

WHITNEY

The Lost World: The Art of Minnie Evans

Whitney Museum of American Art
Aug 22, 2026–Jan 10, 2027

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Installation view of *The Lost World: The Art of Minnie Evans* (Whitney Museum of American Art, New York, August 22, 2026–January 10, 2027) From left to right: *Untitled (Face, Flowers, Foliage Collage)*, 1946–67; *Untitled (Face Flanked by Angels and Mandalas Collage)*

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Installation view of *The Lost World: The Art of Minnie Evans* (Whitney Museum of American Art, New York, August 22, 2026 – January 10, 2027). In vitrine, from left to right: Nina Howell Starr's personal newsletter, "Hogtown Creek News," including an account of her first visit with Evans in 1962; Exhibition brochure for *Minnie Evans: Innocent Surrealist*, The Art Image In All Media Gallery, October 1969; Exhibition card for *The Lost World of Minnie Evans*, 1966; "Something Had My Hand," *Ms.*, May 1974; Nina Howell Starr, *Minnie Evans at Links Luncheon*, 1970; "Beautiful Dreamer," *Newsweek*, August 4, 1969; Press Release for *Minnie Evans* exhibition at the Whitney Museum of American Art, 1975; Brochure for the *Minnie Evans* exhibition at the Whitney Museum of American Art, 1975; Installation views of the *Minnie Evans* exhibition at the Whitney Museum of American Art, 1975; Nina Howell Starr, *Minnie Evans in front of her house with grandchild and great-grandchildren*, 1970. Photograph by Ron Amstutz

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Installation view of *The Lost World: The Art of Minnie Evans* (Whitney Museum of American Art, New York, August 22, 2026–January 10, 2027). From left to right: *Modern Art*, 1963; *Untitled (Green Animal)*, c. 1963; *Untitled (Winged Creature)*, 1950; *Day into Night*, 1962; *Mosquito Bombs*, 1943; *Untitled (Many-Eyed Form)*, 1945; *Untitled (Face with Teeth)*, 1944; *Untitled (Janus with Blue Ferns)*, 1945; *Untitled (Animal with Red and Green Beads)*, c. 1944–45; *Untitled (Mask with Roots)*, 1945; *Untitled (Many-Faced Creature)*, 1944; *Untitled (Fu Manchu)*, 1963; *Untitled (Fu Manchu and Other Faces)*, 1946.
Photograph by Ron Amstutz



Installation view of *The Lost World: The Art of Minnie Evans* (Whitney Museum of American Art, New York, August 22, 2026–January 10, 2027). From left to right: *Garden of Venus Modern Art at Airlie Garden*, 1965; *Untitled (Floral Design)*, c. 1965; *Mordern [sic] Art from Queen of Sheba*, 1965; *Untitled (Butterfly Form)*, 1949; *Untitled*, 1948; *Untitled (Black Insect Form)*, 1944; *Modern Art*, 1963; *Untitled (Green Animal)*, c. 1963; *Untitled (Winged Creature)*, 1950; *Day into Night*, 1962; *Untitled (Many-Eyed Form)*, 1945; *Untitled (Face with Teeth)*, 1944.
Photograph by Ron Amstutz

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Installation view of *The Lost World: The Art of Minnie Evans* (Whitney Museum of American Art, New York, August 22, 2026–January 10, 2027). From left to right: *Untitled (Many-Eyed Form)*, 1945; *Untitled (Face with Teeth)*, 1944; *Untitled (Janus with Blue Ferns)*, 1945; *Untitled (Animal with Red and Green Beads)*, c. 1944–45; *Untitled (Mask with Roots)*, 1945; *Untitled (Many-Faced Creature)*, 1944; *Untitled (Fu Manchu)*, 1963; *Untitled (Fu Manchu and Other Faces)*, 1946; *Untitled (Turnaround Picture with Feathered Forms)*, c. 1940s–50s; *Untitled (Turnaround Picture with Pincher Forms)*, 1946; *Untitled (Butterfly Design with Green Border)*, c. 1960; *Untitled (Turnaround Picture with Eye Pendants)*, 1946; *Untitled (Turnaround Picture with Floral Forms)*, 1948. Photograph by Ron Amstutz



