

# THE PRINT CENTER

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## COLLABORATIVE HISTORIES: DIEU DONNÉ

Also            BY THE BOOK VOL. 2:  
On              New Photography  
View:           Publications

### *Collaborative Histories: Dieu Donn *

AND

### *By the Book Vol. 2: New Photography Publications*

January 9 — April 21, 2018

Opening Reception: Thursday, January 11, 6:00 – 7:30pm

Gallery Talk: Thursday, January 11, 5:30pm

PHILADELPHIA, PA - (December 27, 2017) The Print Center presents two exhibitions: *Collaborative Histories: Dieu Donn * and *By the Book Vol. 2: New Photography Publications*. ***Collaborative Histories: Dieu Donn ***, co-curated by **John Caperton**, Jensen Bryan Curator, The Print Center and **Cynthia Nourse Thompson**, Director of the MFA Book Arts and Studio Art MFA Programs, The University of The Arts, brings together prints and artist books created collaboratively at Dieu Donn . Dieu Donn  is known for its creation of contemporary art using the process of hand-papermaking. The exhibition includes work by **Polly Apfelbaum**, **Chuck Close**, **Lesley Dill**, **Ann Hamilton**, **Eliza Kentridge**, **William Kentridge**, **Abby Leigh**, **Michele Oka Doner**, **Arlene Shechet**, **Kate Shepherd**, **Do Ho Suh**, **Mark Strand** and **Ursula von Rydingsvard**. ***By the Book Vol. 2: New Photography Publications*** is The Print Center's second exhibition dedicated to new photo publications and the artworks that inspired them. The exhibition includes recent work by **Saleem Ahmed**, **Tim Carpenter**, **Julianna Foster**, **Nicholas Muellner** and **Public Collectors**.

## ***Collaborative Histories: Dieu Donn ***

***Collaborative Histories: Dieu Donn ***, co-curated by **John Caperton**, Jensen Bryan Curator at The Print Center and **Cynthia Nourse Thompson**, Director of the MFA Book Arts and Studio Art MFA Programs, The University of The Arts, Philadelphia, brings together both unique and editioned works created at **Dieu Donn **, an organization that makes art using the process of hand-papermaking.

Founded in 1976, the New York-based Dieu Donn  is unique for its intensive and inventive focus on handmade paper. It is also renowned for its embrace of collaboration and experimentation between artists and their highly skilled studio technicians.

*“Collaboration and experimentation are essential to introducing artists from all practices to a medium that is new to them,” said **Kathleen Flynn**, Executive Director of Dieu Donn , “and to helping these artists realize unexpected and innovative outcomes in their work. Our studio collaborators work side by side with each artist in the wet studio, and encourage and support an artist’s experimentation. In turn, each artist challenges us to try new things and develop new approaches to meet their goals. A truly reciprocal and rewarding give-and-take.”*

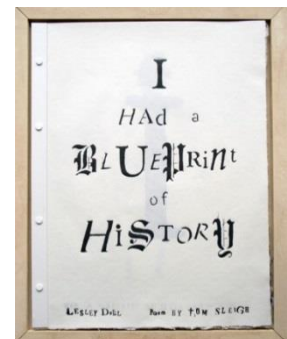
While it is often said that we have moved from a world where paper plays a central role in the transmission of thought to a “post-paper” virtual world, these works show us that paper still has an urgency that resonates with today’s artists.

*“Paper’s 2,000 year history plays an extremely valuable role in culture – supporting the proliferation of art, literature, education, commerce and religion worldwide,” said Flynn. “And the development of contemporary art in papermaking owes so much to the print renaissance in America during the latter half of the 20th century. In an increasingly interdisciplinary art world, we are confident that we play a vital role in honoring this legacy and ensuring that papermaking continues to remain relevant and dynamic for artists working today.”*



*Collaborative Histories: Dieu Donn * includes a number of projects created in collaboration with Dieu Donn ’s co-founder **Sue Gosin**, under her personal imprint **Dieu Donn  Press**. *“Gosin is a treasure to the artistic community,” said Thompson. Gosin’s approach to the fields of book arts, hand-papermaking and printmaking is uniquely transdisciplinary, “incorporating diversity of language, form and materiality.”* Gosin’s endeavors include the creation of a number of

ambitious book projects with renowned artists, several of which are included in the exhibition, such as works by **William Kentridge** and **Lesley Dill**.



