



FOR IMMEDIATE RELEASE

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The Print Center Appoints a National Advisory Board

PHILADELPHIA, PA - (January 31, 2019) Elizabeth F. Spungen, Executive Director, is pleased to announce the appointment of an Advisory Board, which includes esteemed national colleagues Dan Byers, Deborah Cullen, Marc Fischer, Irene Hofmann, Henry Horenstein, Dr. Kelli Morgan, Aimee Pflieger, Sarah Suzuki and Mary Virginia Swanson.

The Print Center is a locally significant organization with an international outlook and a strong sense of national purpose. Our work is carried out with the support and rich participation of numerous local, national and international partners. The official convening of The Print Center's Advisory Board formally recognizes the exceptional national network that has been built over recent years, providing an official platform for interaction and participation. The Advisory Board is composed of a variety of the most accomplished professionals in their fields, from curators to artists and consultants. Their expertise includes photography, printmaking, contemporary art and biennials, with focus on African American, Latino and Asian art. They represent institutions and audiences from Harvard in Boston to the Indianapolis Museum of Art and SITE Santa Fe in New Mexico, as well as the Rhode Island School of Design in Providence, The Museum of Modern Art (MoMA) and the Bronx Museum in New York to individual practices in Chicago and Tucson.

Advisory Board

Dan Byers is the John R. and Barbara Robinson Family Director of the Carpenter Center for the Visual Arts at Harvard University, a position he has held since June 2017. Previously, he was Mannion Family Senior Curator at the Institute of Contemporary Art/Boston, where he organized solo shows featuring Geoffrey Farmer, Steve McQueen and Diane Simpson. His group exhibitions there included the *2017 Foster Prize Exhibition* and *The Artist's Museum, 2017*. Before moving to Boston, Byers was Richard Armstrong Curator of Modern and Contemporary Art at the Carnegie Museum of Art, and co-curator, with Daniel Baumann and Tina Kukielski, of the *2013 Carnegie International*. In addition to overseeing the Carnegie's acquisitions of modern and contemporary art, his projects included solo exhibitions of James Lee Byars, Ragnar Kjartansson and Cathy Wilkes, and the group shows *Natural History, 2012*; *Reanimation, 2010*; and *Ordinary Madness, 2010*. Byers has also been a Curatorial Fellow at the Walker

Art Center, Minneapolis and Assistant to the Directors at The Fabric Workshop and Museum, Philadelphia. He holds an MA from the Center for Curatorial Studies, Bard College, and a BS in Studio Art from Skidmore College.

Deborah Cullen, PhD, was appointed Executive Director of the Bronx Museum of the Arts in July 2018. From 2012 to 2018 she served as the Director & Chief Curator of The Miriam and Ira D. Wallach Art Gallery, Columbia University where she oversaw the gallery's expansion into the new Lenfest Center for the Arts. In 2017, she initiated *Uptown*, a triennial of contemporary art, in collaboration with arts institutions across northern Manhattan. Cullen has curated *Interruption: The 30th Biennial of Graphic Arts*, Ljubljana, 2013 and served as Chief Curator for *The Hive: The Third Poligraphic Triennial of San Juan*, Puerto Rico, 2012. Prior to her position at Columbia University, Cullen served at El Museo del Barrio, NY from 1997 to 2012, where she was Director of Curatorial Programs. Her projects included participating on the team for *Caribbean: Crossroads of the World*, 2012; *Retro/Active: The Work of Rafael Ferrer*, 2010; *Nexus New York: Latin/American Artists in the Modern Metropolis*, 2009; and *Arte ≠ Vida: Actions by Artists of the Americas 1960-2000*, 2008. She co-founded and co-curated El Museo's Contemporary Art Bienal, *The (S) Files*, 1999, 2000, 2002 and 2004.

Cullen is widely published, including writing on Laura Aguilar, Rafael Ferrer, Marisol and ASCO. She received a J. Paul Getty Curatorial Research Fellowship, an Emily Hall Tremaine Exhibition Award and a Faith Ringgold "Anyone Can Fly" Foundation Professional Scholars Grant, among others. She is currently organizing *Robert Blackburn & Modern American Printmaking*, forthcoming, 2020 for the Smithsonian Institution Traveling Exhibition Service and curated *Passages: Robert Blackburn*, David Driskell Center, UMD-College Park, 2014. She received her PhD from The Graduate Center of the City University of New York.

