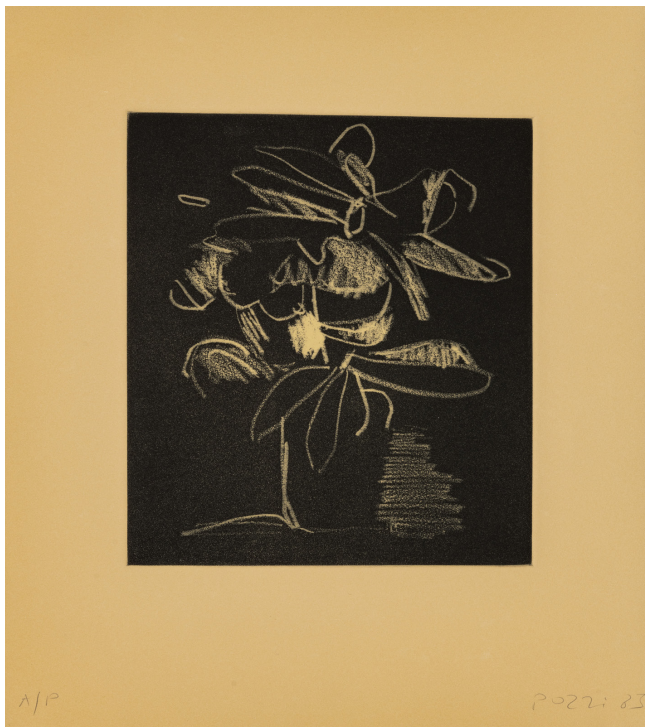
Lucio Pozzi (Italian)
Untitled (4), 1983
 Intaglio
 16¼ x 11½ inches
 Edition: Printer's Proof



Barbara Chase-Riboud (African American)
Akmatova's Monument, 1995
 Offset Lithograph
 30 x 22 inches
 Edition: 88/100



Jack Gerber (Jewish American)
Dreamers Dreaming, 1985
 Offset Lithograph
 22 x 30 inches
 Edition: Artist's Proof



Lucio Pozzi (Italian)
Millifolora, 1983
 Intaglio
 16 x 14 inches
 Edition: Artist's Proof



Jacob Landau (Jewish American)
Thirty Fourth Psalm, 1988
 Offset Lithograph
 22 x 30 inches
 Edition: 1/25

1916 - 1970

Great Migration / Modern Black Philadelphia



Faith Ringgold (African American)
Under the Blood Red Sky, 2007
Offset Lithograph
30 x 21½ inches
Edition: 88/90

Moving North, Making Culture

Between 1910 and 1970, more than six million African Americans left the South and moved to northern and western cities. They sought to flee the Jim Crow violence of the South to seek economic opportunity, and test the promise that the North represented. Philadelphia's Black population grew exponentially through these decades, reshaping West and North Philadelphia with their cultures, transforming the city and more broadly the country.

Faith Ringgold's *Under the Blood Red Sky* (2007) makes the continuity between past and present explicit in her work. The print narrates an escape via the Underground Railroad while drawing on Ringgold's own experience of racial hostility in 1992, narrowing the distance between the past and her present.

Paul Keane's *Blues Band* (1990) gives each musician a halo, deliberately celebrating the music and musicians born in the Mississippi Delta. Their arrival in northern cities was one of the most transformative cultural forces in American history.

Vandorn Hinnant's *Duet for Carmen and Dizzy* (1995) also references this jazz tradition in Dizzy Gillespie, as a figure whose music, created in Philadelphia, transcended borders.