Images: (left) William Kentridge, plate from *Receiver*, 2006; (right) Lesley Dill, plate from *I Had a Blueprint of History*, 2012



The works in the exhibition highlight the remarkable potential of handmade paper as an artistic medium. For example, **Chuck Close's** *Watermark Self-Portrait*, a faint image of the artist's face, was created using the traditional watermark process. The portrait was embedded in the paper during the making of the paper using a wire mesh matrix embossed with the image, which acted to compress the wet paper pulp in varying degrees. The resulting image is only visible when light passes through the paper, illuminating the differing densities of fiber.

Other artists' engagement with the process of papermaking is akin to collage and painting. An example is **Mark Strand's** book *Method*, created from wet pulp mixed with various pigments. Strand manipulated the colored pulp using his hands, paint brushes and squirt bottles. Once dry, the artist tore and cut the paper, the pieces of which were then collaged.



Some artists approached the medium almost as a form of drawing. **Do Ho Suh's** *Staircase* is made of threads stitched into soluble gelatin and then laid on a freshly pulled sheet of cotton paper pulp. A mist of water dissolved the thin layer of gelatin, binding the threads to the pulp fibers.

### About Dieu Donn 

Dieu Donn , a leading non-profit cultural institution dedicated to serving established and emerging artists through the collaborative creation of contemporary art using the process of hand-papermaking, was founded in 1976 by Susan Gosin and Bruce Wineberg to explore the untapped potential of hand-papermaking as an art medium.

In addition to commissioning new works by contemporary artists, Dieu Donn  fulfills its mission through offering exhibitions, public programs and educational activities.

For the full statement visit <http://www.dieudonne.org/home/>

Images: (clockwise) Chuck Close, *Watermark Self-Portrait*, 2007; Mark Strand, *Method*, 2013; Do Ho Suh *Staircase*, 2013

## ***By the Book Vol. 2: New Photography Publications***

***By the Book Vol. 2: New Photography Publications*** is The Print Center's second exhibition dedicated to a selection of new photography publications and the artworks that inspired them. *By the Book: New Photography*, the first in this series, was presented in 2016. The artists — **Saleem Ahmed, Tim Carpenter, Julianna Foster, Nicholas Muellner** and **Public Collectors**, whose work is on display in this exhibition, have compiled images into books which serve widely varied purposes and interests.

*What brings all of these artists together is their focus on exploring the relationship between seemingly opposing themes, for example, the relationship between documentation and fiction, text and image, or the personal and universal. Some take on other juxtapositions, such as space vs. place, racial stereotyping vs. personal histories, or the uses of printed information vs. digital information. Each of the books is paired with other works by the artist, showing how the artists' printed (or virtual) works relate to their publication.*

— John Caperton, Jensen Bryan Curator, The Print Center

**Saleem Ahmed** (Philadelphia) creates a narrative dedicated to the women in his family in the book ***Rani Road*** (self-published, 2017). “The women, who were born and raised in Udaipur, India, are the current and future mothers and the backbone of my community,” said Ahmed. “They operate within a narrow, domestic realm and create beauty within the intimate spaces that make up their world — a world enticed by royalty and romance.”



Image: two-page spread from *Rani Road*

Ahmed received his BA in Photojournalism from Temple University, Philadelphia and his MFA in Photography from the Hartford Art School, CT. His work has been included in recent exhibitions at Section A Studio, Brooklyn; Goa International Photo Festival, India; Museo de San Francisco, La Paz, Bolivia; Perspectives Gallery, Milwaukee Institute of Art and Design; and Camera Club of New York.

**Tim Carpenter** (New York and Central Illinois) examines the potential of seeing familiar, everyday things as an event akin to an aesthetic experience. In ***Local objects*** (The Ice Plant, 2017), which shares its title with Wallace Stevens' poem, these moments come about by capturing local objects on the quiet streets of the rural Midwest where he grew up. Carpenter says that with these images, he kept “the camera very level (not pointing up at all), which created a lot of foreground that can seem like dead space. But I liked that physical distance from the subject matter, and, the emotional dislocation that it implies.”



Carpenter received his BA in Finance from the University of Illinois, Urbana-Champaign, and an MFA in Photography from the Hartford Art School, CT. *Local objects* was included in the exhibition *American Surfaces and the Photobook* at the Museum of Modern Art, New York. He is a co-founder of TIS books, an independent photobook publisher.