Marc Fischer is a Chicago-based artist and member of the group Temporary Services, formed in 1998. Temporary Services has exhibited at The Print Center, 2010; KW Institute for Contemporary Art, Berlin, 2009; Redfern, Sydney, 2009; Smart Museum of Art, Chicago, 2009; Center for Book Arts, NY, 2009; Elizabeth Foundation for the Arts, NY, 2009; Neuberger Museum of Art, Purchase, NY, 2008; Athens Biennial, 2007; and Smart Museum of Art, Chicago, 2006. Their publishing imprint, Half Letter Press, has produced over 115 publications. As a solo practitioner, Fischer has exhibited at PrintRoom, Rotterdam, 2018; Compound Yellow, Chicago, 2017; Testsite, Austin, 2008 and Galerija Nova, Zagreb, Croatia, 2007.

In 2007, Fischer founded the initiative Public Collectors. Recent projects include the *Library Excavations* publication series, the blog and publication series *Hardcore Architecture*, and *Malachi Ritscher*, which was exhibited in the 2014 Whitney Biennial, Whitney Museum of American Art, NY.

Irene Hofmann is the Phillips Director and Chief Curator of SITE Santa Fe, a position she has held since 2010. Hofmann has expanded the breadth and reach of SITE's exhibition program, reimagined their

signature biennial exhibition with a focus on contemporary art from the Americas, and oversaw an \$11 million capital campaign to expand SITE's facility with a new building that opened in 2017.

Over the last two decades Hofmann has curated or co-curated group exhibitions that include: *Broadcast*, 2009-10; *Agitated Histories*, 2011; *Unsettled Landscapes*, 2014; and *Future Shock*, 2017; as well as solo exhibitions with artists including Dawoud Bey, Enrique Martinez Celaya, Jason Dodge, Kota Ezawa, Futurefarmers, Joseph Grigely, Fabrice Gygi, Iñigo Manglano-Ovalle, Marjetica Potrč and Mungo Thomson. She is currently working on a large-scale exhibition devoted to artistic responses to the global refugee crisis.

Hofmann has held positions at the Contemporary Museum, Baltimore; Art Institute of Chicago; Cranbrook Art Museum, Bloomfield Hills, MI; Walker Art Center, Minneapolis; New Museum of Contemporary Art, New York; and the Orange County Museum of Art, Santa Ana. She holds a BA in Art History from Washington University in St. Louis, and an MA in Modern Art History, Theory and Criticism from The School of the Art Institute of Chicago.

Henry Horenstein has been an author, filmmaker, photographer and teacher since the 1970s. He is Professor of Photography at the Rhode Island School of Design (RISD) and lives in Boston. He studied History at the University of Chicago, and earned both a BFA and MFA at RISD, where he studied with Harry Callahan and Aaron Siskind.

Horenstein's work is collected and exhibited internationally and he has published more than 30 books, including a recent memoir (*Shoot What You Love*), several monographs (*Animalia; Close Relations; Histories; Honky Tonk; Humans; Racing Days and Show*) and some of the most widely used instructional texts in the field (*Beyond Basic Photography, Black & White Photography, Digital Photography*). His most recent work is in film/video. Funded by the Annenberg Foundation, his short documentary, *Spoke*, was screened at several festivals, including the Austin Film Festival. His most recent project, *Partners*, premiered at Boston's Museum of Fine Arts, 2018.

Dr. Kelli Morgan is a scholar and Associate Curator of American Art, Indianapolis Museum of Art at Newfields, as well as the first recipient of The Winston & Carolyn Lowe Curatorial Fellowship for Diversity in the Fine Arts at the Pennsylvania Academy of Fine Arts, Philadelphia. Morgan has worked in a variety of curatorial, programming, teaching and research positions at institutions including University of Massachusetts Amherst; Birmingham Museum of Art and Wayne State University, Detroit. She has lectured widely including at Association of Art Museum Curators, New York; Smith College, Northampton, MA; and Villanova University, PA; and the Association for the Study of African American Life and History, Washington, D.C. Morgan is the recipient of awards and grants from the Ford Foundation, University of Massachusetts and Wayne State University.