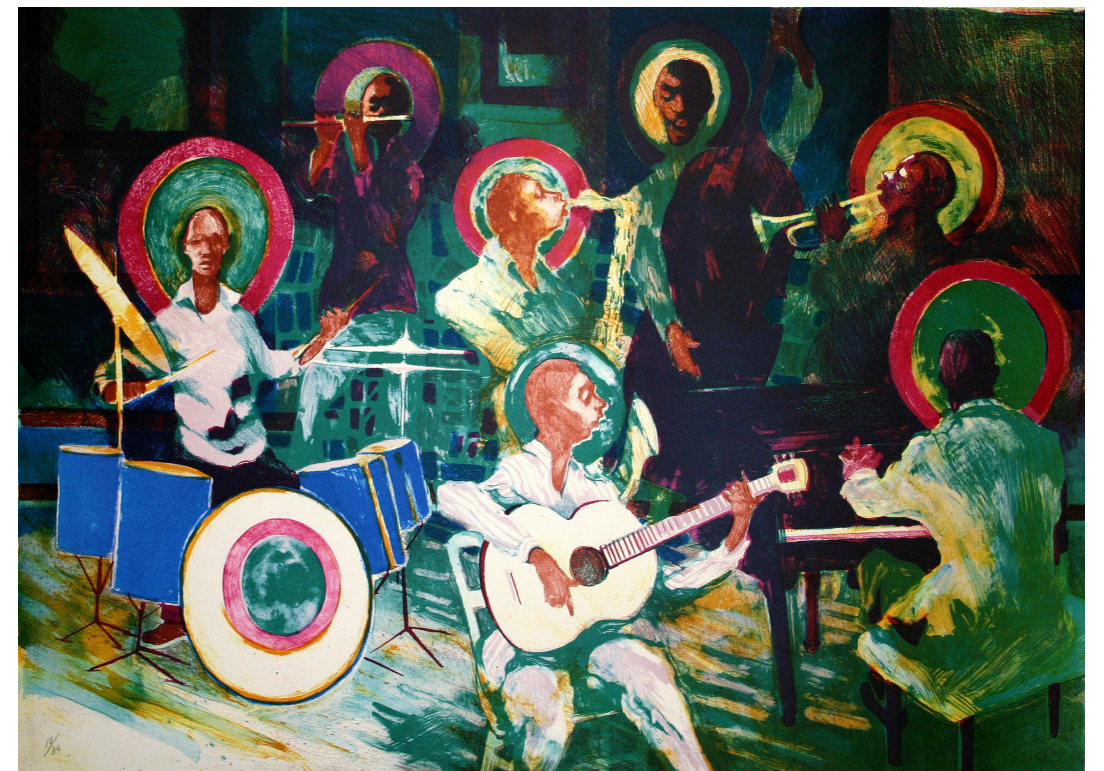
Dumile Feni, a South African artist in exile during his time at Brandywine, connects the Great Migration's Philadelphia to the wider Black Atlantic in *Composition: A Dedication for Mr. John Coltrane* (1991). Music was used as a language that could express what could not be said any other way.

Benny Andrews' *Education Quest* (2004) anchors the section in one of the migration's

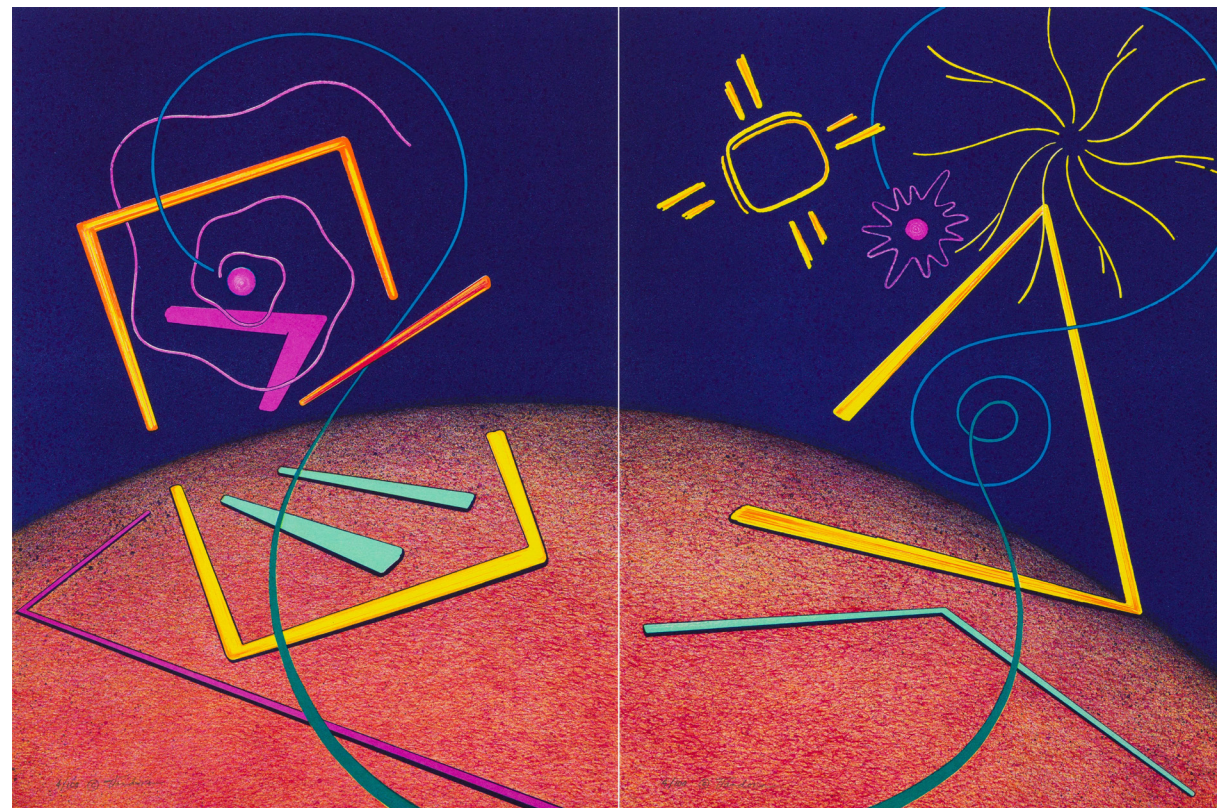
central promises: access to education, long denied in the South, might finally be equal and possible here. These promises were attained by some, but for others, they arrived partially or were contested. The works in this section prove that two truths can exist at once.