Image: from *Local objects*

**Julianna Foster** (Philadelphia) creates a mysterious, moody narrative in *lone hunter* (self-published, 2017). Images in the book telescope between the cosmic and the specific, moving from carefully staged scenes to close-up details of nature. “My most recent work includes a series of images that represent distinct narratives,” says Foster, “which are informed for the most part by my interest in cinema and its relationship to photography.”



Image: from *lone hunter*

Foster received her BFA in Design from the University of North Carolina, Greensboro, and her MFA in Books Arts/ Printmaking from The University of the Arts, Philadelphia. Her work has been included in recent exhibitions at the Main Line Art Center, Haverford, PA; University of Delaware, Newark; Grizzly Grizzly, Philadelphia, PA; and Seraphin Gallery, Philadelphia. She was a member of Vox Populi, Philadelphia for a number of years and has had four solo exhibitions there. She teaches photography at The University of the Arts.

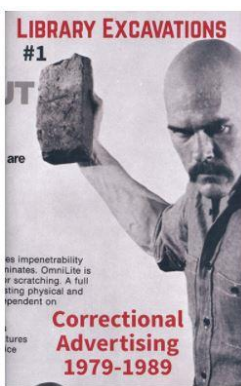


**Nicholas Muellner** (Ithaca, NY) combines text and image in his book *In Most Tides An Island* (Self Publish, Be Happy, 2017). The book explores two distinct subjects, one documentary, the other based in invention, which converge unexpectedly. Muellner’s work witnesses the lives of closeted gay men in provincial Russia, while also composing the gothic tale of a solitary woman on a remote tropical island. “Shot along Baltic, Caribbean and Black Sea coastlines, distant landscapes met at the rocky point of Alone,” says Muellner, “From that vista, they ask: what do intimacy and solitude mean in a radically alienated but hyper-connected world?”

Image: from *In Most Tides*

Muellner received his BA in Comparative Literature from Yale University, New Haven, CT, and his MFA from Tyler School of Art, Temple University, Philadelphia. Muellner is an artist who operates at the intersection of photography and writing, presenting his work through books, exhibitions and slide lectures. His work has been included in recent exhibitions at CEPA Gallery, Buffalo, NY; Johnson Museum of Art, Cornell University, Ithaca; International Center of Photography, New York; and Philadelphia Photo Arts Center. His work is in several public collections including Israel Museum, Jerusalem; Victoria and Albert Museum, London; International Center of Photography, Metropolitan Museum of Art, Museum of Modern Art, all in New York; and Tokyo Metropolitan Museum of Photography.

**Public Collectors**, an initiative formed by Marc Fischer (Chicago, IL), has published seven issues of *Library Excavations* (Public Collectors, 2016-17), a project and publication series that highlights and activates physical materials found in public libraries. Public Collectors prefers direct experiences of



physical media over the digital. *Library Excavations* encourages intensive browsing of paper and print resources, particularly those that are underutilized, or at risk of being withdrawn and discarded.

Public Collectors has also created the Tumblr blog Hardcore Architecture, and Malachi Ritscher, which was produced for *Whitney Biennial 2014*, Whitney Museum of American Art, New York. Fischer is a member of the group Temporary Services and a partner in its publishing imprint Half Letter Press.

Image: cover of *Library Excavations*, *Correctional Advertising 1979-1989*, 2016

### About The Print Center

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest art competitions in the country, now in its 92nd year, and the Gallery Store offers the largest selection of contemporary prints and photographs available for sale in Philadelphia.

## Funders

Support for The Print Center is offered by Brilliant Graphics; Cozen O'Connor; Dolfinger-McMahon Foundation; Forman Family Fund; Fund for Children; Golden Rule Foundation; Allen Hilles Fund; National Endowment for the Arts; William Penn Foundation; Pennsylvania Council on the Arts; Philadelphia Cultural Fund; The Philadelphia Foundation; Rosenlund Family Foundation; Schnader Harrison Segal & Lewis, LLP; Schwab Charitable Fund; Sheila Fortune Foundation; Stockton Rush Bartol Foundation, University of the Arts; University of Pennsylvania, Office of Government and Community Affairs; Henrietta Tower Wurts Memorial and our Board of Governors, Luminaries, members and friends.



## General Information

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Free and open to the public Tuesday through Saturday 11:00am - 6:00pm

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