Morgan received a PhD in Afro-American Studies and a graduate certificate in Public History-Museum Studies from the University of Massachusetts Amherst, where in 2013 she earned her MA in Afro-American Studies. She received a BA in African American Studies in 2006 from Wayne State University.

Aimee Pflieger is Specialist, Head of Sale for Photographs at Sotheby's New York, a post she took up in 2015, bringing with her a wealth of knowledge and experience in modern and contemporary photography after more than 20 years in the art market. As a Specialist, Pflieger is closely involved in preparing estimates, cataloguing and research as well as charitable donation and insurance appraisals.

Pflieger has held senior positions at galleries and auction houses in Chicago, New York and Philadelphia, her work with photography as well as painting, sculpture and prints has provided her with a far-reaching and holistic familiarity with 19th and 20th century art. She began her career at the Eskenazi Museum of Art, Indiana University, where she was responsible for the inventory of the Art Sinsabaugh and Henry Holmes Smith photographic archives. Pflieger has curated exhibitions of early works by Ray K. Metzker and photograms by Theodore Roszak. Over the past decade, she has lectured on the contemporary photography market and has appeared on the television series *Antiques Roadshow* produced for PBS. Pflieger graduated from Indiana University with an MA in Art History with a specialization in the History of Photography.

Sarah Suzuki is a Curator in the Department of Drawings and Prints at The Museum of Modern Art, New York (MoMA) where she was appointed Director for Opening the new Museum in 2018. In that role, she oversees the planning and implementation of all aspects of their renovation and expansion project, working in collaboration with leadership and teams across the museum to ensure a successful launch. Among the group exhibitions she has curated are *Bodys Isek Kingelez: City Dreams*, 2018-19; *Soldier, Spectre, Shaman: The Figure and the Second World War*, 2015-16; *Scenes for a New Heritage: Contemporary Art from the Collection*, 2015-16; *Jean Dubuffet: Soul of the Underground*, 2014-15; *The Paris of Toulouse-Lautrec: Prints and Posters*, 2014-15; *Wait, Later This Will All Be Nothing: Editions by Dieter Roth*, 2013; *Printin'*, 2011, with the artist Ellen Gallagher; *'Ideas Not Theories': Artists and The Club, 1942-1962*, 2010; *Rock Paper Scissors*, 2010, with Jodi Hauptman; *Mind & Matter: Alternative Abstractions, 1940 to Now*, 2010; and *Wunderkammer: A Century of Curiosities*, 2008, as well as solo exhibitions of Meiro Koizumi, 2013; Yin Xiuzhen, 2010; Song Dong, 2009; and Gert and Uwe Tobias, 2008. Suzuki's publications include the catalogs accompanying *Bodys Isek Kingelez: City Dreams*, *The Paris of Toulouse-Lautrec: Prints and Posters*, *Wait, Later This Will All Be Nothing: Editions by Dieter Roth* and *What Is a Print?*. A graduate of both Dartmouth College, Hanover, NH and Columbia University, NY, Suzuki has lectured widely and taught numerous courses on the subject of modern and contemporary art.

Mary Virginia Swanson is a highly respected advisor to emerging & established artists and arts organizations, as well as an author, educator and consultant to the photography community. Unique in the field, her broad background includes positions in exhibiting, collecting and photograph licensing

organizations, which affords her a range of perspectives on making and marketing art. Swanson counts a wide range of internationally respected artists and institutions among her clients.

Swanson is the co-author (with Darius Himes) of the acclaimed *Publish Your Photography Book* and is an expert on the growing market for photobooks. She received the Focus Award for Lifetime Achievement in Photography from the Griffin Museum in Boston, 2013 and was named 2015 Honored Educator by the Society for Photographic Education. Swanson frequently serves as a judge on contemporary photobook competitions, as a portfolio reviewer at industry events and as a lecturer at academic institutions on professional practices.

About The Print Center

Since 1915, 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 most prestigious art competitions internationally, now in its 93rd year, and offers emerging and established collectors the largest selection of contemporary prints and photographs in Philadelphia.

General Information

The Print Center

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The Print Center Exhibitions and Programs are free and open to the public.

Hours: 11:00am - 6:00pm, Tuesday through Saturday

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