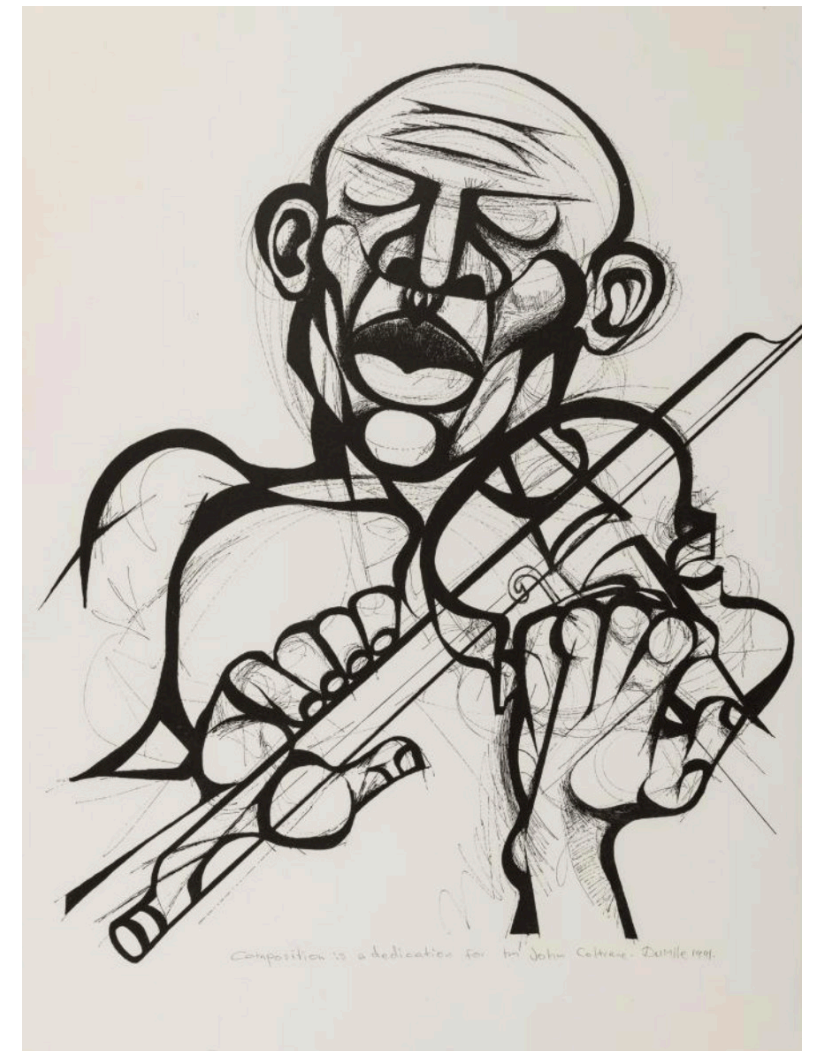
Benny Andrews (African American)
Education Quest, 2004
 Offset Lithograph
 30 × 21½ inches
 Edition: Special Proof