Installation view of *The Lost World: The Art of Minnie Evans* (Whitney Museum of American Art, New York, August 22, 2026–January 10, 2027). From left to right: *Untitled (Turnaround Picture with Feathered Forms)*, c. 1940s–50s; *Untitled (Turnaround Picture with Pincher Forms)*, 1946; *Untitled (Butterfly Design with Green Border)*, c. 1960; *Untitled (Turnaround Picture with Eye Pendants)*, 1946; *Untitled (Turnaround Picture with Floral Forms)*, 1948; *Untitled (Face, Flowers, Foliage Collage)*, 1946–67; *Untitled (Face Flanked by Angels and Mandalas Collage)*, 1946–68; *The Ministering Angels*, 1963; *Untitled (The Lions of Judah Collage)*, 1968; *Untitled (Three Large Figures, Night Sky and Stars Collage)*, 1967. Photograph by Ron Amstutz

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Installation view of *The Lost World: The Art of Minnie Evans* (Whitney Museum of American Art, New York, August 22, 2026 – January 10, 2027). From left to right: *Untitled*, 1962; *Untitled (Jester and Winged Form)*, 1951; *Untitled (Asymmetrical Composition)*, c. 1950s; *Untitled (Stacked Faces with Horizon and Tulip Cheeks)*, c. 1950; *Untitled (Three Faces Surmounting Landscape)*, 1969; *Untitled (Floral Sunset Figure)*, 1965; *Untitled (Tropical-Colored Form)*, 1966; *Untitled (Red Lips on Moon)*, 1959; *Untitled (Bull's Head with Sunset and Eyes)*, c. 1960; *Untitled (Faces Stacked with Sunrise)*, c. 1950; *Voice of the Third Angel*, 1963; *A Dream, Prophets in the Air*, 1959; *Temple by the Sea*, 1955; *Untitled (Bird Perched on Berry Tree)*, c. 1963; *Untitled (Butterfly and Flora)*, c. 1966; *Untitled (Statuary, Stars, and Flora)*, 1965; *Untitled (Paisley Design)*, c. 1950s; *Untitled (Sunrise and Sunset Collage)*, 1946–68; *Untitled (Face Flanked by Angels Collage)*, 1963–67; *Untitled (Many-Winged Form Collage)*, 1962–67; *Untitled (Three Figures and Angels Collage)*, 1961–66. Photograph by Ron Amstutz

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Installation view of *The Lost World: The Art of Minnie Evans* (Whitney Museum of American Art, New York, August 22, 2026–January 10, 2027). *Minnie Evans Art 1981*, 1981. Photograph by Ron Amstutz



Installation view of *The Lost World: The Art of Minnie Evans* (Whitney Museum of American Art, New York, August 22, 2026–January 10, 2027). In vitrine, clockwise from top left: *Color postcard featuring scene in spring the Spring Garden, Airlie Gardens*, 1950; *Color postcard featuring the Airlie Oak tree and azaleas*, 1950; *A water fountain with a vegetation-covered pergola in background at Airlie Gardens*, c. 1962; *Minnie Evans sitting on the bench beside Airlie Oak at Airlie Gardens*, c. 1970s; *Nina Howell Starr, Minnie Evans in the Gatehouse of Airlie Gardens, Holding One of Her Crayon Drawings*, 1970; *Minnie Evans drawing near the Airlie gatehouse*, c. 1950; *Color postcard featuring azaleas in bloom in Airlie Gardens, Wilmington, North Carolina*, c. 1940; *Julius Evans, husband of Minnie Evans, standing in front of the Airlie gate*, 1940; *Airlie Gardens brochure*, 1971. Photograph by Ron Amstutz

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