Paul Keane (African American)
Blues Band, 1990
 Offset Lithograph
 22 × 30 inches
 Edition: 72/80



Arn Hinnant (African American)
For Carmen and Dizzy (Left: Dizzy Gillespie), 1995
 Lithograph
 29 inches
 Edition: 42/100



Dumile Feni (South African)
Composition: A Dedication for Mr. John Coltrane, 1991
 Offset Lithograph
 30 × 22½ inches
 Edition: PC1441.0.DFEN

1940s - 1970s

Puerto Rican, Caribbean & Latin American Arrivals



La Vaughn Belle (Tobagonian)
Migrating to the Surface, 2003
Offset Lithograph
21½ x 30 inches
Edition: 32/46

Between Islands and the Mainland

Caribbean migration to Philadelphia accelerated during and after World War II, as mainland industries recruited workers from the islands. The ones that had been U.S. territories since the late 1890s didn't recognize their people as American citizens until the 1900s. These communities settled in North Philadelphia transforming it into a center of Afro-Caribbean culture.

U.S. Virgin Islands-based artist La Vaughn Belle's *Migrating to the Surface* (2003) holds the ocean as a site of passage and concealment, layering photographic and drawn water over cartographic markings, with small figures drifting between representation and abstraction.

Andrea Chung's four works, *mi love fi teach de foreigna dem fi chat yard style...* (2010), *Stay a Week... or Stay a Lifetime* (2010), *Thongs: Experience the Luxury Included* (2010), and *Unspoiled, Uncommon, Unpretentious* (2010), form a sustained critique of the colonial economy of desire that has shaped Caribbean migration through the language of resort brochures and disruptive tourism set against a Jamaican Patois title.

Rafael Ferrer's *American Dance Festival* (1991) insists that Puerto Rican culture, its movement, its music, its presence, is American culture.

Gilberto Wilson's *Untitled* and *The Caribbean Experience*, Calo Rosa's *Twilight en el Trópico* (2024), and Jose Sebourne's *My Spirit* (1997) extend the section across the broader Caribbean and Central American diaspora of Aruba, El Salvador, and Costa Rica. Each artist using printmaking as a way to carry what the journey to America left behind. These artists do not glorify the

necessity for leaving their islands or the colonial impact of its exchange with the mainland, but highlight the consequences and subsequent impact of this departure.

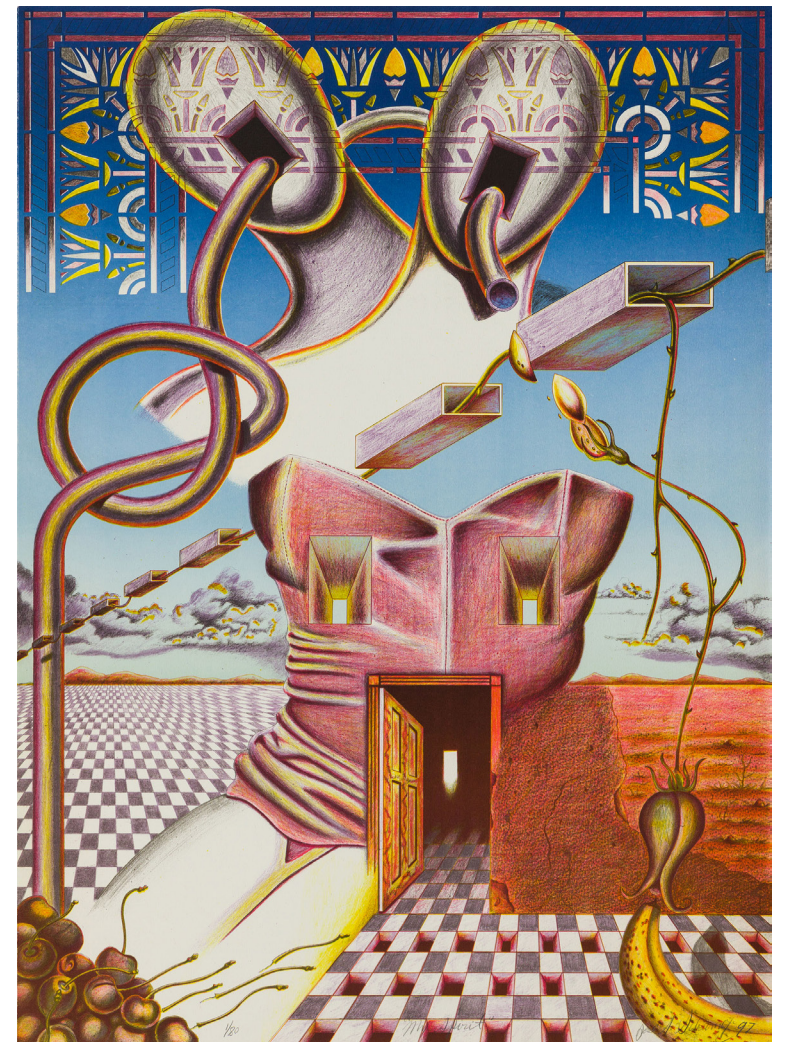


Rafael Ferrer (Puerto Rican)
American Dance Festival, 1991
 Offset Lithograph
 30 x 22 inches
 Edition: Artist's Proof



Gilberto Wilson (Aruban)
Untitled, n.d.
 Offset Lithograph
 15 x 11 inches
 Edition: 26/125

Gilberto Wilson (Aruban)
The Caribbean Experience, n.d.
 Silkscreen
 11 x 15 inches
 Edition: 26/132



Jose Sebourne (Costa Rican)
My Spirit, 1997
 Offset Lithograph
 30 x 22 inches
 Edition: 10/80



Andrea Chung (Jamaican)
mi love fi teach de foreigna dem fi chat yard style...,
2010
Offset Lithograph
22 × 15 inches
Edition: 18/22



Andrea Chung (Jamaican)
Unspoiled, Uncommon, Unpretentious, 2010
Offset Lithograph
22 × 15 inches
Edition: 18/22



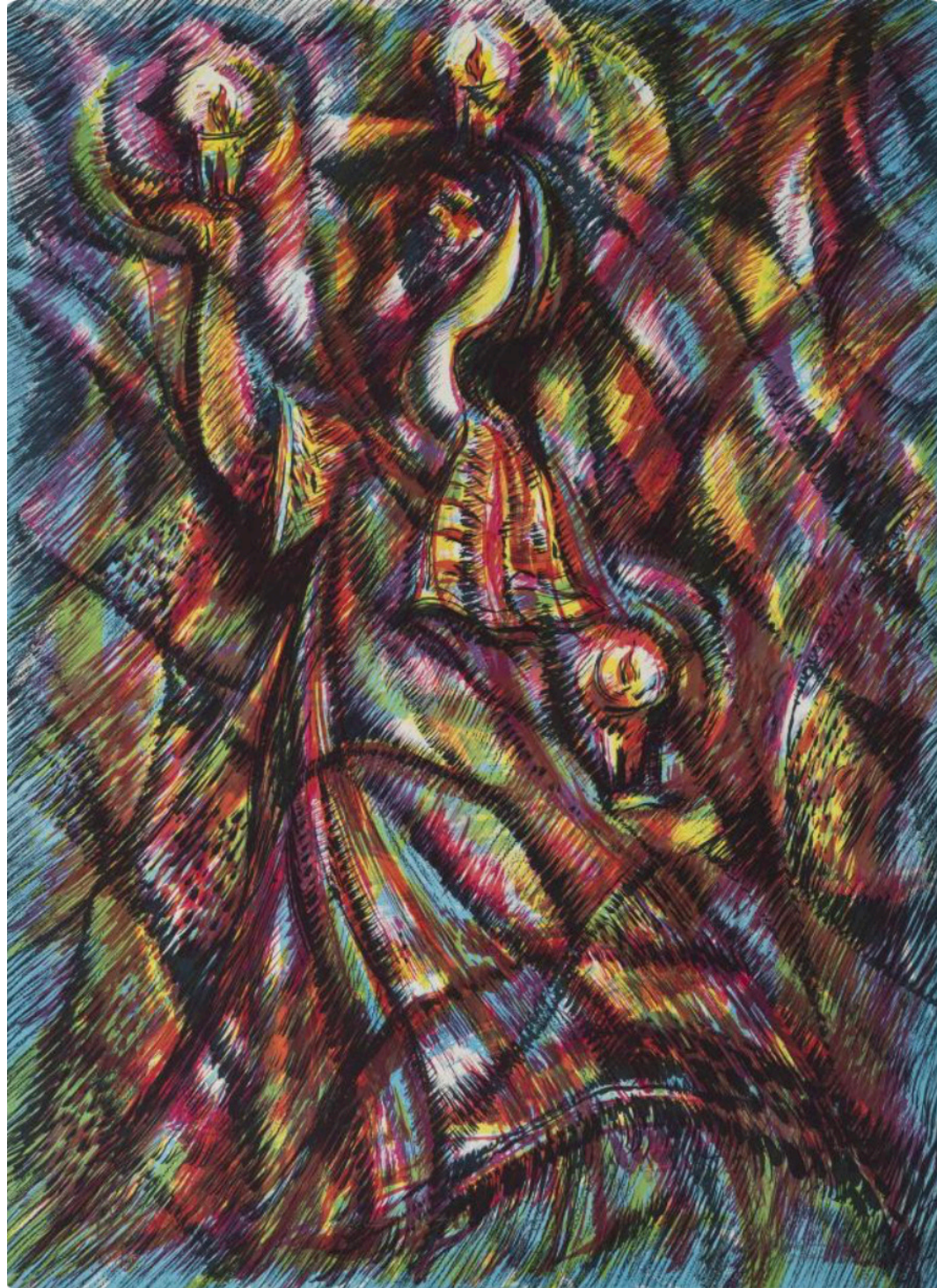
Andrea Chung (Jamaican)
Thongs: Experience the Luxury Included, 2010
Offset Lithograph
22 × 15 inches
Edition: 18/22



Andrea Chung (Jamaican)
Stay a Week... or Stay a Lifetime, 2010
Offset Lithograph
22 × 15 inches
Edition: 18/22

1970s - Present

Asian Diaspora Arrivals



Leonardo Hidalgo (Filipino)
The Dance of Lights, 1995
Offset Lithograph
30 × 21½ inches
Edition: 12/100

The Face Behind the Face

The Immigration and Nationality Act of 1965 ended four decades of Asian exclusion from U.S. immigration, opening the door to large-scale migration from China, the Philippines, Korea, Vietnam, and other parts of South and Southeast Asia. Philadelphia's Asian communities grew significantly from the 1970s, settling in neighborhoods like Chinatown, which has faced repeated displacement pressure despite its contributions in ways that rarely received adequate recognition.

Gayle Tanaka's *Face Off* (2000) makes the problem of recognition its subject by reproducing her own face nine times, each in a different color, exposing the crude racial taxonomy of American culture as both literal and absurd. No one is actually red or yellow; these are layers of ink on paper, as skin is a layer of a larger bodily anatomy. And yet those layers have determined who belongs and who is seen as foreign in the ecosystem that is America's anatomy.

Yong Soon Min's *Crossings* (1992) maps Korean American identity as hybrid, a fusion of body overlaid with a map that merges the United States and Korea seamlessly, refusing the demand to prioritize national culture over ethnic heritage.

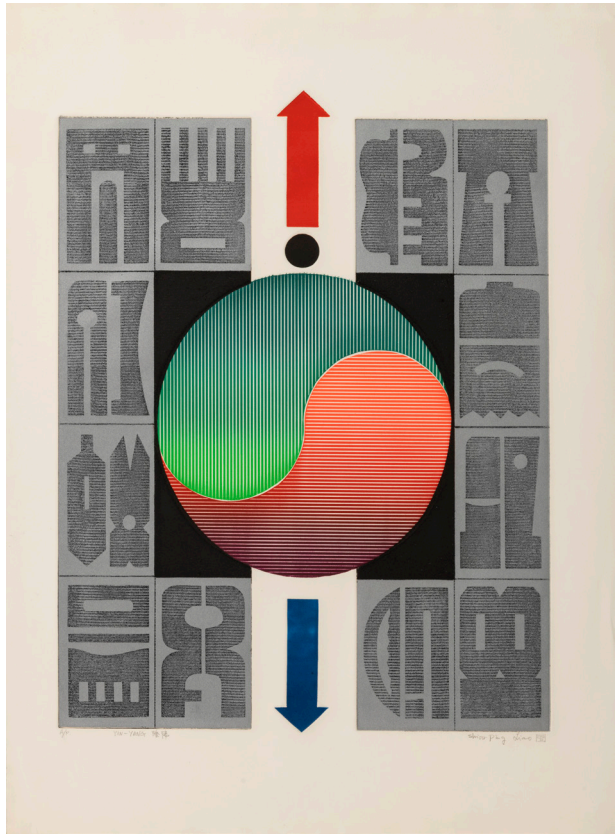
Leonardo Hidalgo's *The Dance of Lights*, 1995 (11) brings the Filipino folk tradition of pandanggo sa ilaw to paper. A dance performed with oil lamps balanced on the hands and head, the piece transmits the movement of a people across the Pacific.

Shiou-Ping Liao's *Yin-Yang* (1995) brings Taiwanese cosmology into dialogue with Western philosophical tradition, suggesting that the hybrid nature of these communities

is not a condition to be resolved but an important form of knowledge in itself. Each of these works address what it costs and what it means to be seen as whole and not in part.



Yong Soon Min (Korean American)
Crossings, 1992
 Offset Lithograph
 30 × 22 inches
 Edition: 12/58



Shiou-Ping Liao (Taiwanese)
Yin-Yang, n.d.
 Intaglio
 30 × 22 inches
 Edition: Artist's Proof



Gayle Tanaka (Japanese American)
Face Off, 2000
 Offset Lithograph
 30 × 22 inches
 Edition: Printer's Proof

1972 - Present

Brandywine: Black Space as Portal / Africa



Vitjitua (Vitji) Ndjiharine (Namibian American)
Postcard Philly, 2023
Silkscreen
30 x 22 inches
Edition: 6/40

Where the Histories Meet

Brandywine Workshop and Archives (BWA) was founded in 1972, at the height of the Civil Rights and Black Arts movements, as a space where diverse artists could gather to meet other artists, learn the medium of printmaking, share knowledge, and job opportunities. Over six decades, BWA has hosted artists from Africa, the Caribbean, Latin America, Asia, and Europe, cementing its place as the hub for global arts collaboration in Philadelphia. This final section highlights BWA's position as a place where artists became aware of the legacies of artists beyond their immediate communities.

Alexandre Mwilambwe Kyungu merges the visual language of urban mapping with Nzoloko, the traditional Congolese practice of scarification. In his piece *Ancestral Cartography* (2023) and an accompanying *Untitled* (2023). His prints challenge the colonial borders drawn at the 1884 Berlin Conference, proposing a different kind of map where identity is a living system rather than a political imposition.

Vitjitua Ndjiharine's *Displacement* (2023) and *Postcard Philly* (2023) bring the specific history of German colonial rule in Namibia and the genocide of the Herero and Nama peoples into works that deconstruct colonial photographic archives, crossing out harmful language and reframing what was intended to be diminished. *Postcard Philly*, 2023 (12) carries the mark of the migrants in constant movement in and out of the city, represented by two suitcases that contain everything the artist could keep on her journey across borders. BWA continues to be a place where artists from various diasporas find resources, collaboration, and community.

It is a meeting ground for artistic discovery and, in that, a model for what "We the People" might actually look like.



Alexandre Mwilambwe Kyungu (Congolese)
Ancestral Cartography, 2023
 CNC Woodcut
 30% x 21% inches
 Edition: 16/40



Vitjitua (Vitji) Ndjiharine (Namibian American)
Displacement, 2023
 CNC Woodcut
 30 x 22 inches
 Edition: 8/40



Alexandre Mwilambwe Kyungu (Congolese)
Untitled, 2023
 Silkscreen
 30% x 21% inches
 Edition: 8/30